

Boston Conservatory at
Berklee Spring 2024

M-SK 0992 – Section 5: Conducting 2

1 Credit

Friday, 4:00-4:50pm, 8 Fenway, 007

<u>Instructor Information</u>
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Course Description

This class is intended to be a hands-on introduction to the art of conducting, including the elementary technique of conducting applied to both choral and instrumental music. Subjects covered include principles of attack and release, setting and changing tempo, phrasing and interpretation; practice in score reading and score study. This is a one-credit course.

Learning Outcomes

By the end of this course, the students will be able to:

- Sing and conduct at the same time
- Have their own process for score analysis, study and preparation
- Understand bar groupings and how they affect their conducting
- Conduct Asymmetrical and changing meters
- Have an understanding of how to accompany voice and dance
- Have an understanding of how to run an instrumental rehearsal
- Manage tempo changes
- Continue to add expression into their conducting with both the left and right hands.

Course Materials

Required Course Materials

Students are responsible for obtaining the following materials for this course:

1. Textbook: "Basic Conducting Techniques", 7th Edition (2018)

by Joseph A. Labuta and Wendy K. Matthews

<https://www.amazon.com/Basic-Conducting-Techniques-Joseph-Labuta/dp/113865698>

4 Purchase used: \$95

Purchase new: \$110

Once you purchase the book, request access to the online parts of the text on this website by filling out the form on the right hand side of the page. You will need these for class.

https://routledgetextbooks.com/textbooks/9781138656987/includes/up_or_in.php?url=https://routledgetextbooks.com/textbooks/9781138656987/default.php&user=student

2. Conducting Baton. Purchase at any one of these stores:

- Amazon.com
- Berklee Bookstore
- Mollard Custom batons <https://mollard.com/shop/s-series-baton/>

My recommendation would be to select: "P" or "S" Series Baton, 14" length, a handle of your choice and a carbon fiber shaft.

3. Your instrument - *Everyone* should have an instrument to play, as you are your own conducting ensemble! Percussionists may use any keyboard instrument; Pianists may use one piano (4-hands to cover parts); Composers may share the piano or bring any melodic instrument, even if it means investing in a recorder! Just singing along is not helpful.

Additional Information About This Course

Prerequisite: Conducting 1 / M-SK 0991

It is expected that you'll actively participate in each class by performing and participating in conversations.

It is expected that you'll be prepared for all activities in this class. There will be conducting assignments for each class which must be prepared and memorized in advance.

There are three graded analysis assignments and one quiz this semester. Assignments are still due on the originally assigned class date even if you are absent due to illness or other circumstance. If you miss a class where there is a quiz, make sure to contact me about doing a makeup within a week. Unless there are extenuating circumstances, I won't be giving quizzes weeks after they have been taken by everyone else. For each quiz you do not complete, you'll lose 10 points on your grade for the class.

You'll conduct a chamber orchestra at the last class meeting. When you perform this final exam, please dress professionally. No jeans, flip-flops or sneakers.

Video recording of your performance in each class is welcome and encouraged.

Assessment Requirements and Grade Determination

- 25% Attendance
 - 25% Preparation
 - 30% Quizzes and assignments
 - 20% Final Exam (conducting)
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- Submit Assignments Electronically: Work will often be submitted electronically at the discretion of the instructor.

- Submitting Late Assignments: Late assignments will be accepted only for reduced credit and at the discretion of the instructor.

Email Communication

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.

Class Attendance and Participation

Attendance is required in all classes, although one unexcused absence is allowed each semester. Choose the date wisely. For an absence to be excused, a doctor's note must be submitted for approval. Other than a medical note, excused absences will rarely be given and will be considered on a case-by-case basis by the instructor. If you arrive later than 20 minutes after the start of class, you will be marked as absent.

Students who enroll in a class after the first meeting are responsible for all material they miss; however, for the purposes of any absence policies established by individual faculty or departments, students will not be considered absent from class meetings that occur before they enrolled (e.g. during add/drop).

Students must be officially enrolled in a class in order to attend the class. Attending a class or auditing a class without being officially enrolled is not permitted.

It is the student's responsibility to ensure they attend the correct class and class section. There are often multiple sections of a course. It is recommended that the student confirm with each instructor that the official class list contains the name of the student.

If you miss a class or know that you will be missing a class, try to attend one of the other sections where we work on the same material. You can see all of the dates where I present the identical information in the syllabus below. If you are able to attend another class, the absence will be removed from your attendance record and you won't fall behind. Give me advance notice when you decide to do this, if you can, but it's not required. Sometimes when you attend another day, you won't have the opportunity to conduct as much or at all, but you will still be in attendance for the presentation of the material for that day.

