School of the Arts and Media

COURSE CODE: MUSC 4650

COURSE NAME: Conducting

SESSION 2, YEAR 2014
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Staff contact details

Course Convener:

Cathy Chan, 0417 271 228
c/o SAM Office, Level 3, Sir Robert Webster Building
tubagrrl@optusnet.com.au

Times are available by appointment. Wednesdays after class are easiest for face to face consultations. At other times, please email.

School Office: School of Arts and Media

Room 312, level 3 Robert Webster Building
Phone: 9385 4856
Email: sam@unsw.edu.au

Attendance Requirements

A student is expected to attend all class contact hours.
A student who attends less than 80% of class contact hours without justification
may be awarded a final grade of UF (Unsatisfactory Fail).
A student who arrives more than 15 minutes late may be penalised for non-attendance.
If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

**Essential Information For FASS/SAM Students**

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

**Course administrative details**

<table>
<thead>
<tr>
<th>Course code</th>
<th>Name of Course</th>
<th>Duration</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4650</td>
<td>Conducting</td>
<td>Semester 2</td>
<td>Level 4</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit weight</th>
<th>Total program points</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 units</td>
<td>192</td>
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</table>

This is an upper level course. It is normally to be undertaken after the student has completed 36 units of credit in Professional Practices, ie after successful completion of MUSC3502.
SUMMARY
This course is principally aimed at the requirements of the BMusBEd students who need practical knowledge of conducting in order to direct student ensembles. It provides a final unit of musicianship studies for BMusBEd and BMus students. The course combines theory, in-class practice, and practical advice and discussion on how to apply techniques in various situations. Students undertake collaborative work and rehearse techniques on each other and the ensembles in which they are involved.

AIMS
Develops proficient skills and confidence in conducting and managing a variety of school ensemble situations including small vocal groups and the larger instrumental ensembles.

Student learning objectives/outcomes

The objective of the course is to give all the students a basic understanding and technique in conducting and prepare them for managing and directing a variety of ensemble situations. It will also cover theory, history and discussion of the philosophy behind conducting.

By the end of this course students will:
1) Understand the principles of, and be able to execute, basic conducting techniques.
2) Have gained the knowledge and experience to direct an instrumental or choral group.
3) Have acquired skill in rehearsal technique.
4) Have engaged with the issues involved in directing different kinds of large ensembles (orchestra, band or vocal) through study of a range of score examples.

Graduate Teacher Standards and UNSW graduate attributes

The following NSW Graduate Teacher Standards will be assessed in this course:
1.1.1 Demonstrate relevant knowledge of the central concepts, modes of enquiry and structure of the content/discipline(s).

UNSW Graduate attributes
2. An in-depth engagement with the relevant disciplinary knowledge in its interdisciplinary context;
3. The capacity for analytical and critical thinking and for creative problem solving;
4. The ability to engage in independent and reflective learning;
6. the capacity for enterprise, initiative and creativity;
7. an appreciation of, and respect for, diversity;
8. a capacity to contribute to, and work within, the international community;
11. A respect for ethical practice and social responsibility;
12. The skills of effective communication.

TEACHING STRATEGIES

This is a course requiring a high level of active student participation (see Assessment Details below). It is taught through in-class demonstration and analysis of video recordings, in-class analysis of scores, in-class discussion of rehearsal and performance situations, in-class ensemble playing, rehearsal, direction and reflection, guided critical attendance at rehearsals and follow-up discussion.

ASSESSMENT

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>When assessed</th>
<th>Weighting</th>
<th>Learning outcomes to be assessed</th>
<th>UNSW Graduate Attributes</th>
<th>Criteria for Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment Task 1: Attendance and Participation in in-class exercises.</td>
<td>Weeks 1 - 13</td>
<td>25%</td>
<td>1 – 4</td>
<td>2, 3, 6, 7, 8, 11, 12</td>
<td>See below</td>
</tr>
<tr>
<td>Assessment Task 2: Video Analysis</td>
<td>Weeks 1 - 13</td>
<td>25%</td>
<td>1 – 4</td>
<td>2, 3, 6, 7, 8, 11, 12</td>
<td>See below</td>
</tr>
<tr>
<td>Assessment Task 3: Score Mark-up</td>
<td>Week 11</td>
<td>25%</td>
<td>2, 4</td>
<td>2, 3, 4</td>
<td>See below</td>
</tr>
<tr>
<td>Assessment Task 4: Final Conducting</td>
<td>TBC</td>
<td>25%</td>
<td>1 – 4</td>
<td>2, 3, 4, 6, 8</td>
<td>See below</td>
</tr>
<tr>
<td>Assessment Type</td>
<td>When assessed</td>
<td>Weighting</td>
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<tr>
<td>task</td>
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<td>See below</td>
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**ASSESSMENT**

25% - Class attendance, participation, in-class exercises.

