



The University of the Arts  
School of Music  
Music Education

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Music Education Office

**INSTRUMENTAL CONDUCTING**

**Course Syllabus**

**COURSE# MUED533 (1 CREDIT)**

**Instructor**

TERRA 1703 – W 9:30-11:20am

Keith W. Hodgson

Office Hours: M 1:00-2:30 W 1:30-3:00

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**Instrumental Conducting** involves a more in depth study of musical communication and expressive movement and understanding. The course will dive into numerous musical scores in a short amount of time. Students are expected to practice and get to know the works studied and be able to competently conduct each piece. Weekly required readings from our texts and studied video assignments will be part of our seven week condensed learning curve.

**Textbooks and Materials**

- **Text: Guide to Score Study for the Wind Band Conductor.....Frank Battisti**
- **Text: Conductor, Teacher, Leader..... Edward Lisk**
- **Text: Score And Rehearsal Preparation: A Realistic Approach For Instrumental Conductors.....Gary Stith**
- **SCORES BOOK: (Purchase in Bookstore).....compiled by Keith Hodgson**
- **(Conducting - A Hands-On Approach: Book & CD.....Anthony Maiello & Jack Bullock)**
  - *For Reference from the Basic Conducting course – (do not purchase)*
- Handouts
- Conducting baton **Mollard S14-RW - 14" Baton Rosewood/White (available on Amazon)**
- Colored pencils or highlighters

**Program Objectives**

- Students have completed the necessary coursework to become certified music educators in a public and/or private school system
- Students understand the essential tenets of music education
- Students understand the importance of standards--based education, quality design and assessment strategies, and foundational teaching methods
- Students demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Students demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods

**Student Learning Outcomes**

- **Conducting Patterns** Students will demonstrate the correct beat patterns for various simple, compound, complex and changing meters, including subdivisions.
- **Conducting Techniques** Students will demonstrate the proper conducting techniques, including preparatory and upbeats, attacks and releases, beat negation and beat melding, cuing, legato-marcato-staccato styles, variety of tempi (including accelerando, ritardando, fermata), dynamic control, independence and interdependence of both hands, nuances, body language, facial expression.
- **Score Reading**
  - Students will understand the various types of scores, including 2 to 4 part choral, reduced score format for elementary-junior high-senior high school band, full band scores, orchestra, jazz band, and special instrumental scores.
  - Students will demonstrate the proper method of score marking.

- **Rehearsal Principles** Students will demonstrate proper rehearsal procedures and methods for all types and levels of musicians ranging from elementary school band and chorus to professional orchestras, choruses, and studio work.
- **Professionalism** Students will demonstrate understanding for the professional world, creating an atmosphere of respect for the conductor, the student, and peers.
- **Ensemble set-up and Preparation**
  1. Students will understand the proper set-up for various ensembles including chorus, band, jazz band, orchestra, and other types of musical ensembles.
  2. Students will understand the necessary preparation for holding a successful rehearsal, including organization of music, folders, and advanced knowledge and preparation of musical scores.

### **Class Format**

Students will have several opportunities to conduct the class through live readings of various styles of music and recorded material or various instrument ensembles. There will be weekly conducting and reading assignments, as well as score preparations. Each student's conducting will be critiqued frequently by both the instructor and the class. Each student will be videotaped at least two times during the semester, in order to allow for self-evaluation. Students will also be evaluated on written quizzes and tests, based on class lectures and textbook readings.

### **Quizzes**

Students will also be evaluated on written quizzes and tests, based on class lectures and textbook readings. Quizzes shall include but not be limited to:

1. Foreign terms dealing with tempos and other common musical terminology
2. Foreign terms of orchestral instruments and their transpositions

### **Information literacy and research**

Each student is expected to research each piece of music that will be conducted in this course. It is important for the student to understand the composer's intentions and also research any historical background of the composer and piece. Each student will write a small paper dealing with a video/film of a specific conductor, and commenting on his/her conducting style. Specific assignments will be made.

### **Assessment and Grading**

Each student's grade will be based on the following criteria:

- Score preparation/marking, and class assignments – 25%
- Quizzes and information literacy– 25%
- Video taped submitted excerpts – 25%
- Final conducting exam – 25%

The student is allowed only one absence for the semester. Excessive absences or tardiness will affect the final grade for this course. Two tardies constitute an absence. If a student shows up to class more than 20 minutes late, it will be counted as an absence. Students may not leave class early unless written notice is given to the instructor one day in advance. There is no differentiation made between excused and unexcused absences. An absence is an absence.

