



**University of Central Florida**  
**School of Performing Arts**  
**MUG 3302 – Instrumental Conducting & Materials**  
Spring 2020  
Monday/Wednesday 9:30-10:20 AM  
PAC-M260

**Dr. Scott Lubaroff**  
Email: slubaroff@ucf.edu  
Phone: (407) 823-0887  
Office: PACM206

**Course Description:**

Instrumental Conducting & Materials (MUG 3302) builds upon content learned in MUG 3104: Basic Conducting, both applying basic conducting techniques and exploring more advanced techniques and concepts through activities related to score study and preparation, rehearsal planning, technique, execution, and pedagogy, and is tangentially complementary to the Instrumental Methods II course. The class itself will function as a lab ensemble, with each student conducting and rehearsing representative excerpts from band & orchestra literature.

**Prerequisites for enrollment in MUG 3302 include:**

1. Successful completion of MUG 3104 – Basic Conducting
2. Acceptance as a Music Education major in the Department of Music (MEd Majors)
3. Acceptance to the Teacher Education program in the College of Education (MEd majors)

**Student Goals/Objectives, upon successful completion of this course, include:**

1. Understanding of how to adequately research, analyze, and study an instrumental score, both to develop an informed interpretation and to prepare philosophically sound individual and sequential rehearsal units of the work for appropriately leveled instrumental ensembles, appropriately referencing content standards (found online at [www.cpalms.org/Public/search/Standard](http://www.cpalms.org/Public/search/Standard))
2. Demonstrate knowledge of instrument transpositions and a corresponding ability to adequately apply transpositions, both through analytical and performance (piano) application
3. Ability to effectively convey an informed personal interpretation of an instrumental score through gesture
4. Competence in demonstrating a synthesis of the knowledge of musical & historical context as applied through conducting technique, musical score reading/study, rehearsal planning & implementation, and podium leadership by conducting music with live musicians
5. Ability to correctly identify performance errors and provide clear recommendations for improvement (diagnosis / remedy)
6. Knowledge and application of the evaluation, selection, and programming of appropriate large ensemble music at varying levels, based on criteria of quality, performance problems, solutions, and pedagogical objectives
7. Identify and appropriately utilize resources in quality band & orchestra literature at varying levels

## Attendance:

Students must be present and on time for every class session and activity. If ill (too sick to get out of bed), e-mail *prior* to class. Students' final course grade will be dropped one grade level (including + or -) for each unexcused class absence, and the same for each unexcused tardy.

## Require Texts/Materials:

*Guide to Score Study for the Wind Band Conductor* – Battisti/Garofalo (ca. \$25.00)  
*Error Detection: Exercises for the Instrumental Conductor* – Spradling (ca. \$35.00)

*Additionally, each student may be required to purchase 1-2 scores (ca. \$15.00-\$25.00)*

Students will also need the following:

1. Conducting Baton
2. Instrument
3. Notebook for observation sheets, score analysis diagrams, notes, handouts, etc.

## Video Self-Critique:

As an element of the assignment, major conducting exercises will be video recorded. Students will each be expected to watch the video of his/her conducting/rehearsal and submit self-reflections using the form made available via UCF WebCourses

## Grading:

Students will be evaluated on participation in class as well as on assignments throughout the term. The final course grade will be calculated based on the following breakdown:

Initial Score Research, Analysis & Considerations Assignment	5%	25 pts
Individual Lesson Plan Assignment	5%	25 pts
Score Mechanics, Terminology & Transpositions Assignments	10%	50 pts
Transposition Performance (piano) Assignment	5%	25 pts
Progressive Podium Projects (analysis, planning, implementation)	15%	75 pts
Literature Evaluation/Research Project	10%	50 pts
Observation Reports (x3) + Summative Essay	10% (total)	50 pts
Error Detection/Diagnosis & Conducting/Rehearsal	15%	75 pts
Final Unit/Conducting/Rehearsal Project	15%	75 pts
Class Participation*	10%	50 pts
TOTAL:	100%	500 pts

