

University of Florida
College of Fine Arts
School of Music

MUG 6105
GRADUATE CONDUCTING
SYLLABUS

Fall Semester 2016 - Dr. Will Kesling, Instructor

Materials: Baton
 Handouts & assigned scores from UF libraries

General Objectives:

1. To master the manual technique of the baton
2. To improve score study procedures
3. To survey the ultimate goals of conducting mastery

Specific Objectives:

The student will:

1. Redefine the use of the baton.
2. Demonstrate a mastery of beating common meters with traditional patterns while conducting a score.
3. Demonstrate a mastery of beating asymmetric meters with modern patterns while conducting a score.
4. Acquire advanced methods of cuing and gain a more refined use of the left hand.
5. Continue developing manual coordination and control, as well as independence required of the body (i.e. the head and each hand.)
6. Develop an increased awareness of the impression a person creates through their physical position and motion on the podium.
7. Master the execution and control of dynamics, speed, rubato, etc ., by conducting assigned works.
8. Learn to control the five properties of beat: direction, speed, style, size and shape.
9. Acquire and master new methods of attack and release.
10. Become further exposed to the mechanics and interpretation of choral and orchestral scores.
11. Learn to communicate the musical phrase.

Course Requirements:

1. Mastery of daily conducting assignments and assigned exercises: 50%
 - Conductor's Analysis
 - Prepared/Marked Score
 - Brief history of the work at hand and its importance in the composer's body of work (500 words)

2. Mid-term conducting project: 25%
 - Conductor's Analysis
 - Prepared/Marked Score
 - Brief history of the work at hand and its importance in the composer's body of work (1000 words)
 - Essay discussing the salient stylistic and performance practices to interpret the work at hand.

3. Final conducting project: 25% (Contrasting Style from Midterm Selection)
 - Conductor's Analysis
 - Prepared/Marked Score
 - Brief history of the work at hand and its importance in the composer's body of work (1000 words)
 - Essay discussing the salient stylistic and performance practices to interpret the work at hand.

• Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in this class. Please see the School of Music for details.

**As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University." The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. The members of the University of Florida Community pledge to hold themselves and their peers to the highest standards of honesty and integrity.*

Proposed Conducting Schedule Semester I

Week 1	Introduction: Discussion: Review:	Purpose, requirements & procedures "Defining a Conductor" Beat Patterns, etc.
Week 2	Conducting -	Bach: Jesu Joy of Man's Desiring Palestrina: Cicut Cervus
Week 3	Conducting -	Mozart: Ave Verum Corpus Handel: Coronation Anthem No.4 "Let Thy Hand Be Strengthened"
Week 4	Conducting -	Vivaldi: Gloria
Week 5	Conducting -	Vivaldi: Gloria
Week 6	Conducting -	Faure: Requiem
Week 7	Conducting -	Faure: Requiem
Week 8	Conducting -	Mozart: Requiem
Week 9	Conducting -	Mid-Term Project
Week 10	Conducting -	Mozart: Requiem
Week 11	Conducting -	Brahms: Requiem
Week 12	Conducting -	Brahms: Requiem
Week 13	Conducting -	Rutter: Gloria
Week 14	Conducting -	Bernstein: Chichester Psalms
Week 15	Conducting -	Final Project

Proposed Conducting Schedule Semester II

Week 1	Introduction: Discussion: Review:	Purpose, requirements & procedures "Defining a Conductor" Beat Patterns, etc.
Week 2	Conducting -	Haydn: Nelson Mass Kyrie, Gloria, Qui tollis, Quoniam tu solus
Week 3	Conducting -	Haydn: Nelson Mass Credo, Et incarnates, Et resurrexit, Sanctus
Week 4	Conducting -	Haydn: Nelson Mass Benedictus, Osanna, Agnus Dei, Dona nobis
Week 5	Conducting -	Beethoven: Mass in C Kyrie, Gloria
Week 6	Conducting -	Beethoven: Mass in C Credo
Week 7	Conducting -	Beethoven: Mass in C Sanctus, Agnus Dei
Week 8	Conducting -	Verdi: Requiem Requiem, Offertory
Week 9	Conducting -	Mid-Term Project
Week 10	Conducting -	Verdi: Requiem Dies irae
Week 11	Conducting -	Verdi: Requiem Dies irae
Week 12	Conducting -	Verdi: Requiem Sanctus, Lux aeterna
Week 13	Conducting -	Verdi: Requiem Liberate me
Week 14	Conducting -	Bernstein: Chichester Psalms
Week 15	Conducting -	Final Project