There is much material to cover in a very limited time and short class periods. It is expected you will be on time and ready to go at the appointed time, just like an ensemble rehearsal. Repetitive tardiness will affect your grade.

Course Outline

Class 1 Introductions

JANUARY 26, 2024

Class 2

FEBRUARY 2

Singing and conducting concurrently

1. 3-1 (p.118) Verdi: Aida, "March"
2. 4-5 (p.132) Tchaikovsky: Symphony No. 6, 1st movement
3. 5-5 (p.138) Debussy: Prelude to "The Afternoon of a Faun"
4. 5-7 (p. 140) Traditional: Greensleeves
5. 7-1 (p. 170) Bach: Chorale
6. 9-2 (p. 187) Haydn: Symphony No. 94, 2nd movement
7. 9-4 (p. 189) Shostakovich: Symphony No. 5, Finale
8. 9-7 (p.194) Elgar: Enigma Variations, Theme

Class 3

FEBRUARY 9

A Discussion of Bar Groupings

Prepare both of these to Conduct:

- 10-7 (p.208-209) (Expressive Conducting and the Left Hand) Mozart: The Impresario Overture.
- TM-6 (p.251) (Technical Mastery) Haydn: Symphony No. 101, First Movement.

Assignment: Mark up Schubert, Symphony No. 5 on p. 250 with bar groupings and send a scan of it to our shared Google Drive at least 2 days before class begins.

Class 4

FEBRUARY 16

Graded assignment #1 Due: Schubert Bar Groupings
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Prepare both of these to Conduct:

- TM-5 (p.250) (Technical Mastery) Schubert: Symphony No. 5, Third Movement.
- TM-13 (p. 262-263) (Technical Mastery) Orff: Carmina Burana, "Uf dem Anger".

Class 5

FEBRUARY 23

Read & Prepare: Chapter 6: Asymmetrical and Changing Meters

Prepare both of these to Conduct:

- 6-3 (p.148) Tchaikovsky: Symphony No. 6, Second Movement
- 6-14 (p. 160) Stravinsky: The Rite of Spring Ballet, "Glorification of the Chosen One"

Class 6

MARCH 1

Today, you'll be conducting the vocal pieces. These are the pieces you'll need to prepare to play on your instrument and conduct for today's class: TBA

Class 7

MARCH 8

Read & Prepare: Chapter 11: Accompanying (part 2)

Repertoire TBA

Class 8

MARCH 15

*Note: This is a big week with lots of reading. Allow plenty of time to read and digest the information.

Read & be ready to discuss: Podium Notes 23-2, p.1, 4-8(top)

Read & Prepare: Chapter 12: Analysis and Score Preparation (p.63)

Assignment: Mark up your assigned score using the methods that we covered in class. Learn it well enough to be able to answer the following questions about the score in class. The scores are in Conducting 2/Scores in the Google drive. I'll assign the scores to each of you at the end of today's class. You'll be doing a shorter version of what I presented in class today. You may need to print it out so that you can mark it up.

Here is what I'd like you to focus on as you mark up your score:

- Translate the instrumentation into English
- Explain how the transpositions and clefs work. (e.g. Sounds down a minor third)
- Define all foreign and technical terms

- Decide on a numerical tempo and include that in the music.
- Do a formal analysis, which includes:
 - Doing a key center analysis of the piece, marking the sections and key centers in the score.
 - Create bar groupings
 - Show the dynamic plan in some way
 - Label important melodies and secondary melodies

Label one thing that would need to be addressed in rehearsal

Graded assignment #2 Due March 17: Score analysis

SPRING BREAK

Quiz preparation: Prepare for the only quiz you'll have this semester based on Chapters 11, 12, and 13. (Due on Apr 5)

Class 9

MARCH 29

Read & Prepare: Chapter 11, Tempo Changes (part 1)

Select two of these to conduct: 11-1, 11-2, 11-6 or 11-7 Memorized

Class 10

APRIL 5

Be prepared to conduct the piece for the Final Assignment: TBA

Quiz preparation: Prepare for the only quiz you'll have this semester based on Chapters 11, 12, and 13.

Quiz based on Chapters 11, 12, 13

Class 11

APRIL 12

Read & Prepare (review): Chapter 13: The Instrumental Rehearsal (p.86)

Bruce Hangen is our guest lecturer today

Class 12

APRIL 19

Graded assignment #3 Due: prepare a conducting analysis of TBA
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Prepare to conduct with the score in front of you, as needed:

- TM-15 (p.266-267) (Technical Mastery) Stravinsky: The Soldier's Tale, "Royal March".