[Marks will start at 60% for full attendance and increase according to active participation in the class. This includes discussions, demonstrations and can incorporate any extra conducting research or practice that students may like to do outside of the class, by agreement with the lecturer]

<table>
<thead>
<tr>
<th>High Achievement</th>
<th>20 – 25%</th>
<th>Full attendance, consistent active and well prepared participation both in conducting and performing, showing a high level of skill, intelligent and well prepared discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfactory Achievement</td>
<td>13 – 19%</td>
<td>Partial to full attendance, the level within this percentage range will be based on the frequency of participation in one or more activities and discussion</td>
</tr>
<tr>
<td>Unsatisfactory</td>
<td>0 – 12%</td>
<td>Inadequate attendance, little or no participation in conducting, performing or discussion</td>
</tr>
</tbody>
</table>

25% - Video analysis and self-analysis comments

[On weeks when students are in front of the class, we will video their session and they will then view it, make critical notes which will be marked based on accurate observations, self-improvement, application of conducting principles and techniques]

<p>| High Achievement | 20 – 25% | High level of critical self-awareness and confidence. Intelligent approaches to self-improvement evident in subsequent sessions. Thorough command of the techniques of time keeping and tempo fluctuation, control of articulation and dynamics, cueing, ergonomics, eye-contact, and rehearsal technique. Engagement with the entire ensemble rather than the main melodic line. Ability to respond quickly and effectively to errors in performance as the |</p>
<table>
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<tr>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Satisfactory Achievement</strong></td>
<td><strong>0 – 12%</strong> Slower rates of self-improvement showing lesser level of self-awareness. Command of the techniques listed above, but at lower levels of proficiency, or exhibiting inadequacies in the areas or ergonomics or eye-contact. Ability to perceive and respond in some way to errors in performance. Accurate verbal instructions when required.</td>
</tr>
<tr>
<td></td>
<td><strong>Unsatisfactory</strong></td>
<td><strong>0 – 12%</strong> Little or no self-improvement, evidence of little or no understanding of the principles of conducting. Poor time keeping and lack of steady tempo and the ability to control tempo fluctuation. Inability to control articulation or dynamics. Inability to perceive errors in performance. Unclear verbal instructions, aggressive or overly passive rehearsal manner. A failure in this assessment task is likely to be reflected in a failure in assessment tasks 3 and 4, and would suggest that the course needs to be repeated.</td>
</tr>
<tr>
<td><strong>25% - Score mark up test</strong></td>
<td></td>
<td>Students will be given a few pages of score to prepare – they will “mark up” the score as if they are to conduct it and make notes on techniques to be used, tempi, phrasing, bowing etc and any other observations of the score</td>
</tr>
<tr>
<td></td>
<td><strong>High Achievement</strong></td>
<td><strong>20 – 25%</strong> Thorough and clear markings of beat patterns to be used, tempo fluctuations, articulation, phrasing, dynamics, balance, cueing. Attendance to the entirety of the score excerpt. Selection of appropriate techniques for conveying the above to the ensemble.</td>
</tr>
<tr>
<td></td>
<td><strong>Satisfactory Achievement</strong></td>
<td><strong>13 – 19%</strong> Varying degrees of deficiency in the skills listed above. Generally less thorough overall. Less skill in conveying the markings to the ensemble.</td>
</tr>
<tr>
<td></td>
<td><strong>Unsatisfactory</strong></td>
<td><strong>0 – 12%</strong> Incorrect or injudicious choice of beat patterns, lack of awareness of tempo and tempo fluctuations, little or no attention to articulation, phrasing, dynamics, balance. Inappropriate and/or inaccurate cueing. A failure in this assessment task is likely to be reflected in a failure in tasks 2 and 4, and</td>
</tr>
</tbody>
</table>
would suggest that the course needs to be repeated.

