Course Content:
The course is designed to equip pre-professional conductors with the skills required to enter directly into positions with either professional orchestras or university faculty conducting positions.

Course Purpose:
This course partially fulfills requirements for graduate conducting major degree programs within the College of Music.

Expected Outcomes:
Students will have made significant improvements in knowledge and ability in the following areas:
1. Physical technique of conducting.
2. Score study and analysis.
3. Orchestral and Operatic repertoire.
5. Vocal accompanying.
7. Knowledge of pops programming.
8. Knowledge of programming for young people’s concerts.
9. Rehearsal technique.
10. Communication skills vital to holding a professional conducting position.

Methods for Assessing the Expected Outcomes:
1. Instructor’s assessment of improvement in physical technique of conducting.
2. Instructor’s assessment of improvement in accompanying and other related techniques.
3. Instructor’s assessment of the student’s score study.
4. Instructor’s assessment of improvement and knowledge of programming and other related issues.
5. Instructor’s assessment of improvement in communication skills.
Course Requirements:
1. Regular class attendance. There is no specific grade deduction for missing class, but regular attendance is assumed. It is best if the professor is notified directly or through another class member if a student will be missing class.
2. Thorough preparation of all score (and exercises) assigned for class.
3. Attendance at ALL Symphony Orchestra rehearsals conducted by the Director of Orchestral Studies for rehearsal observation, rehearsal technique study, repertoire building, etc., is REQUIRED.
4. Students will be given written programming and communication skills assignments during the semester, for the purpose of building programming knowledge and skills.

Course Times and Locations:
Monday-Wednesday-Friday  4:30-5:45pm  MPAC137 and MU 232 (detailed schedule below)

Attendance and Grading Policy:
Students are graded on the following criteria:
• Thorough, timely preparation of scores as assigned.
• Improvement in conducting and analytical techniques, including the physical technique of conducting, accompanying, etc.
• Regular attendance at class and Symphony Orchestra rehearsals.
• Completion of programming and other written assignments.
• Improvement in communication skills.
A = Outstanding score preparation for all classes; outstanding work in all programming and other written and oral assignments; outstanding progress during the semester in technical and analytical skills as demonstrated both during class and with orchestra.
B = Very good score preparation for classes; consistently good work in all programming and other written and oral assignments; clear, substantive progress during the semester in technical and analytical skills as demonstrated both during class and with orchestra.
C = Reasonable/average score preparation for all classes; average work in all programming and other written and oral assignments; reasonable progress during the semester in technical and analytical skills as demonstrated both during class and with orchestra.
D = Inconsistent score preparation for all classes; Inconsistent work in all programming and other written and oral assignments; little progress during the semester in technical and analytical skills as demonstrated both during class and with orchestra.

As students progress through the program, the grading standard for each semester differs. For example, work that, in the student’s first semester of study, merits an “A” will not be sufficient for that grade in subsequent semesters. It is expected that each student’s progress in all areas builds on progress in previous semesters, moving forward more rapidly in each semester.
Score study.

All scores (and exercises) assigned for class are to be studied *thoroughly* before attempting to conduct them in class. [Any student who is not prepared for class on a given day should inform the instructor at the beginning of class so that class time is not wasted.] Below is a basic primer on the essentials of score study. This primer is by no means exhaustive, but serves as a starting point for basic study.

1. Composer’s dates, period/style, pertinent historical background of the piece and/or composer.
2. Movements and their basic tempi, musical ideas, form, repeats, etc.
3. Orchestration/transpositions: if the edition does not do it for you, write the transposition of every transposing instrument at the brace on *every page of the score*. Be sure to observe carefully when transpositions change from movement to movement or within a movement.
4. Translate all foreign text completely. This includes all tempo and expressive markings, all markings in individual instrumental parts (special performance notations, etc.), and any opening or end-notes.
5. Phrases analysis. Making decisions about large, medium, and small scale phrase structure, and marking all such information in the score.
6. Harmony. Analysis of every harmony (chord) on every beat of every bar of the work, and write the harmonies below the staff.
7. Orchestration. Bar by bar examination and marking of orchestration details, cues, etc.
8. Thorough examination of the score for rehearsal process issues, looking for issues such as the following: what passages are likely to need extra rehearsal, what is likely to go wrong on the first playing and need explanation or rehearsal, etc.
9. Personal decision-making. All decisions regarding tempi (written in score with metronome marking), handling of tempo changes, handling of fermati, etc., should be completed.
10. Articulation. Decisions about articulation should be well thought-through in advance, precisely as though preparing for rehearsal. This includes all decisions of “short, long”, etc., not specifically proscribed by the composer, as well as preliminary decisions regarding what is to be played on or off the string.
Programming assignments:
Students need to acquire a 3-ring binder for accumulated programming assignments. Assignments are to be turned in on white 8½ x 11 paper, typewritten, with three-hole punches for binder. All assignments are to be turned in with copies sufficient for the professor (1), and each member of the class, including one to be retained for the notebook of the student. [At the conclusion of program study, each student will leave with a copy of every assignment completed by every student in their binder.]

