



University of Central Florida
School of Performing Arts - Music
MUG6306 – Conducting & Literature (Conducting VI)
Spring 2020

Wednesdays, 10:30 AM – 12:00 PM / Individual Lesson Times Arranged
PACM206

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Course Description

MUG6306 is intended for students in the Department of Music's Instrumental Conducting Emphasis, within the Master of Arts in Music degree program. It is comprised of both individual applied lessons in conducting and an intensive and comprehensive group seminar. The seminar examines the history and development of literature and conducting philosophy and pedagogy, primarily connected to the various ensembles of mixed wind and percussion instruments, beginning with the earliest designated wind ensembles of the turn of the 17th century, and progressing to the present day, and beyond, over a four-semester graduated sequence. Research and discussion will also center on the craft of instrumental conducting and pedagogy, itself.

Course Objectives

- the enhancement of the students' knowledge of musicological knowledge of the most important works, organizations, and composers in the wind repertoire
- Development and articulation of individual philosophies of conducting, both from pedagogical and artistic points of view
- Development of critical listening and analysis, and the ability to formulate positions and judgements regarding the merit and importance (pedagogical and historical) of various works within the wind repertoire
- High-level research and writing on various works, composers, and movements in the history of the wind repertoire, manifested through formal and informal presentations, discussions, and composition of program notes

Students' weekly individual conducting lessons are intended as a continuation and extension of the methods, techniques, and pedagogy involved in the craft of instrumental conducting, at a graduate level. Goals include the enhancement of baton technique in a wide range of contexts, honing non-verbal communication skills, and exploring and cultivating a high understanding of score study and preparation. Specific scores of varying sorts, instrumentation, and levels will be assigned for weekly study and conducting preparation. In addition to conducting activities in these weekly lessons, graduate conductors are required to bring video excerpts from their rehearsals with any UCF ensembles to which they are assigned, for periodic discussion and evaluation.

Assessment will be based primarily on preparation of individually assigned scores, as well as on rehearsal preparation and execution. Designed specifically for the Department of Music's Master of Arts degree programs, students in this class will use knowledge obtained to

- Understand and apply advanced elements and structures of music history, theory, and performance literature
- Engage in research (analysis, interpretation, and reporting of data)
- Demonstrate at an advanced level a mastery of technique, and musicality

All students enrolled for MUG6306 will meet as a group for a once-weekly (60-90 minutes) graduate conducting & literature seminar (arranged). Discussions will focus on important and pivotal repertoire at various levels, and the processes through which literature selection can and has evolved. Furthermore, we will select specific works to listen to, evaluate, discuss, analyze, and debate, and important composers, conductors, and organizations to explore. Attention, in regard to assigned works, individuals, and organizations will focus on overall understanding of the music through the lens of historical, analytical, pedagogical, practical, and technical (conducting) significance.

TOPICS COVERED will include the following, over the course of the M.A. degree program in instrumental conducting:

- Early history and development of the wind ensemble (c. 1600-1750)
- Harmoniemusik and the Great Vienna Octet School
- The early Romantic Era wind ensemble
- The first “Y” in the road: the “core” of the orchestral & concert band wind sections
- The early military band and “massed bands”
- Civil war military and brass bands
- The early industrial band movement
- “The beginning”: The early development of the core repertoire for the concert band
- The first “misstep”: The Goldman Band, ABA, National Contest Movement, and prescribed instrumentation
- The great composers of the 19th & 20th centuries, and their contributions to the repertoire for winds
- “The Change” – the Eastman Wind Ensemble, American Wind Symphony Orchestra, and the emergence of a true core artistic repertoire for band
- “New Voices” – a new body of contemporary artistic music for the wind ensemble, built upon the foundation laid by “the change”
- Where are we now, and where might we go, from here

Assessment will be based on the following:

- A) Preparation for, and participation in individual sessions
- B) Program note assignments
- C) Individual research projects & presentations

Materials

Battisti, Frank: *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor*, ed. I. Delray Beach, FL: Meredith Music Press (2002).

