

MUSIC 316 CONDUCTING – FALL 2024

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Class meetings: Tue/Thur 9-10:15a
Office hours: by appointment

COURSE OBJECTIVES

Conducting Technique:

Build the elements of a clean, clear, expressive, non-idiosyncratic technique:

- Basic physical setup and baton grip
- Standard conducting patterns
- Neutral, legato, and non-legato styles
- Subdivision
- Active and passive beats
- On-beats and off-beats
- Starting and stopping: prep beats, fermatas, cutoffs
- Tempo and beat size
- Independence of the hands
- Left hand expression: phrasing, dynamics, sound
- Irregular meters
- Leading

Score Study:

Learn score analysis and marking for conducting:

- Phrase & form analysis
- Diagrams (form, harmony, dynamics, thematic materials, phrase structure)
- Tempo issues
- Conducting issues: making musical decisions, identifying conducting and playing challenges

Learn basics of Orchestration:

- Characteristics of the orchestral instruments
- Transposing and non-transposing instruments
- Score order

Conducting emphasizes the following College's EDUCATIONAL GOALS:

- Analytic Discernment – the ability to analyze sound in terms of intonation, balance, blend, rhythm, and other musical variables, and use that information in practice and rehearsal
- Aesthetic Discernment – developing an 'ear' for the distinct styles and affects in of each of the works we are performing; becoming familiar with the sound world of each composer
- Disciplinary Practice – understanding and applying the focused, sustained, methodical effort over time necessary to develop a high level of skill in playing your instrument, of playing in an ensemble
- Communication and Expression – the ability to convey affect and character through musical expressive means.

RECOMMENDED TEXTS:

Thakar, Markand	On the Principles and Practices of Conducting
Kennan, Kent	Technique of Orchestration
Green, Elizabeth	The Modern Conductor
Rudolf, Max	The Grammar of Conducting

MUSIC SCORES we will use in class are in the public domain and accessible on the Petrucci Music Library (IMSLP) and are linked in the Documents section in Blackboard.

GRADING

<u>Conducting technique videos</u> (7)	20% (3% each)
<u>Analysis assignments</u> (3)	15% (5% each)
- conducting diagrams & marked scores	
<u>Conducting midterms</u> (3)	30% (10% each)
- Beethoven 1:1, Brahms 1:2, Stravinsky <i>L'Histoire du Soldat</i>	
<u>Written assignments</u> (4)	15% (3.75% each)
- post reflection on each conducting midterm/exam	
<u>Final exam: Schumann Symphony 3 with HCO</u>	20%
- includes score and diagrams	

ATTENDANCE

Attendance and class interaction are essential to getting the most out of this course.

GRADING CRITERIA FOR CONDUCTING WORK

Grading for conducting work in class and for exams will be based on the criteria below:

Conducting Technique

- Development of a clean, clear technique
- Development of a full range of musical styles within your gestural vocabulary
- Ability to use gesture to convey musical ideas
- Understanding of conducting issues in the scores we study, and addressing them intelligently and effectively in your conducting
- Ability to musically influence the ensemble you are directing
- Demonstration in your conducting of good taste and musical judgment informed by thorough score preparation

Score Analysis

- Ability to efficiently and effectively read and analyze the scores
- Ability to make sound relevant observations of a musical score in class, to consider the implications of these observations for the structure of a piece and for conducting it
- Thorough preparation of the scores and excerpts to be conducted in class – a solid and detailed mental picture of the composition including phrase structure, harmony, thematic development, dynamics, texture, and orchestration

HONOR CODE

All work in this course must be done in accordance with the Hamilton College Honor Code. While discussion of the material with classmates is encouraged, all work submitted for a grade must be strictly your own.

CLASS SCHEDULE

8/29 Introduction, videos, warmup and pattern exercises

Week 1

9/3 Analysis: phrase shapes. **Read** Thakar Chapter 1: Make Beautiful Music (pp. 1-21)
Analyze energy shapes in Theme from Elgar Enigma Variations for 9/5 class

9/5 **Read** Thakar Chapter 3 (pp. 33-56) – fundamentals of technique
Technique: practice basic 2, 3, and 4 patterns. **Read** Thakar pp. 38-42, 46-51
Conducting video assignment 1: 3 and 4 patterns in non-legato style– DUE 9/10

Week 2

9/10 **Conducting video assignment 1 due – 3 and 4 patterns, non-legato style**
Technique: subdivision
Analysis: Beethoven Symphony No. 1, Mvt. 1 – system of score marking; mark phrases in exposition

