



University of Central Florida
School of Performing Arts
MUG 3302 – Instrumental Conducting & Materials
Spring 2021
Monday/Wednesday 9:30-10:20 AM
PAC-M261

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Course Description:

Instrumental Conducting & Materials (MUG 3302) builds upon content practiced in MUG 3104: Basic Conducting, both applying basic conducting techniques in more comprehensive ways and exploring more advanced techniques and concepts through activities related to score study and preparation, rehearsal planning and implementation, error detection, 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)
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

- 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:

- Conducting Baton
- Instrument
- 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:

Assigned Reading/Reflection: McMurray Essay	2%	10 pts
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 Preliminary List Assignment	3%	15 pts
Literature Evaluation/Research Project	10%	50 pts
Observation Reports (x2) + Summative Essay	5%	25 pts
Error Detection/Diagnosis & Conducting/Rehearsal	15%	75 pts
Final Unit/Conducting/Rehearsal Project	15%	75 pts
Class Participation*	<u>10%</u>	<u>50 pts</u>
TOTAL:	100%	500 pts

Course Calendar *(subject to change)*

Week/Dates	Mode	Topic	Assignments	Due Dates
Week 1 (1/11 & 1/13)	F2F / Sync	<ol style="list-style-type: none"> (Mon) Course Introduction / Synchronization w/MUG 3104: <i>from learning the rules to breaking them</i> (Wed) Discussion: Conducting & Rehearsal Philosophy (McMurray Reading) Introduction to basic rehearsal philosophies: Macro-Micro-Macro; Proactive v. Reactive Introduction to basics of score study & preparation: research; superficial, event-based, beneath the surface (using <i>Salvation Is Created</i> as example) 	<ol style="list-style-type: none"> Reading/Reflection assignment: <i>Conducting in Music, Not in Time</i>, by McMurray Initial Academic Activity: <i>Perception: Elements of Rehearsal Planning</i> Read “The Score Study Guide,” pp. 3-9 in <i>Guide to Score Study</i> and consider application to <i>Salvation Is Created</i> score Research Pavel Tchesnokov and <i>Salvation Is Created</i>; <u>analyze & study score</u>, fully; submit Initial Score Research, Analysis & Rehearsal Considerations Assignment 	<ol style="list-style-type: none"> 9:00 AM, Wednesday, 1/13 9:00 AM, Wednesday, 1/13 Be prepared to discuss basic score study considerations & applications at 1/20 class Assignment should be submitted by 9:00 AM, Wednesday, 1/20. Be prepared to discuss analysis during class on 1/20
Week 2 (1/18 & 1/20)	F2F / Sync	<ol style="list-style-type: none"> (Mon) NO CLASS (MLK Holiday) (Wed) Complete history, analysis & content considerations for <i>Salvation Is Created</i> (in-class) Fundamentals of rehearsal planning: single vs. sequential (unit); the anticipatory set; resources to support rehearsal goals; content standards 	<ol style="list-style-type: none"> Anticipatory set & <u>proactive</u> rehearsal plan designs for <i>Salvation Is Created</i> Prepare <i>Salvation Is Created</i> for in-class conducting 	<ol style="list-style-type: none"> Submit prior to the start of class on Monday, 1/25 Independent study & practice
Week 3 (1/25 & 1/27)	F2F / Sync	<ul style="list-style-type: none"> In-class conducting & rehearsal exercises: <i>Salvation Is Created</i> 		
Week 4 (2/1 & 2/3)	F2F / Sync	<ol style="list-style-type: none"> In-class conducting & rehearsal exercises: <i>Salvation Is Created</i> (cont.) Score mechanics & instrument transpositions: introduction & practice 	<ul style="list-style-type: none"> Score Mechanics & Instrument Transposition Excerpts Assignment 	<ul style="list-style-type: none"> Due by 9:00 AM, Monday, 2/8
Week 5 (2/8 & 2/10)	F2F / Sync	<ol style="list-style-type: none"> Introduction to Spradling <i>Error Detection</i>: In-Class Error Detection Error detection through opposing rehearsal philosophies: proactive v. reactive <i>Converting Thought Into Action</i>: Taking your expectations & objectives and translating them into structure (rehearsal/lesson plan) 	<ol style="list-style-type: none"> Exploration; Error detection group discussion assignment: list of <u>anticipated</u> issues Rehearsal plan assignment connected to assigned error detection assignment 	<ol style="list-style-type: none"> Be prepared to discuss group assignments in 2/10 class meeting Due (upload submission) by 9:00 AM, Monday, 2/15