Other readings assigned will be provided. Otherwise, materials and readings in support of discussions and assignments are to be discovered through individual student research. While purchase of additional texts, recordings, scores, and other materials is certainly encouraged, ample resources are available for checkout and borrow through UCF’s John C. Hitt Library, the UCF Band Library, UCF Music resources, and Dr. Lubaroff’s personal collection (not to leave PACM206 without specific permission).

Grading

In-Class Presentations	50%	225 points (3 x 75)
Program Notes	20%	90 points (2 x 45)
Weekly Assignments, Preparation & Participation	30%	135 points
TOTAL	100%	450 points

Course Calendar (subject to change)

Week 1 (week of Jan 13)	The early roots of the American Concert Band: Civil War Bands, Late Massed Bands & Early Military Bands; Brass Bands; Municipal Bands (on <u>both</u> sides of the Atlantic)
Assignment:	Further research the Brass Band & late 19 th /early 20 th century Military Band Movements
Week 2 (week of Jan 20)	Continued discussion of military/brass/municipal bands and how they helped us find our way to the Holst Suites, etc.
Assignment:	Prepare for guest presenters (Threinen & Thompson), including Thompson Holst packet (see WebCourses) and Del Tredici’s <i>Acrostic Song, from Final Alice</i>

Week 3 (week of Jan 27)	GUESTS: Emily Threinen, University of Minnesota & Kenneth Thompson, Bowling Green State University
	Assignment: Research & Listening: Holst Suites, Vaughan Williams <i>Folk Song Suite</i> , Gordon Jacob, <i>An Original Suite</i>
Week 4 (week of Feb 3)	Discussion: Early Holst, Vaughan Williams, Jacob, etc. for “Military Band”
	<i>Another Take On the Military Band: Dionysiaques</i>
	ASSIGNMENTS for Presentation #1 Made
	Assignment: Research the French <i>Garde Républicaine Band</i> , Florent Schmitt; Research & listen to <u>study</u> Schmitt’s <i>Dionysiaques</i>
Week 5 (week of Feb 10)	<i>Another Transformation from 1913: Stravinsky</i>
	Assignment: Research Stravinsky up to the late 1920s
Week 6 (week of Feb 17)	Discussion & Listening: Stravinsky
	Assignment: Continue work on presentation Continue Stravinsky research & study
Week 7 (week of Feb 24)	PRESENTATIONS #1
	Assignment: Further Assigned Research & Listening: Stravinsky
Week 8 (week of March 2)	Final Discussion: Stravinsky
	Assignment: Research: Percy Aldridge Grainger
Week 9 (week of March 16)	Discussion & Listening: Grainger
	ASSIGNMENTS for Presentation #2 Made
	Assignment: Continued Grainger Study Begin work on presentation #2
Week 10 (week of March 23)	Final Discussion: Grainger
	Assignment: Continued work on presentation #2
Week 11 (week of March 30)	PRESENTATION #2
	Assignment: Research Holst’s Hammersmith Period; Research, Listen & <u>Study</u> <i>Hammersmith, Op. 52</i>
Week 12 (week of April 6)	Discussion & Listening: Holst, <i>Hammersmith</i>
	ASSIGNMENTS for Final Presentation Made
	Assignment: Research, Listen & <u>Study</u> <i>La Fiesta Mexicana, Russian Christmas Music, and Armenian Dances, <u>AND their composers</u></i>
Week 14 (week of 13)	<i>THE REEDS: H. Owen & Alfred</i>
	Assignment: Complete Research for Final Presentation
Week 15 (week of April 20)	FINAL PRESENTATION

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.

Video/Audio Acknowledgement

Due to the public nature of a performance ensemble such as this, members acknowledge that video and audio recordings will be made of their performances. Still photography may also be taken. It is understood that these materials (video/audio/photo) may be used by the Department of Music for publicity purposes in the form of websites, promotional posters, CDs and DVDs.

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.