# Course Calendar *(subject to change)*

## January

- 6 Course Introduction / Reconciliation & Synchronization w/MUG 3104  
“...from learning the rules to breaking them”  
[**Assignment** = Initial Course Activity: *Perception: Elements of Rehearsal Planning?*]  
[**Assignment** = read *Conducting in Music, Not in Time*, by McMurray (WebCourses); write 2-paragraph reaction/reflection\*]
- 8 **NO CLASS - FMEA**
- 13 Discussion: McMurray Reading  
Understanding Basic Rehearsal Philosophies: Macro-Micro-Macro; Proactive v. Reactive (see diagram available via WebCourses)  
  
Basics of Score Study & Preparation: Research; Superficial v. Event-Based/In-Depth, using *Salvation Is Created* (score available via WebCourses)  
  
[**Assignment** – Read “The Score Study Guide,” pp. 3-9 in *Guide to Score Study* and consider application to *Salvation Is Created* score (provided via WebCourses)]  
[**Assignment** – Research & Study *Salvation Is Created* (both) editions in WebCourses; Complete formal analysis started in class, research & write a 2-3 paragraph background for *Salvation*, and separately list YOUR top 3 rehearsal considerations re: choral-to-band]
- 15 Fundamentals of Rehearsal Planning: Single v. Sequential (Unit); The Anticipatory Set, Resources to Support Your Rehearsal Goals (see examples via WebCourses), aligning with content standards  
  
[**Assignment** – Anticipatory Set & Rehearsal designs for *Salvation Is Created*; Prepare *Salvation...*]
- 20 **NO CLASS – MLK Holiday**
- 22 Initial Score Research, Analysis & Considerations Assignment Due  
Individual Lesson Plan Due for *Salvation Is Created*  
In-Class Conducting & Rehearsal: *Salvation Is Created*
- 27 **GUEST INSTRUCTOR**  
In-Class Conducting & Rehearsal, cont. (*Salvation*)
- 29 In-Class Conducting & Rehearsal, cont. (*Salvation*)

## February

- 3 Score Mechanics & Instrument Transpositions: Introduction & Practice  
  
[**Assignment** – Complete Score Mechanics & Instrument Transposition Excerpts Assignment]
- 5 Score Mechanics & Instrument Transposition Assignment Due  
Introduction to Spradling *Error Detection* (Bring Instruments) In-Class Error Detection Exploration; Error Detection Group Assignments Made  
  
Error Detection Through Opposing Rehearsal Philosophies: Proactive v. Reactive  
  
[**Assignment** – Score Study Group-Assigned Error Detection Excerpts; Develop list of issues you expect you might encounter w/an intermediate-level ensemble & bring to discuss and implement]
- 10 *Converting Thought Into Action*: Taking your expectations & objectives and translating them into

structure (rehearsal/lesson plan)

In-Class Error Detection Conducting & Rehearsal

12 [Assignment – Write a complete lesson plan for your assigned error detection excerpt]  
In-Class Error Detection Conducting & Rehearsal, cont.

17 In-Class Error Detection Conducting & Rehearsal, cont.

[Assignment – Transposition & Mechanics Study, *Irish Tune* – Found in *A Guide to Score Study*]

19 **NO CLASS – Wind Ensemble CBDNA Performance Tour**

24 Score Mechanics & Transposition, cont: Higher-order application in rehearsal planning  
& implementation

[Assignment – Schedule individual transposition performance assessment appointments]

26 *Music Selection & Programming: Assessing & Selecting Quality Literature and Developing a  
Balanced Concert Program*

Introduction to the *Teaching Music Through Performance* series

[Assignment – Begin developing preliminary lists (listen) for your eventual literature project;  
Bring ONE piece to present to the class and describe it's value, along with written summary]

## **March**

2 Individual presentations of select works

4 Individual presentations of select works, cont.

[Assignment – Continue listening to/assessing music for your literature project]

[Assignment – Read *Healthy Repertoire for Successful Band Programs*, by Cochran & *Program  
Planning*, by Grimo (WebCourses)]

9 No Class – Spring Break

11 No Class – Spring Break

16 **GUEST INSTRUCTOR**  
Literature Research, Evaluation & Selection Project Discussion

18 *Interpretive Conducting: Trust v. Control; Melding & “Who/What/Where/When/How” vs. “Why”*  
In-Class return to *Irish Tune* score

[Assignment – Prepare *Irish Tune* score for in-class conducting & rehearsal]