9/12 Technique: practice subdivision, introduce left hand
Analysis: Beethoven Symphony No. 1, Mvt. 1 – introduce diagramming
Conducting video assignment 2: subdivision in 3 and 4 patterns – DUE 9/17

Week 3

9/17 **Conducting video assignment 2 due – subdivision in 3 and 4 patterns**
Analysis Assignment 1: diagram of Beethoven Symphony 1, Mvt. 1 exposition DUE 9/19
Technique: preparatory beats. **Read** Thakar pp. 93-104
Practice conducting Beethoven 1, Mvt. 1 exposition

9/19 **Analysis Assignment 1: diagram of Beethoven Symphony 1, Mvt. 1 exposition DUE**
Technique: practice on conducting Beethoven 1:1 exposition, using the score & diagrams for preparation

Week 4

9/24 **Conducting Midterm 1: Beethoven Sym. No. 1, 1st Mvt intro & exposition w piano**

9/26 **Written Assignment 1: Beethoven 1 reflection DUE**
Technique: legato style, switching between subdivision and non-subdivision
Score study: print out and listen to Brahms Symphony No. 1, Mvt. 2
Conducting video assignment 3 – DUE 10/1

Week 5

10/1 **Conducting video assignment 3 DUE**

Analysis Assignment 2: diagram of Brahms Symphony No. 1, Mvt. 2 – DUE 10/3

10/3 **Analysis Assignment 2: diagram of Brahms Symphony No. 1, Mvt. 2 DUE**

Technique: changing tempos

Conducting video assignment 4 – DUE 10/8

Week 6

10/8 **Conducting video assignment 4 DUE**

10/10 **Conducting Midterm 2: conduct Brahms Symphony No. 1, 2nd Mvt. w piano**

Week 7

10/15 **Written Assignment 2: Brahms 1 reflection DUE**

Guest lecturer: Choral Conducting with Prof. Charlotte Botha

10/17 FALL BREAK!

Week 8

10/22 Technique: mixed meters; **Read** Thakar pp. 82-84

Score study: Stravinsky *L'Histoire du Soldat* Soldier's March

10/24 Analysis: go over Stravinsky *L'Histoire* in class

Analysis Assignment 3: diagram of Marche du Soldat – DUE 10/29

Technique: practice conducting Soldier's March

Week 9

10/29 **Analysis Assignment 3: score/basic meter outline of Marche du Soldat DUE**

10/31 **Conducting Midterm 3: Stravinsky *L'Histoire du Soldat*: Marche du Soldat**

Week 10

11/5 **Written Assignment 3: Stravinsky *L'Histoire* reflection DUE**

Score study: Schumann Symphony No. 3, 1st Mvt.

11/7 **Conducting video assignment 5 – DUE 11/12**

Week 11

11/12 **Conducting video assignment 6 DUE**

Score Study: Schumann Symphony No. 3, 1st Mvt.

Analysis Assignment 4: diagram of Schumann Symphony 3, Mvt. 1 exposition DUE 11/14

11/14 **Analysis Assignment 4: diagram of Schumann Symphony 3, Mvt. 1 exposition DUE**

Work on score and conducting Schumann 3:1

Conducting video assignment 7 – DUE 11/19

Week 12

11/19 **Conducting video assignment 7 DUE**

11/21 Score Study: Schumann Symphony No. 3, 2nd Mvt.

Analysis Assignment 5: diagram of Schumann Symphony 3, Mvt. 2 DUE 12/3

THANKSGIVING BREAK

Week 13

12/3 **Analysis Assignment 5: diagram of Schumann Symphony 3, Mvt. 2 DUE**

Conducting analysis of Schumann Mvt. 1

Technique: practice conducting Mvt. 1 in class

12/5 Conducting analysis of Schumann Mvt. 2

Technique: practice conducting Mvt. 1 in class

Week 14

12/10 Practice in class for conducting Schumann Mvts. 1 & 2

Conducting Final: Schumann Symphony No. 3, Mvt. 1 or 2, w HCO (8:30p)

12/12 Practice in class for conducting Schumann Mvts. 1 & 2

Conducting Final: Schumann Symphony No. 3, Mvt. 1 or 2, w HCO (8:30p)

Exam Week

12/18 2-5p Final meeting

Assignment 4: Schumann 3 reflection due