

September 29, 2014

Dartmouth College Summer 2014

Professor: Melinda O'Neal

Teaching Assistant: tba

Class 1:45-2:50pm MWF in Faulkner Recital Hall; X-hour Th 1:00-1:50pm, Faulkner

Office: Room 47, Music Department, Hopkins Center

Phone: 603.646.2743 office

Office Hours: drop-in and by appointment

### **Music 52 Conducting**

This course is designed to provide a philosophical basis and practical introduction to the art and discipline of conducting music. Approaches to score preparation (analysis of melodic, harmonic and formal components; study of transposing instruments and clefs), knowledge of historical styles and performance practices, baton technique and rehearsal procedures will be studied and applied. Conducting instrumental and vocal music will be incorporated into in-class daily assignments. A vocal midterm performance project will be rehearsed and presented outside of class with an *ad hoc* ensemble. The course will culminate with each student conducting orchestral excerpts played by two professional pianists (four-hand reductions) followed by conducting those same selections with a professional/student orchestra.

#### **Components (with required resources)**

- musicianship exercises for rhythm and melody (Hindemith, on reserve)
- score reading/singing at the piano including reading clefs and instrument transpositions (Melcher and Warch, Green texts, on reserve)
- score analysis, historical perspective and performance practice considerations (Demaree)
- music terminology, including tempi, character terms, articulations, etc. in French, German and Italian (Demaree and Green)
- rehearsal techniques and procedures for vocal and instrumental music (Demaree and Green)
- baton technique (Demaree and Green)
- observation (Tanglewood, Opera North)

#### **Process**

- daily class participation: conducting, keyboard playing and singing of exercises and music. Written assignments will include analysis, texts with translations as relevant, and chart analyses.
- weekly individual appointments with instructor for score reading assignments (Melcher and Warch) and musicianship exercises (Hindemith).
- conduct three times during five choral ensemble rehearsals (schedule tbd) for mid-term vocal project.
- two sessions with four-hands piano, one session with professional/student orchestra.
- mid-term and final projects accompanied by written outline rehearsal plans, brief report on rehearsals, chart analyses and accompanying narrative (details below).
- evaluation of colleague conductors' midterm projects; final self-evaluation
- observation of Tanglewood Festival Orchestra (Sheffield, MA) on Saturday August 2, 10:30am-1:00pm dress rehearsal. Depart 6:30am and return by 6:00pm or earlier.

### **REQUIREMENTS**

#### **I: Classes, Individual Appointments, Video**

- in-class conducting assignments of exercises and musical excerpts (distributed in class). Readings for class will be assigned tba. Obtain a large-ringed, loose-leaf notebook to assemble distributed music (you will conduct from these scores) and class notes. All assignments are made in class and reiterated on Canvas.

September 29, 2014

- *You are responsible for making sure you understand each assignment.*
- *Everyone plays and/or sings for everyone else.*
- *You are responsible for being prepared when you conduct.*
- *You are responsible for making sure you have adequately prepared players to play each time you conduct.*
- weekly individual 15-minute sessions with instructor for score reading at the keyboard and Hindemith musicianship assignments. A grade is assigned each week.
- video recordings of each session for each conductor will be posted on Canvas. Instructor-student viewings will be scheduled at midterm and following the final orchestra session.

## **II: Mid-term Choral Project (schedule tbd)**

An *ad hoc* vocal ensemble will be recruited by conductors; all conductors also sing. Each conductor will have three rehearsal sessions between July 9- July 23. Written work turned in July 24 will include: 1) a brief historical perspective on the composer and work; 2) a chart analysis of the music including text and translation; 3) prose narrative describing significant elements of the music – an “illumination” of the chart analysis. Before each conducting session, a detailed rehearsal plans in outline form will be given to the instructor..

## **III: Final Orchestral Project (special session Saturday, August 16)**

The final project will include: 1) individual lesson on score reading and conducting the assigned overture or symphony excerpt; 2) submission of written chart analysis of the music; 3) two sessions of conducting the excerpt with four-hands professional pianists; 4) conducting the excerpt with full instrumentation of professional / student players; 5) a written self evaluation of progress throughout the course.

## **MARK YOUR CALENDAR**

- Confirm approval of midterm project choral selection by Thursday, July 3.
- Music 52 vocal ensemble rehearsals July 9-23, times tbd within 4:00-10:00pm Monday-Thursday in Lower Buck or Hartman; written materials due July 24th.
- Observe a rehearsal of Opera North’s production of Verdi’s *La Traviata* at Lebanon Opera House, date and transportation tba.
- Saturday, August 2 travel by van to Tanglewood Festival (MA) to observe 10:30am-1:00pm dress rehearsal of Boston Symphony Orchestra. Departure 6:30am from front of the Hop; return by 6:00pm. Haydn Symphony No. 6 “Le Matin,” Mozart Violin Concerto No. 4 in D, KV218, Beethoven Symphony No. 2. Conductor tba; Augustin Hadelich, violin.
- Monday, August 11 and Wednesday, August 13, 1:45-3:15, each student conducts two professional pianists in four-hand reductions of assigned overture or symphonic excerpt.
- Thursday, August 14 submit charts (overall and detailed in one) on final project music.
- Saturday, August 16 at 2:00-5:00pm in Hartman conduct an orchestra of professional and student players (15-18 minutes per conductor)
- Monday, August 25 or before, submit a written self-evaluation (1-2 pages max) of strengths and weaknesses, progress throughout the course, reflections on the art of conducting.