23 In-Class Conducting & Rehearsal Projects & Presentations: *Irish Tune*

25 In-Class Conducting & Rehearsal Projects & Presentations: *Irish Tune*, cont.

30 In-Class Conducting & Rehearsal Projects & Presentations: *Irish Tune*, cont.

[Assignment – work on literature evaluation & selection projects]

## **April**

1 Final Project Assignments Distributed; Unit Project Discussed

6	<i>Putting It Together: Continued Discussion on Development of Sequential &amp; Collaborative Rehearsal Plans and Assembling them into a <u>Unit Plan</u></i>
	[ <b>Assignment</b> – complete literature evaluation & selection projects]
8	Literature Presentations
13	Literature Presentations, cont.
15	Literature Presentations, cont.
20	Course Wrapup & Final Details of Final Projects
TBA	Course Final Conducting & Rehearsal Project Presentations

## Assignments/Projects

### **Initial Score Research, Analysis & Considerations Assignment** (due Jan. 22)

1. Research your assigned score (*Salvation Is Created*) and its composer, using no fewer than three (3) sources and write 1-2 paragraphs on the biography & background of the composer and 2-3 descriptive paragraphs on the background, history, and context of the composition and its setting for concert band. Cite your sources appropriately.
2. Write additional prose regarding your assessment of the piece's pedagogical context. In other words, how difficult is the piece, overall? What level ensemble might most benefit from exploring this work? What are the unique challenges & considerations that one should keep in mind, and what skills and/or content knowledge can best be developed through this composition?
3. Using the analysis chart provided via WebCourses, complete a full analysis focusing on form, conducting considerations, rehearsal considerations, character, and texture.

### **Individual Lesson Plan Assignment** (due Jan. 22)

Using the rehearsal/lesson plan template provided via WebCourses, and in consultation with content standards found at [www.cpalms.org/Public/search/Standard](http://www.cpalms.org/Public/search/Standard) develop a single comprehensive rehearsal/lesson plan that articulates appropriate Goals/Objectives, Methods/Materials, Scope/Sequence, and Assessment/Evaluation modes.

### **Score Mechanics & Instrument Transposition Excerpts Assignment** (due Feb. 5)

A series of instrument transposition etudes/excerpts will be provided for you to complete, along with common score & instrument terminology that you will translate.

### **Transposition Performance (piano) Assignment** (schedule late February/early March)

You will each be given a transposed score excerpt to study, analyze & practice. You will each schedule an individual meeting time with the instructor during which 2-3 individual lines from your excerpt will be selected and you will be expected to transpose them by site to concert pitch and perform them on the piano.

### **Observation Reports** (due by semester's end)

Over the course of the entire semester, you should arrange to observe three different rehearsals, writing a single-page (single-spaced) reflection on each. Your reflection must be more than a simple narrative or what you observe. You should also discuss how what you see meets with (or diverges from) your own philosophy of music education, techniques & concepts that you find

particularly useful or inspiring, as well as those that you might question (be certain to explain why).

- TWO (2) of your three reflections should be from observing NON-UCF rehearsals or events
- ONE (1) of your three reflections must be from the UCF Conductors Symposium (Jan 31 & Feb 1, UCF Rehearsal Hall), *Knights Rising* High School Honor Band (Jan 31 & Feb 1, Pegasus Ballroom), or the *Music for All UCF-Orlando Concert Band Invitational*, (April 8, Dr. Phillips Center)
- You may turn completed reflections in at any time, but they must be collectively submitted by the end of the final day of spring-semester classes (Monday, April 20)
- PLAN AHEAD! Waiting to try and do everything at once can be hazardous to your success and minimize the educational benefit you draw from the assignment.