Class 13

APRIL 26

Conduct: TBA

Today, your peers will be your "orchestra".

Class 14 - Final Exam - Recorded

TUESDAY, APRIL 30

THURSDAY, MAY 2 - Schedule to be determined

All Conducting students will attend their final exam for the spring semester in room T 401. We'll have a chamber orchestra of 25 available to you – string section and a woodwind quintet. Each student will work with the orchestra for about 10 minutes. Be prepared to conduct the entire movement, but we'll only have time for about 2/3rds of it with each conductor, so I'll select spots in the room. Then, if there is time, a few minutes of coaching. The more prepared you are, the more you will get out of the experience.

FINAL EXAM: Piece TBA Memorized

Class 15 - Post Final feedback

May 10

I won't be available on the previous week, but I look forward to watching your videos over the weekend, and meeting during the finals week to provide feedback.

Important Dates

The [Boston Conservatory Academic Calendar](#) lists important dates, including holidays and designated exam periods. Students are responsible for reviewing this calendar and planning accordingly.

Berklee Student Policies and Services

Diversity and Inclusion Statement:

Diversity and inclusion are integral to the mission of Berklee simply because diversity and inclusion are integral to music, dance, and theater itself. Innovators from diverse backgrounds and cultures have studied here. An essential part of a Berklee education is gaining an appreciation of the rich variety and interdependence of the cultural traditions from which the creative fields they study originate.

We must be a community in which every member's voice is valued and respected. A diverse, inclusive work and learning environment is essential to maintaining our role as a leader in contemporary music, theater, and dance education. It is imperative that we take specific steps to attract and retain the widest array of talented artists and provide an environment that supports and nurtures their creative process. The fulfillment of our mission—to educate, train, and develop students to excel in their careers—will be demonstrated in their influence on the future of music, dance, and theater, and on the larger culture.

We view diversity holistically, understanding that the definition is constantly evolving. Our definition of diversity includes, but is not limited to, race, color, gender identity, gender expression, nationality, ethnicity, class, religion, disability, age, and sexual orientation. We also

know that a diversity of ideas, approaches, disciplines, and learning, artistic, and musical styles are essential to inclusion and equity. The integration of myriad cultural values and perspectives into what we do at all levels, from teaching to decision-making, is critical.

Many challenges lie ahead in all areas. We believe that increased diversity will support our strategic objective of attracting the highest-quality students, faculty, and staff to Berklee. To accomplish this, we must create a welcoming and supportive multicultural atmosphere for all members of our community. This focus is not the work of any one individual or office—it is the work of everyone. In this spirit, we will encourage a campus-wide climate of respect, openness, and awareness that celebrates and values our diversity. To learn more about the Center for Diversity, Equity, and Inclusion, please visit berklee.edu/diversity.

Equity Statement

Berklee's equity and interim Title IX policies and processes prohibit acts of discrimination, harassment, and sexual misconduct. These policies are a fundamental part of a Berklee community where all can study, live, and work together in an environment of equal opportunity and inclusiveness.

Sexual misconduct includes, but is not limited to, sexual assault or harassment, domestic/dating violence, and stalking. Such acts undermine Berklee community values and are strictly prohibited. The equity policy and process prohibits and addresses discrimination and harassment based on age, ancestry, color, disability, gender, gender expression/identity,

genetic information, marital status, mental illness, military/veteran status, national and ethnic origin, pregnancy, race, religion, sex, sexual orientation, transgender status, or any other characteristic protected by law (collectively referred to as “protected characteristics”), whether that characteristic is actual or perceived.

The complete and current policy and process, as well as other important resources, are available at berklee.edu/equity.

Accessibility Resources and Necessary Accommodations:

It is my goal to create a learning experience that is as accessible as possible. If you anticipate any issues related to the format, materials, or requirements of this course, please meet with me outside of class so we can explore potential options. Students with disabilities may also work with Accessibility Resources for Students to discuss a range of options for removing barriers in this course, including official accommodations. Please visit their website for contact and additional information: www.berklee.edu/accessibility-resources. If you have already been approved for accommodations through Accessibility Resources for Students, please meet with me privately so we can develop an implementation plan together.

Privacy:

In compliance with the Family Educational Rights and Privacy Act of 1974, students must authorize contact between faculty members and their parents/guardians. Students will be notified via email and asked to reply in that format or in writing to grant this authorization if a parent/guardian contacts the instructor. For more information, see the Student Policy Handbook.