		4. In-class error detection conducting & rehearsal practice		
Week 6 (2/15 & 2/17)	F2F / Sync	<ul style="list-style-type: none"> ▪ In-class error detection practice 	<ul style="list-style-type: none"> ▪ Transposition & Mechanics Study, <i>Irish Tune</i> – Found in <i>A Guide to Score Study</i> 	<ul style="list-style-type: none"> ▪ 9:00 AM, Monday, 2/22
Week 7 (2/22 & 2/24)	F2F / Sync	<ol style="list-style-type: none"> 1. Revisiting score mechanics & transposition: higher-order application in rehearsal planning & implementation 2. Introduction to music selection & programming: a balanced diet 	<ul style="list-style-type: none"> ▪ Schedule individual transposition performance assessment appointments 	<ul style="list-style-type: none"> ▪ Individual appointments should be scheduled by 5:00 PM, Friday, 2/26
Week 8 (3/1 & 3/3)	F2F / Sync	<ol style="list-style-type: none"> 1. <i>Music Selection & Programming</i> cont.: assessing & selecting quality literature & developing balanced concert programming 2. Introduction to the <i>Teaching Music Through Performances</i> series 3. Individual presentations of select works (Wed) 	<ul style="list-style-type: none"> ▪ Begin developing preliminary lists (listen) for your eventual literature project and <u>bring ONE piece</u> to present to the class and describe its value, along with written summary 	<ul style="list-style-type: none"> ▪ Individual works presentations/discussion will begin on Wed, 3/3
Week 9 (3/8 & 3/10)	F2F / Sync	<ol style="list-style-type: none"> 1. Individual presentations of select works, cont. (Mon) 2. Final discussion toward literature projects: research, evaluation, and selection 3. Unit Project assignments distributed; unit project discussed 	<ol style="list-style-type: none"> 1. Continue listening to & assessing music for your literature projects 2. Reading & reflection assignment: <i>Healthy Repertoire for Successful Band Programs</i>, by Cochran, and <i>Program Planning</i>, by Grimo 3. Begin work on research, analysis, and identifying pedagogical objectives for your assigned unit project score 	<ul style="list-style-type: none"> ▪ Reflections on assigned readings should be submitted by 9:00 AM, Mon, 3/15
Week 10 (3/15 & 3/17)	F2F / Sync	<ol style="list-style-type: none"> 1. Summative repertoire discussion based in assigned readings from previous week 2. <i>Interpretive Conducting</i>: trust v. control; melding & differentiating the "Who / What / Where / When / How" from the "Why" 3. In-class return to <i>Irish Tune</i> score 4. In-class conducting & rehearsing projects (begin Wed) 	<ol style="list-style-type: none"> 1. Prepare <i>Irish Tune</i> for conducting & rehearsal (begin Wed), with an eye toward both <u>expressive</u> conducting and <u>reactive</u> rehearsal 2. Prepare specific goals & objectives for the rehearsal element of your in-class conducting of <i>Irish Tune</i> 3. Continued work on literature and unit projects 	<ul style="list-style-type: none"> ▪ In-class conducting & rehearsing (<i>Irish Tune</i>) begins on Wed (3/17)
Week 11 (3/22 & 3/24)	F2F / Sync	<ol style="list-style-type: none"> 1. In-class conducting & rehearsing projects, cont. (both Mon & Wed) 2. <i>Putting It Together</i>: development of sequential 	<ol style="list-style-type: none"> 1. Continued work on literature evaluation & selection project 2. Finalize unit project 	

		& collaborativerehearsal plans & assembling them into a <u>unit plan</u>		
Week 12 (3/29 & 3/31)	F2F / Sync	1. <i>Putting It Together</i> , cont: final unit plan discussion (Mon) 2. Final unit project presentations begin (Wed)	1. Finalize unit project 2. Continue work on literature evaluation & selection projects	
Week 13 (4/5 & 4/7)	F2F / Sync	▪ Final unit project presentation & rehearsal demonstrations (both Mon & Wed)	▪ Complete literature evaluation & selection projects	
SPRING BREAK: 4/12 - 4/16				
Week 14 (4/19 & 4/21)	Online (Zoom)	▪ Literature project presentations		
Week 15 (4/26)	Online (Zoom)	▪ Literature project presentations (cont.)		
Week 16 (Finals) (4/28 - 5/4)	Online (Zoom)	▪ Overflow literature project presentations (if necessary)		

Assignments/Projects

Initial Score Research, Analysis & Considerations Assignment

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

Using the rehearsal/lesson plan template provided via WebCourses, and in consultation with content standards found at 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

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

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

Over the course of the semester, you should view at least two (2) of the rehearsal videos that will be provided to choose from, writing a single-page (single-spaced) reflection on each. Your reflection must be more than simple narrative. You should also discuss how what you see meets with (or diverges from) your own philosophy of education, techniques & concepts that you find particularly useful or inspiring, as well as those that you might question (with explanation why).

- 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
- 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

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

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.

Unit/Conducting/Rehearsal Project

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.

Integrity	I will practice and defend academic and personal honesty.
Scholarship	I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
Community	I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
Creativity	I will use my talents to enrich the human experience.
Excellence	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.