### **Error Detection/Diagnosis & Conducting/Rehearsal (Feb 10-12)**

To explore implementation of and balance between PROACTIVE and REACTIVE rehearsal techniques, you will be assigned score excerpts from the Spradling *Error Detection* resource for group (team) and individual analysis, preparation, and execution. You will be expected to:

- ANALYZE (including appropriate transposition) your excerpt from formal, melodic, and harmonic viewpoints
- ANTICIPATE trouble areas or elements that you feel may present challenges for young instrumentalists
- IMPLEMENT & EXECUTE rehearsal strategies with the class lab ensemble that are both PROACTIVE and REACTIVE in nature

### **Literature Evaluation/Research Project (due April 8)**

To help develop a familiarity with quality literature and composers for both band & orchestra at the secondary level, utilizing the scores/CD resources in Music Education Resource room, UCF Band & Orchestra Library, John C Hitt Library, and/or my office (by appointment), along with the *Teaching Music Through Performance in Band* or *Orchestra* textbooks, you will compile an annotated literature project as follows:

- Four (4) original compositions for string or full orchestra each for graded levels IV, V & VI (12 total works)
- Four (4) original compositions for concert band/wind ensemble each for graded levels IV, V & VI
- For EACH selection, you should include the following information:
  1. Grade level difficulty
  2. Composer (last name, first name)
  3. Arranger/transcriber/editor (if there is one – remember, these should be original works for orchestra/band)
  4. Title of selection (the words ‘the’ and ‘a’ go after the title – ex. Prelude to Band, A)
  5. Publisher
  6. Year published
  7. Duration (ex. 2’ 38’’) )
  8. Style (march, ballad, overture, song, etc.)
  9. Form (single-movement, suite, symphony, etc.)
  10. Solo wind or string instruments needed
  11. Special commentary (unusual/unique requirements, range considerations, unusual percussion equipment needed, special staging, special event music, etc.)

12. Describe why you believe this selection is a good quality composition, i.e., what are the musical, technical, pedagogical, cultural benefits? – be specific.
13. Describe any unique conducting and/or rehearsal considerations inherent to each piece. This means you have to spend time with each, examining the score.
14. Cite your source(s) of information per selection (where did you find the score, where did you find any supplemental information, etc.)
15. Group all orchestra works together, listed by grade level; same for band works and within each grade level, list alphabetically by composer's last name
16. ONE page per selection, one-sided
17. Include a cover page to that lists your name, date, and project title
18. Include links to representative recordings as appropriate
19. Make every effort to include composers that represent under-represented segments of our population
20. Completed projects must be submitted as single-file PDFs, uploaded directly to the assignment module in WebCourses.

### **Final Unit/Conducting/Rehearsal Project** (due April 20)

You will develop a comprehensive learning packet appropriate to instruction of a high school-level instrumental ensemble, including the following components:

1. Cover Page (Project Title, Title of Composition, Composer Name, Arranger/Transcriber/Editor Name, YOUR Name)
2. About the Composer Section (researched & cited appropriately): reference *Salvation Is Created* Assignment
3. About the Composition Section (researched & cited appropriately): reference *Salvation Is Created* Assignment
4. Descriptive prose, identifying and discussing important pedagogical & musical elements, including form, tonality(ies), harmony, theme(s) & motive(s), style, range, and terminology, using computer notation software when appropriate.
5. Descriptive prose, identifying and discussing key conducting and rehearsal considerations
6. Descriptive prose, discussing what sort/level ensemble might benefit most from exposure to this work, educational/pedagogical benefit, etc.
7. Completed comprehensive analysis chart (provided via WebCourses)
8. A complete teaching unit, comprised of five (5) unique and sequential rehearsal/lesson plans, using the rehearsal/lesson plan provided via WebCourses

Completed projects must be submitted as single-file PDFs, uploaded directly to the assignment module in WebCourses.

You will present your piece to the class and execute ONE (1) of the rehearsal/lesson plans from your unit.

### **The UCF Creed**

Integrity, scholarship, community, creativity and excellence are the core values that guide our conduct, performance and decisions.

<b>Integrity</b>	I will practice and defend academic and personal honesty.
<b>Scholarship</b>	I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
<b>Community</b>	I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
<b>Creativity</b>	I will use my talents to enrich the human experience.
<b>Excellence</b>	I will strive toward the highest standards of performance in any endeavor I undertake.

### **Academic Integrity**

UCF is committed to a policy of honesty in academic affairs. Conduct that comprises a breach of this policy may result in academic action and disciplinary action. Academic action affects student assignments, examinations or grades. Disciplinary action affects student enrollment status. Please review the behavior standards at <http://www.goldenrule.sdes.ucf.edu>.

### **Accommodations for Students with Special Needs**

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

*The contents of this syllabus are subject to modification by the professor due to unexpected circumstances. In such cases, the academic integrity of the course will be maintained.*