



CONDUCTING SYLLABUS

2024-2025

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Course Description

“In the art of conducting there is no right or wrong. The truth of conducting is found from within the conductor him or herself and within the ensemble's ability to respond to one's gesture and temperament.”

The purpose of this course is to provide an opportunity for upper-level PCCA music students to engage in leadership and conducting at the highest levels of musicianship. Course concepts build on student knowledge from ensemble courses, music theory, and private lessons to use what students already know about their own instrument and apply it to other's instruments.

Three “tracks” of information will be covered each day in class.

1. The physical gesture of conducting
2. Musical Knowledge as it relates to score study, music theory, orchestration, repertoire, etc.
3. Leadership in music ensembles and beyond

General Year Outline

	Conducting Gesture	Musical Knowledge	Leadership
Quarter 1	How to self-assess and assess others Starting and stopping the ensemble Basic beat patterns and common repertoire	Music Theory review for conducting, Score Marking and Score Analysis	“Maestro or Bob?” Building Relationships Lead by example Servant Leadership
Quarter 2	Advanced techniques: the fermata, polyphony, etc. Using the baton	Choral and Orchestral Repertoire, Aural Skills review	Top Down vs. Bottom Up Leadership Servant Leadership
Quarter 3	Considerations for different ensembles	Instrumental Ensembles, Orchestration, Transposition	Rehearsal Techniques Servant Leadership
Quarter 4	Reviewing the conductor's “toolbelt” and philosophy	Applying the learning	Rehearsal Techniques Servant Leadership

Goals and Objectives

- To provide students with a high-quality musical experience through conducting and internalizing various repertoire in differing musical environments
- To provide opportunities to learn about music, including its development, construction, and expression
- To increase awareness of how music is unique in its expressive and communicative nature
- To learn about how music can serve and benefit our entire community and its culture
- To provide a place of belonging, a sense of unity, and a source of fellowship for students
- To develop student leadership skills to equip them to lead within their own discipline for the rest of their life

Expectations

1. You are a young adult. This means that you are responsible for your actions or lack of action.
2. You will participate in all class functions including conducting practice, singing/playing, and other activities as they relate to the literature being studied.
3. You know how to behave in a classroom and rehearsal. Please model the behavior you wish to see in the ensembles you conduct.
4. You should take notes and utilize the things that we learn in class as you conduct in your own practice. Schedule an appointment with me if you need extra help on any concept we learn in class.
5. You will have your materials with you during all class meetings and lessons.

Daily Practice Outside of School

You must commit to daily practice time outside of school. The amount of time you need to practice will vary from student-to-student based on the difficulty of the repertoire and amount of previous experience you have in conducting. It is important that you are prepared when leading others. There is no substitute for a well-prepared leader.

Required Materials

- Digital Device for recording conducting and accessing Canvas
- Music/Scores (provided-must be turned in at the end of the year)
- *Basic Conducting Techniques* by Labuta Textbook (provided-must be turned in at the end of the year)
- Baton (provided-must be turned in at the end of the year) if desired, students may purchase their own
- *The Conductor as Leader* by Ramona M. Wis (provided-must be turned in at the end of the year)
- Media Release form-all students will use regular video recording for analysis and self-assessment

Classroom Policies

Daily Routine

You are expected to be in the classroom when the final bells rings. Be in your assigned seat with your music, notebook, and pencil ready. I will begin taking attendance and entering daily grades as soon as the bell rings. No cell phones are to be seen or heard in the classroom. Cell phones must be put away and silenced during our class.

Restroom, Hall Passes, and Tardy Policy

Students may use the restroom one at a time. Please return to the classroom promptly. Please minimize hall passes and office passes because class time cannot be made up. The GHS and District Tardy Policy will be enforced.

Grading Procedures

Assessments (formal & informal) – 40%

This includes formal assessments such as conducting tests and quizzes or writing assignments as well as more informal assessments based on performance on a daily basis. Students will analyze scores, reflect on gesture, and read regularly for homework. Also included in this portion of the grade are assessments related to the specific learning goal (Marzano scale) for a given unit.

Class Projects

- A conductor interview of 20 questions with a non-Gibbs/PCCA conductor (assessed grading period 3)
- Performance/rehearsal observations with a non-Gibbs/PCCA conductor (assessed grading period 3)
- Conducting a music ensemble made up of one's peers from PCCA. Most students will complete this requirement by serving as student conductors for their respective PCCA large ensembles.

Summative Performance/Test – 40%

There is at least one large work conducting performance and/or written test each quarter. This performance is the culmination of the entire 9-weeks of learning.

Daily Participation and Attendance – 20%

Students are expected to attend class and fully participate every day because each rehearsal and every class is a unique event that cannot be replicated.

Grading Scale

90-100%=A 80-89%=B 70-79%=C 60-69%=D 59% and below=F