**Academic Integrity Policy:** Academic Integrity is a commitment to the core values of honesty, trust, fairness, respect and responsibility and their role in ensuring the health and vigor of the academic and creative community. Please note that students are encouraged to contact their instructors and/or the University librarians for guidance in maintaining academic integrity in their work.

**Violations of Academic Integrity:** Violations of academic integrity are considered to be acts of academic dishonesty and include but are not limited to cheating, plagiarizing, fabricating, denying others access to information or material, and facilitating academic dishonesty, and are subject to the policies and procedures noted here and within the course catalogue, including the Student Code of Conduct and the Student Judicial System. Please note that lack of knowledge of citations procedures, for example, is an unacceptable explanation for plagiarism, as is having studied together to produce remarkably similar papers or creative works submitted separately by two students.

**Educational Accessibility:** Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or [access@uarts.edu](mailto:access@uarts.edu) to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

**Cell Phone** usage is strictly prohibited during class/ensemble time. Cell phones should be silenced and stowed and never visible during class time. Any student who does not follow this policy will receive one warning, followed by a full two-grade deduction (i.e. A becomes a C) and possible dismissal from the class/ensemble. This policy also applies to other electronic devices, unless required by the instructor.

### **COURSE SCHEDULE: FALL 2018**

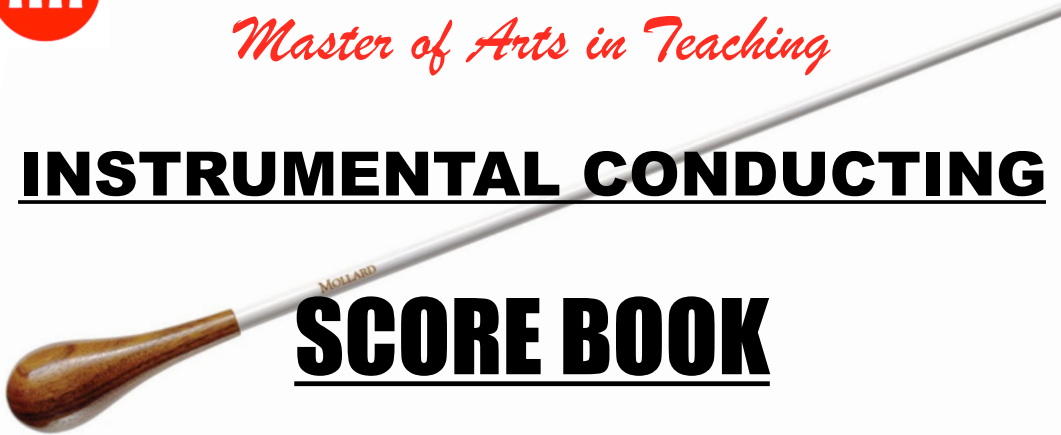
Wednesday, August 29 <sup>th</sup>	-	Week #1
Wednesday, September 5 <sup>th</sup>	-	Week #2
Wednesday, September 12 <sup>th</sup>	-	Week #3
Wednesday, September 19 <sup>th</sup>	-	Week #4
Wednesday, September 26 <sup>th</sup>	-	Week #5
Wednesday, October 3 <sup>rd</sup>	-	Week #6
Wednesday, October 10 <sup>th</sup>	-	Week #7 Final Conducting Performances



**The University of the Arts**

*Master of Arts in Teaching*

**INSTRUMENTAL CONDUCTING**



**SCORE BOOK**

- Break Forth Chorale (*Fermatas*)**.....*J.S. Bach*
- 1. Semper Fidelis**.....*John Philip Sousa*
- 2. Three Ayres from Gloucester**.....*Hugh M. Stuart*  
*1. The Jolly Earl of Cholmondeley 2. Ayre for Eventide 3. The Fiefs of Wembley*
- 3. Flourish For Wind Band**.....*Ralph Vaughan Williams*
- 4. Irish Tune from County Derry**.....*Percy Grainger*
- 5. Second Suite in F for Military Band**.....*Gustav Holst*  
*1. March 2. Song Without Words 3. Song of the Blacksmith 4. Fantasia on the Dargason*
- 6. English Folk Song Suite**.....*Ralph Vaughan Williams*  
*1. March (Seventeen Come Sunday) 2. Intermezzo (My Bonny Boy) 3. March (Folk Songs from Somerset)*
- 7. Armenian Dances I**.....*Alfred Reed*
- 8. And The Heart Replies**.....*Anne McGinty*
- 9. Ionisation** (*for percussion 1931*).....*Edgard Varese*  
*(Also, 3-4 additional scores will be studied in preparation for North Penn Friday visitations)*

**CONDUCTOR'S NAME** \_\_\_\_\_



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