Support Services:

- Student Wellness: healthandwellness@berklee.edu or 617-747-6575 • Student Counseling Services: 617-747-2310
- Accessibility Resources: accessibilityresources@berklee.edu or 617-747-2387 • Berklee Career Center: careercenter@berklee.edu or 617-747-2246
- Berklee Writing Center and ESL Tutoring: writingcenter@berklee.edu • Dean's Office for Student Advising and Success: success@berklee.edu or 617-747-2363

Berklee Academic Policies

Berklee Definition of a Credit Hour:

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the undergraduate level, there is also the expectation that one hour of class time per week requires two hours of outside-of-class work each week. For graduate courses, the expectation is that one hour of class time requires at least three hours of out-of-class study. For ensemble and lab work, where repetition, practice, and iterative learning are

key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks.

Withdrawal Policy:

Students may withdraw from a course through the 10th week of classes in the fall or spring semester and, for undergraduates at Berklee's Boston campus, through the eighth week in the summer term. They can do so by submitting a Withdrawal from Courses form at berklee.edu/registrar/registration-forms. Withdrawal from a course is not allowed for graduate students during the six- or seven-week summer term or for undergraduates during the intensive summer semester in Valencia. Withdrawing from a course is the responsibility of the student. The instructor will not withdraw a student from the class for any reason (including absence) or submit the form for the student.

A grade of W will be issued for any particular course from which a student has withdrawn. Once the withdrawal deadline has passed, all registered students will receive a course grade based on the stated grading criteria. Students continue to be financially responsible for that course and are not eligible for a tuition refund or replacement course. Students should note that withdrawing from a class may affect their eligibility to receive scholarship, financial aid, veterans' benefits, and international student visa status. Undergraduate students are strongly advised to consult with their instructor, department chair, counselor or academic advisor, prior to withdrawing from a course.

GRADING CRITERIA		
Letter Grade	Equivalent Percentage	Numerical Value
A (excellent)	93–100	4.0
A-	90–92	3.70
B+	87–89	3.30
B (good)	83–86	3.0
B-	80–82	2.70

C+	77–79	2.30
C (satisfactory)	73–76	2.0
C-	70–72	1.70
D (poor)	60–69	1.00
F (failing)	0–59	0.00
W	Withdrew	0.00
NA	Not averaged	0.00
P	Passed	0.00
I	Incomplete (through request to instructor only; see the Student Policy Handbook)	0.00
NG	No grade submitted as of indicated date	0.00

Boston Conservatory does not rank its students

Honesty in Academic Work

Berklee values integrity from all members of the community—students, teachers, and staff—across all areas of academic, scholarly, and professional work and practice: in the classroom; in the creation of compositions, arrangements, and choreographic works; in courses and course related works and materials for course assignments, projects, and exams; including placement exams, credit by exam (CBX), and advanced placement credits; in extra-curricular work; and in the use of any and all information and music technology resources. Consequently, members of the Berklee community are expected to maintain high standards of honesty and practice throughout the many aspects of their life and study at Berklee.

The following definitions are provided for the information of the Berklee community and constitute notice of unacceptable academic behavior or scholarly and professional practice. Academic work in this context means any and all work undertaken by a student while enrolled at Berklee, whether curricular, co-curricular, or extra-curricular. Dishonesty in academic, scholarly, or professional work, whether in the form of fraud, plagiarism, or cheating, is unacceptable at Berklee and subject to appropriate disciplinary procedures.

- Fraud is using identifiers (such as name, password, or ID) of other persons as one's own or submitting false information about oneself. Some examples include such infractions as concealing or misrepresenting one's identity, impersonating another individual,

falsifying information on such documents as one's résumé or internship applications, misrepresenting oneself as acting on behalf of Berklee, or using the college's name, logo, or symbol without prior written permission.

- Plagiarism is defined as copying and/or misrepresenting work that has been done by another as one's own efforts, whether such misrepresentation has been accomplished with or without the permission of the other individual.
- Cheating is the use of prohibited assistance (whether in the nature of a person or a resource). This includes, but is not limited to, copying of another student's work, and giving or receiving of information or answers, whether verbally, in writing, or by any other means.

Policies around the use and incorporation of artificial intelligence (AI) will vary, and students should refer to syllabi and/or their course instructors for policies specific to their class or to specific assignments. In the absence of a policy or direction from the instructor specifically

permitting the use of AI, using AI to substantially complete coursework—either directly or with modification—and presenting it as original work constitutes a violation of academic integrity and will be treated analogously as receiving help from another person. Students with questions about the use of AI or academic integrity should check with their instructor before submitting work.

Refer to the following resources for further information on academic integrity: • [Purdue Writing Lab](#)

- [International Center for Academic Integrity](#)
- Fordham University's [Standards of Academic Integrity](#)