



University of Central Florida
School of Performing Arts - Music
MUG6306 – Conducting & Literature (Conducting VI)
Spring 2021

Wednesdays, 11:00 AM – 12:30 PM / Individual Lesson Times Arranged
Remotely (Zoom) / F2F, 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

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| 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)

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| Week 1 (Jan 20) | | <ol style="list-style-type: none"> 1) Looking forward to the semester: exploring & researching composers, works, conductors, and other 2) Think about conductors with whom you identify or whom you admire – could be based on their technique, their expression or podium presence, the music that they champion, etc. 3) Begin thinking about some of the composers of the latter 20th century and early 21st century that have helped to shape the point at which we find wind music today, and think about where we might go from here. 4) Think about some of the seminal works of the last half-century and how they may have changed the way we see music for winds and percussion now. |
| | Assignment: | Research Karel Husa and his music for winds |

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| Week 2 (Jan 27) | Assignment: | <ol style="list-style-type: none"> 1) Discussion of Karel Husa and his contributions to the repertoire for winds 2) Program Notes: 101 <ol style="list-style-type: none"> 1) Further study of Karel Husa 2) Program notes assignment #1: selected works by Husa 3) Research/watch Great Conductors videos |
| Week 3 (Feb 3) | Assignment: | <ol style="list-style-type: none"> 1) Finish discussion of Karel Husa 2) Great Conductors of the Past / of the Golden Era <ol style="list-style-type: none"> 1) Consider a conductor you would like to research & profile for your Presentation #1 2) Research Leslie Bassett and his music for winds |
| Week 4 (Feb 10) | Assignment: | <ol style="list-style-type: none"> 1) Discussion of Leslie Bassett and his contributions to the repertoire for winds 2) ASSIGNMENTS for Presentation #1 Made (Conductor Profile) <p>Research David Maslanka and his music for winds, <u>specifically</u> <i>A Child's Garden of Dreams</i></p> |
| Week 5 (Feb 17) | Assignment: | <p>Discussion of David Maslanka and <i>A Child's Garden of Dreams</i></p> <ol style="list-style-type: none"> 1) Continued research of the wind music of David Maslanka 2) Complete research & preparation for Presentation #1 |
| Week 6 (Feb 24) | Assignment: | <p style="text-align: center;">PRESENTATIONS #1 (Conductor Profiles)</p> <p>Complete research of the wind music of David Maslanka</p> |
| Week 7 (Mar 3) | Assignment: | <p>Final discussion of the wind music of David Maslanka</p> <ol style="list-style-type: none"> 1) Research Frank Ticheli and his music for winds, <u>specifically</u> his music for the most advanced ensembles 2) Consider a conductor you would like to profile for in-class discussion |
| Week 8 (Mar 10) | Assignment: | <ol style="list-style-type: none"> 1) Discussion of Frank Ticheli and his contributions to the repertoire for winds 2) ASSIGNMENTS for Presentation #2 Made (Composer or Composition Profile) <ol style="list-style-type: none"> 1) Research your chosen conductor for in-class profile & discussion 2) Program notes assignment #2: selected works by Ticheli |
| Week 9 (Mar 17) | Assignment: | <p>In-class discussion of selected conductors</p> <p>Complete research & preparation for Presentation #2</p> |
| Week 10 (Mar 24) | Assignment: | <p style="text-align: center;">PRESENTATIONS #2</p> <p>Research John Corigliano and his music for winds</p> |

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| Week 11 (Mar 31) | | Discussion of John Corigliano and his contributions to the repertoire for winds Assignment: Research <i>The Brits</i> : Adam Gorb, Martin Ellerby, Philip Sparke, Edward Gregson, Guy Woolfenden, etc. |
| Week 12 (Apr 7) | | 1) Discussion of The Brits 2) ASSIGNMENTS for Final Presentation Made (Conductor, Composer, or Composition Profile) Assignment: 1) Research Michael Daugherty and his music for winds 2) Research for your final presentation 3) Consider for discussion the question, “Where <u>might</u> we go from here?” |
| Week 13 (Apr 14) | | NO CLASS – SPRING BREAK |
| Week 14 (Apr 21) | | 1) Discussion of Michael Daugherty and his contributions to the repertoire for winds 2) Discussion of the question, “Where might we go from here?” Assignment: Complete research & preparation for Final Presentations |
| Week 15 (Apr 28) | | FINAL PRESENTATIONS |

Academic Activity Documentation

All faculty are required to document students’ academic activity at the beginning of each course. In order to document that you began this course, please complete the brief online assignment posted in Webcourses by the end of the first week of classes. Failure to do so will result in a delay in the disbursement of your financial aid.

University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms (<https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf>). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the [Golden Rule](#) for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

Notifications in Case of Changes to Course Modality

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

COVID-19 and Illness Notification

Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here: (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>)

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

In Case of Faculty Illness

If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.

Course Accessibility and Disability COVID-19 Supplemental Statement

Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact sas@ucf.edu to discuss specific accommodations for this or other courses.

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.