25% - Final conducting task with ensemble

[Students will all be given a set task to conduct. All students will act as ensemble for the conducting task as each student conducts. The task will be videoed and students will also self-assess]

<table>
<thead>
<tr>
<th>Achievement Level</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Achievement</td>
<td>20 – 25%</td>
<td>Excellent overall podium technique evident in appropriate choice and firm control of tempo and tempo fluctuation. Insightful interpretation of the score and the ability to convey this interpretation through nuances of tempo, dynamics, balance, phrasing. Positive control of the ensemble through cueing, appropriate choice of part to focus on, eye contact and confident demeanour. Concise and clear verbal instructions.</td>
</tr>
<tr>
<td>Satisfactory Achievement</td>
<td>13 – 19%</td>
<td>Some or all of the above will be found to varying degrees in performances that will be considered satisfactory.</td>
</tr>
<tr>
<td>Unsatisfactory</td>
<td>0 – 12%</td>
<td>Little or no control of tempo. Little or no ability or attempt to achieve nuances of tempo, dynamics, balance, phrasing. Poor or inaccurate cueing, or absence of appropriate cueing. Little or no preparation of the score in terms of interpretation and/or mark-up. Unclear verbal instructions, aggressive or overly passive rehearsal manner. A failure in this assessment task is likely to be reflected in a failure in tasks 3 and 4, and would suggest that the course needs to be repeated.</td>
</tr>
</tbody>
</table>

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/.
Extension Procedure
A student seeking an extension should apply through the Faculty’s online extension tool available in LMS before the due time/date for the assessment task.

The Course Authority should respond to the request within two working days.

The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.

The Course Authority advises their decision through the online extension tool.

If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.

This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.

For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/

Special Consideration
In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html

Applications for Special Consideration must normally be received within three working days of the assessment task or submission deadline missed.

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism
Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying**: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another’s ideas or words without credit.

- **Inappropriate paraphrasing**: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another’s ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and
a student’s own analysis to bring the material together.

- **Collusion**: working with others but passing off the work as a person’s individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person’s academic work and copying it, offering to complete another person’s work or seeking payment for completing academic work.

- **Duplication**: submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.


The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

**Course Schedule 2014**

First draft document
Class time: 10.00am – 1.00pm
Room G16

**Week 1. Wednesday 23 July**

Introduction and course overview
Basic techniques – 2,3,4 pattern and conducting single line melodies
Brief equipment and repertoire overview
History of and philosophy of conducting

**Wednesday 30 July: TBA – it is likely that the subsequent schedule will be pulled forward to commence on this date.**
Week 2. Wednesday 6 August
Consolidation of patterns, preparatory gestures, downbeats and endings. Showing subdivision and compound metre.
Possible visit from industry representative and “tools of the trade” discussion (students may purchase items from the rep if they wish).
Conducting chorales and etudes.

Wednesday 1 October – mid semester break

Week 10. Wednesday 8 October
Cuing on the beat and off, tempos (rit, accel, fermata)
Phrase conducting, passive and active beats.
Choral conducting techniques and extracts
Choral works and vocal ensembles

Week 11. Wednesday 15 October
Consolidation of principles so far.
Irregular time signatures and compound signatures, switching time sigs and tempi – tempo relationships and the importance of the inner metronome, beat pattern relationships to tempo.
Knowledge of ensemble – instrumentation, limitations, substitutions, needs of players, good programming
Score mark up test

Week 12. Wednesday 22 October
Listening and responding to an ensemble, mental preparation

Week 13. Wednesday 29 October
Consolidation and some extended techniques (re-cuing, vamping,
Podium etiquette and rehearsal technique

Final Assessment TBC: most likely in the week 13 class.
Final Assessment – all students to play and conduct

Resources for students:

Highly Recommended.

**Recommended:**

*The art of conducting [videorecording]: legendary conductors of a golden era.*


It is strongly suggested that students build on any score collection that they might have acquired in the course of earlier study, utilising this as practice material. Students should also access as many DVD recordings of orchestral and choral performances as is possible.

Materials will be provided to students during the semester and resources suggested. If students would like to use a baton, there will (hopefully) be an industry representative visiting the class in week eight with some models.

**Course Improvement**

Feedback will be sought for evaluative purposes. However this course will not be run in 2015.