I. **SCOPE OF THE COURSE**
Basic techniques of conducting. Baton technique, conducting patterns, score reading, elements of performance and interpretation. Practical experience in typical conducting situations.

II. **LEARNING OUTCOMES**
A. The student will demonstrate proper conducting posture.
B. The student will demonstrate effective use of the baton.
C. The student will effectively demonstrate the following techniques:
   - Preparatory gestures, downbeats, and releases.
   - One, two, three, four, five, and six patterns.
   - Legato, tenuto, staccato, marcato, and passive gestures.
   - Dynamic indications.
   - Ambidextrous conducting.
   - Entrances on beats other than one.
   - Entrances on incomplete beats.
   - Cuing.
   - Subdivision – simple and compound meters.
   - Accents, syncopations, and subito dynamic/style changes.
   - Tempo alterations – ritardando, accelerando, new tempo, tenuto, and fermata.
D. The student will evaluate conducting techniques by:
   - Observing and evaluating their own recorded conducting experiences.
   - Observing and evaluating class members.
   - Evaluating two different conductors of various ensembles in rehearsal.
   - Evaluating the conducting of two different ensemble concerts.
E. The student will demonstrate visual/aural discrimination skills through the rehearsal of musical excerpts and assigned scores.
F. The student will be able to describe the role of the conductor from both historical and philosophical perspectives.
G. The student will refine the basic skills of musicianship (rhythm, pitch, harmony, and form).
H. The student will begin to internalize transpositions and their use in score reading through independent exercises and assignments.
III. COURSE REQUIREMENTS

A. Class Participation: The nature of the course requires active participation and interaction among all class members at all times. Students must bring to class a positive and inquisitive approach that stimulates both themselves and others. The class will evolve as both lecture and laboratory and students will be expected to participate as both conductor and participant of the class ensemble. Students must be prepared to conduct at all times. Students are also expected to bring their instruments to every class unless advised otherwise by the instructor and will be expected to play or sing as required.

Since participation is a major aspect of class activity, attendance will be taken. Attendance is expected for all scheduled classes and students are expected to arrive punctually. If a class is missed for any reason you are responsible for all materials and assignments. Excused absences must be communicated with the professor prior to the absence. Absences in the case of an emergency should be communicated to the professor as quickly as possible. Doctor’s notes are required for illness and hospital visits. There will be no make-up opportunities for the conducting experiences. Other make-ups will be determined on a case-by-case basis by the instructor. The use of office hours to “catch-up” is not appropriate.

Unexcused absences beyond 2 will result in a lowering of your participation grade and each tardy will be counted as 1/2 an absence

**Not being able to find parking is not an excuse for being tardy**

B. Weekly Conducting Assignments: Weekly conducting assignments will be given and graded. Each student will be expected to conduct the assigned musical excerpts in class with the class members as the ensemble. The student must provide a blank DVD to record their conducting experience. Missed assignments may not be made up. In addition, weekly reading assignments and terms will be given and evaluated through class discussion and quizzes.

C. Written Assignments: Individual written work pertinent to the lecture material will be assigned as needed. Examples include transposition assignments, article summaries, conducting self-evaluations, and analyses.

D. Rehearsal Observations*: Each student is required to submit two completed rehearsal observations, each reflecting thirty minutes spent in a MAJOR university OR professional (conducted) ensemble rehearsal. For guidelines see the section in the Course Reader.

E. Concert Observations*: Each student must attend a minimum of two conducted performances of which the student is not a member. In order to receive credit for the concert attendance, the student must submit a written observation report along with a program of the concert. For guidelines see the section in the Course Reader.
*All reports must be typed – double-spaced, 12-point Times New Roman font, and all margins 1 inch. The length of the typed assignments must be a minimum of one page, and a maximum of two pages with the above guidelines followed. For full credit, this assignment must be turned in to the music office, the instructors office, or emailed to the instructor by 5 pm on the due date. Correct use of grammar, punctuation, and structure will be graded as well.

**F. Final Written Exam:** Wednesday, December 12 (10:30am – 12:30pm). The comprehensive final exam will cover all topics covered in the course.

**G. Final Conducting Exam:** The final week of class will be used for the final conducting projects. Each student will conduct one to two excerpts as assigned.

**IV. REQUIRED MATERIALS**
- Conducting baton (as approved by the instructor)
- *The Modern Conductor* (7th ed.) by Elizabeth Green and Mark Gibson
- Course Reader Packet (available at the SDSU Bookstore)
- Blank DVDs (DVD-R is the preferred media type)
  - Available at the SDSU Bookstore or ANY media store (BestBuy, etc.)
- A metronome
- Your major or secondary instrument as determined by the instructor.

**V. GRADING / EVALUATION**
The final grade is based on the following:

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<tr>
<th>Evaluation</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Conducting Demonstration/Class Participation (Including Conducting Midterm and Final)</td>
<td>50%</td>
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<tr>
<td>Assignments, Self Evaluations, and Quizzes</td>
<td>30%</td>
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<tr>
<td>Written Exams (Midterm and Final)</td>
<td>20%</td>
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