For each programming assignment, students should be prepared (on the due date) to present a one to two minute presentation to the audience that introduces one of the works on the program. For classical and pops concerts these introductions should be geared to adults, for children’s concerts they should be geared to 8-12 year old children. These introductions are to be informative and informal in nature. They should not be academic in tone nor should they repeat material that is likely to be found in program notes. Avoid dates, foreign terms, and sophisticated music terms. Ideas presented should focus on the conductor’s personal reactions to the work and/or interpretive ideas, bringing the audience a greater comfort level with, and interest in, both the work and the performers.

All programming assignments should be turned in with copies sufficient for the professor (1), and each member of the class, including one to be retained for the notebook of the student.

ASSIGNMENTS:
#1: Three different programs which include Beethoven Piano Concerto #4. Maximum instrumentation allowed: same as Beethoven concerto.

#2: Three different programs which include Beethoven Piano Concerto #4. Maximum instrumentation allowed: 3333/4331/T+4/Harp/Keyboard/Strings

#3: Three different programs which include L’Histoire du Soldat. Specify in each program if you are programming the concert suite or a dramatic presentation of the complete work in “concert” form. [The length of each of those choices varies considerably, as will the choices of other works on the program.]

#4: (One) Pops concert on a Hollywood/movies theme. This program may have vocal or instrumental soloist, or it may be completely orchestral. [Do not duplicate any pieces from programs turned in last year.]

#5: (One) Pops concert on a Broadway theme. This program should have at least one vocal soloist and choir, but may have more than one if desired. [Do not duplicate any pieces from programs turned in last year.]

#6: (One) Children’s concert on an original theme. Total performance time should be 55-60 minutes. In addition to repertoire choices and details, include in the program description and approx. timing for talking to the audience between pieces, and what that discussion will include (i.e., demonstration of instruments, discussion of orchestra “families”, information about the next piece to played, etc.) Be sure to do this latter part carefully and thoughtfully, as later in the semester you will asked to demonstrate these “talking to audience” portions of the program for critique by the class. Consider the topic of the program carefully and make sure that your repertoire choices, talking points, etc., all contribute to the theme and educational goals.
FALL SEMESTER REPERTOIRE:
Exercises
Respighi: The Pines of Rome
Stravinsky: L'Histoire du Soldat
Mahler: Symphony No. 2
Gershwin: Rhapsody in Blue
Donizetti: Quel guardo il cavaliere...So anch’io la virtu (Don Pasquale)
Verdi: Caro Nome (Rigoletto)
Puccini: O Mio Babbino Caro (Gianni Schicchi)
Sibelius: Violin Concerto
Bartok: Concerto for Orchestra
* Repertoire for Nov. 14 & 16 readings; SC’s make suggestions early in semester.