## **Student Assessment**

Daily Class Participation	15%
Journal Entries in Canvas	5%
Midterm Project Chart+Paper	15%
Midterm Project Rehearsals (3 of 5)	15%
Score Reading (6)	15%
Final Project Chart	10%
Final Project Rehearsals (3)	20%
Self Evaluation	5%

September 29, 2014

**REQUIRED** (*texts on course reserve shelf in Paddock*)

- Demaree, Robert W. and Don V. Moses. The Complete Conductor. New York: Prentice Hall, 1995.
- Mollard baton (14') purchased by direct charge to student accounts, \$25.
- Melcher and Warch. Music for Score Reading. New York: Prentice-Hall, 1971. (Do not purchase; students will xerox individual assignments from reserve in Paddock Music Library.)
- Hindemith, Paul. Elementary Training for Musicians, 2nd edition. New York: Schott, 1949. (Do not purchase; students will xerox individual assignments from reserve in Paddock Music Library.)

**RESOURCES**

*Consideration of harmonic, melodic, structural analysis and historical considerations are necessary for preparation of daily conducting, midterm and final performance project papers. Additional resources on these topics may be located by each individual. Consult the instructor for help identifying sources pertaining to specific composers and compositions; do not rely on internet sources alone.*

*\* on course reserve shelf in Paddock*

**General**

New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> edition, 2001:

[http://www.oxfordmusiconline.com/subscriber/book/omo\\_gmo](http://www.oxfordmusiconline.com/subscriber/book/omo_gmo)

**Topical**

Adey, Christopher. Orchestral Performance: a Guide for Conductors and Players. Boston: Faber and Faber, 1998.

\*Berlioz, Hector, and Hugh Macdonald. Berlioz's orchestration treatise: a translation and commentary. Cambridge: Cambridge University Press, 2002.

Boulez, Pierre, and Jean Vermeil. Conversations with Boulez: thoughts on conducting. Portland, Or: Amadeus Press, 1996.

\*Bowen, José Antonio, ed. The Cambridge Companion to Conducting. New York: Cambridge University Press, 2003.

\*Brown, Howard Mayer and Stanley Sadie. Performance Practices after 1600. New York: Norton, 1989.

Colson, John F. Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire. Lanham, Md: Scarecrow Press, 2012.

Conlon, Joan Catoni. Wisdom, Wit and Will: Woman Choral Conductors on their Art. GIA Publications, 2008.

Decker/Herford. Choral Conducting; A Symposium, 2nd edition. Englewood Cliffs New Jersey: Prentice-Hall, 1986.

Del Mar, Norman. Conducting Beethoven. Oxford: Clarendon Press, 1992.

Dickreiter, Michael. Score Reading: A Key to the Music Experience. Portland, OR: Amadeus Press, 1997. (English translation by Reinhard G. Pauly.)

\*Emmons, Shirlee and Constance Chase. Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership. New York: Oxford University Press, 2006.

\*Galkin, Elliott W. A History of Orchestral Conducting. New York: Broude Brothers, 1969.

Green, Elizabeth A. H. The Dynamic Orchestra: Principles of Orchestral Performance for Instrumentalists, Conductors, and Audiences. Englewood Cliffs, N.J.: Prentice-Hall, 1987.

\*Green, Elizabeth. The Modern Conductor, 5th edition. New York: Prentice-Hall, 1992.

September 29, 2014

- Gritten, Anthony, and Elaine King. New Perspectives on Music and Gesture. Farnham: Ashgate Pub, 2011.
- Holst, Imogen. Conducting a Choir: A Guide for Amateurs. London: Oxford University Press, 1973.
- Jacobson, Bernard. Conductors on Conducting. Frenchtown, NJ: Columbia Publishing Co., 1979. "Introduction", p. 11-26.
- Kendall, Alan. The Tender Tyrant: Nadia Boulanger. Wilton, CT: Lyceum Books, 1976.
- \*Koury, Daniel J. Orchestral Performance Practices of the Nineteenth Century. Rochester: University of Rochester Press, 1992.
- Lawson, Colin, ed. The Cambridge Companion to the Orchestra. New York: Cambridge University Press, 2003.
- Lawson, Colin and Robin Stowell, ed. The Cambridge History of Musical Performance. New York: Cambridge University Press, 2012.
- \*Moses, Don V and Robert W. Demaree. Face to Face with Orchestra and Chorus. Bloomington: Indiana University Press, 2004.
- Meier, Gustav. The Score, The Orchestra, and the Conductor. New York, NY: Oxford University Press, 2009.
- Morris, R. O. and Howard Ferguson. Preparatory Exercises in Score Reading. London: Oxford University Press, 1931.
- Robinson, Ray and Allen Winold. The Choral Experience: Literature, Materials, and Methods. New York: Harper's College Press, 1976.
- Schuller, Gunther. The Compleat Conductor. New York: Oxford University Press, 1997.
- Shrock, Dennis. Choral Repertoire. New York, NY: Oxford University Press, 2009.
- Slatkin, Leonard. Conducting Business: Unveiling the Mystery Behind the Maestro. Milwaukee, WI: Amadeus Press, 2012.
- \*Spitzer, John and Neal Zaslaw. The Birth of the Orchestra: History of an Institution, 1650-1815. New York: Oxford University Press, 2004.
- Summer, Robert J. Choral Masterworks from Bach to Britten. Lanham, MD: Scarecrow Press, 2007.
- \*Webb, Guy W. Up Front. Becoming the Complete Conductor. Boston: ECS Publishing, 1993. Article: "Coming to Terms with Performance Practices" by MO'N.
- Weisberg, Arthur. Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists. New Haven: Yale University Press, 1993.
- DVD
- Films for the Humanities (Firm). Great Conductors. [S.l.]: Films for the Humanities & Sciences, 1998.