Fall 2012 schedule of classes, repertoire, and assignments:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Class</th>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 5</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Exercises</td>
</tr>
<tr>
<td>7</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Exercises</td>
</tr>
<tr>
<td>9 (Sun.)</td>
<td></td>
<td></td>
<td>UNT Symphony rehearsal 1:30-4:30pm</td>
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<tr>
<td>12</td>
<td>4:30-5:30</td>
<td>MPAC137</td>
<td>The Pines of Rome</td>
</tr>
<tr>
<td>14</td>
<td>4:30-5:30</td>
<td>MPAC137</td>
<td>The Pines of Rome</td>
</tr>
<tr>
<td>17</td>
<td>4:30-5:45</td>
<td>MPAC137 [CC]</td>
<td>Exercises</td>
</tr>
<tr>
<td>19</td>
<td>5:00-6:15</td>
<td>MPAC137</td>
<td>The Pines of Rome</td>
</tr>
<tr>
<td>21</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>L'Histoire du Soldat [Written assignment #2 due.]</td>
</tr>
<tr>
<td>Oct. 1</td>
<td>4:30-5:45</td>
<td>MU232</td>
<td>L'Histoire du Soldat (w quintet +)</td>
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<tr>
<td>3</td>
<td>4:30-5:45</td>
<td>MPAC137 [CC]</td>
<td>Exercises</td>
</tr>
<tr>
<td>5</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Mahler 2</td>
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<tr>
<td>8</td>
<td>4:30-5:30</td>
<td>MPAC137</td>
<td>Mahler 2</td>
</tr>
<tr>
<td>10</td>
<td>2:00-3:30</td>
<td>MPAC137</td>
<td>Mahler 2</td>
</tr>
<tr>
<td>11 (Thurs.)</td>
<td>7:00-9:30pm</td>
<td>UNT Symphony rehearsal (pops concert)</td>
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<tr>
<td>12</td>
<td>2:00-3:30</td>
<td>MPAC137</td>
<td>Mahler 2</td>
</tr>
<tr>
<td>13 (Sat.)</td>
<td>1:30-4:30pm</td>
<td>UNT Symphony rehearsal (pops concert)</td>
<td></td>
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<tr>
<td>14 (Sun.)</td>
<td>4:00pm</td>
<td>UNT Symphony pops concert</td>
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<tr>
<td>15</td>
<td>2:00-3:30</td>
<td>MPAC137</td>
<td>Rhapsody in Blue [Written assignment #4 due.]</td>
</tr>
<tr>
<td>17</td>
<td>4:30-5:45</td>
<td>MU232</td>
<td>Rhapsody in Blue (w quintet &amp; pianist)</td>
</tr>
<tr>
<td>19</td>
<td>4:30-5:45</td>
<td>MU232</td>
<td>Rhapsody in Blue (w quintet &amp; pianist)</td>
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<tr>
<td>22</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>opera arias</td>
</tr>
<tr>
<td>24</td>
<td>6:00-11:00pm</td>
<td>Concerto Competition finals [TA’s need to proctor]</td>
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<tr>
<td>25</td>
<td>4:30-5:45</td>
<td>MPAC137 [CC]</td>
<td>Sibelius violin concerto</td>
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<tr>
<td>26</td>
<td>4:30-5:45</td>
<td>MPAC137 [CC]</td>
<td>Sibelius violin concerto</td>
</tr>
<tr>
<td>29</td>
<td>4:30-5:45</td>
<td>MU232</td>
<td>opera arias (w quintet and soloist)</td>
</tr>
<tr>
<td>31</td>
<td>4:30-5:45</td>
<td>MU232</td>
<td>opera arias (w quintet and soloist)</td>
</tr>
<tr>
<td>Nov. 2</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Sibelius violin concerto [Written assignment #5 due.]</td>
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<tr>
<td>5</td>
<td>4:30-5:30</td>
<td>MPAC137</td>
<td>Sibelius violin concerto (w quintet and solo)</td>
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<tr>
<td>7</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Bartok concerto for orchestra</td>
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<tr>
<td>8</td>
<td>8:00pm</td>
<td>UNT Symphony (chamber orchestra) concert</td>
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<tr>
<td>9</td>
<td>4:30-5:30</td>
<td>MPAC137</td>
<td>Bartok concerto for orchestra</td>
</tr>
<tr>
<td>12</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Bartok concerto for orchestra</td>
</tr>
<tr>
<td>14</td>
<td>2:15-4:05</td>
<td>Student conductors conduct UNT Symphony (chamber) [repertoire TBD*]</td>
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<tr>
<td>15</td>
<td>4:30-5:45</td>
<td>MPAC137</td>
<td>Bartok concerto for orchestra</td>
</tr>
<tr>
<td>16</td>
<td>2:15-4:05</td>
<td>Student conductors conduct UNT Symphony (chamber) [repertoire TBD*]</td>
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</tr>
<tr>
<td>19</td>
<td>2:15-4:05pm</td>
<td>Student conductors conduct UNT Symphony (Bartok)</td>
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<tr>
<td></td>
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<td>[no regular class due to above session]</td>
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<tr>
<td>21</td>
<td>No class; last day before Thanksgiving.</td>
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</tbody>
</table>

Cont’d ------→
26  2:15-4:05pm  Student conductors conduct UNT Symphony (Sibelius)
4:30-5:45 class MPAC137 –
   Exercises; “talking” presentations re children’s concert program assignment.
28  2:15-4:05pm  UNT Symphony composition readings
5:00pm; end of semester “gathering”.
8:00pm UNT Concert Orchestra concert
30  2:15-4:05pm  UNT Symphony composition readings
   No class. [Last day of semester.]

Office of Disability Accommodation
The University of North Texas makes reasonable academic accommodation for students with
disabilities. Students seeking accommodation must first register with the Office of Disability
Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide
you with an accommodation letter to be delivered to faculty to begin a private discussion
regarding your specific needs in a course. You may request accommodations at any time,
however, ODA notices of accommodation should be provided as early as possible in the
semester to avoid any delay in implementation. Note that students must obtain a new letter of
accommodation for every semester and must meet with each faculty member prior to
implementation in each class. For additional information see the Office of Disability
Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at
940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial
aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully
completing a required number of credit hours based on total registered hours per term. Students
cannot exceed attempted credit hours above 150% of their required degree plan. If a student
does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision
to do so may have the potential to affect your current and future financial aid eligibility. Please
visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more
information about financial aid Satisfactory Academic Progress. It may be wise for you to
schedule a meeting with an academic advisor in your college or visit the Student Financial Aid
and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress (Graduates)
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial
aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully
completing a required number of credit hours based on total registered hours per term. Students
cannot exceed maximum timeframes established based on the published length of the graduate
program. If a student does not maintain the required standards, the student may lose their
financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision
to do so may have the potential to affect your current and future financial aid eligibility. Please
visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more
information about financial aid Satisfactory Academic Progress. It may be wise for you to
schedule a meeting with an academic advisor in your college or visit the Student Financial Aid
and Scholarships office to discuss dropping a course being doing so.
**Academic Integrity**

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: [http://vpaa.unt.edu/academic-integrity.htm](http://vpaa.unt.edu/academic-integrity.htm).

**Student Behavior in the Classroom**

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: [www.unt.edu/csrr](http://www.unt.edu/csrr).