



## Advanced Instrumental Conducting (MUSI 3214)

**Term:** Spring/2026

**Course Dates:** MWF

**Professor:** Dr. Alexander Scott

**Course Times:** 9:05-10:00

**Email:** alexanderscott@uttyler.edu

**Classroom:** 1221

**Office Hours:** Th 12:00-3:00pm & by appointment

**Final Exam:** TBA

### Course Overview

MUSI 3214 is a course designed for instrumental music education majors. Emphasis will be on score study, building aural image, physical movement, baton technique, and non-verbal communication.

Every student will come to this class with a different level of mastery of Conducting I material.

Every student can be successful in this course, no matter what their conducting proficiency level is at the beginning of the semester. Every effort to connect with students' conducting interests will be made by the instructor through course readings

**PRE-REQUISITES:** Music major status only; upper-division student, successful completion of MUSI 3311; strongly recommended: completion of MUSI 2211 and 2116

**CO-REQUISITES:** None.

### Student Learning Outcomes

After successfully completing this course, you will be able to:

- Train the body in principled movement
- Understand and utilize all the tools for communication available to a conductor
- Develop and reinforce basic conducting techniques
- Establish skills of score reading, score preparation, & transposition
- Demonstrate understanding of common terminology
- Grow as a musician and ensemble leader

### Required Textbooks and Readings

✗ **BOOK:** The Elements of Expressive Conducting by Haithcock, Gerald, Doyle, & Schweibert (2020) Can be found here: <https://conway-publications.com/product/conducting/>

- ☒ Access to CANVAS site for readings, supplemental materials, scores/parts
- ☒ Baton
- ☒ Metronome, manuscript paper, access to music notation software
- ☒ Equipment for video and audio recording capabilities (phone recording is acceptable)
- ☒ Students should refer to the Canvas page frequently throughout the semester as more documents are added.

## Tips for Success in this Course

1. **Participate.** I invite you to engage deeply, ask questions, and talk about the course content with your classmates. You can learn a great deal from discussing ideas and perspectives with your peers and professor. Participation can also help you articulate your thoughts and develop critical thinking skills.
2. **Manage your time.** I get it—students usually juggle a lot, and I know you've got commitments beyond this class. Still, doing your best often means carving out enough dedicated time for coursework. Try scheduling specific blocks of time and ensure you have enough room to finish assignments, allowing extra space for any tech issues that might pop up.
3. **Ask for help if needed.** If you are struggling with a course concept, reach out to me and your classmates for support.

## Graded Course Requirements Information

Students will be required to submit video recording assignments as examples of learning and progress as requested. Additional assignments will require written submissions. Details for every assignment will be shared via CANVAS along with the due date.

Assignments listed in the course schedule are to be completed on time for participation in class. Assignments include reading selections of the text and articles posted on CANVAS. Assignments will also include creating musical compositions and preparing musical examples for conducting. Physical practice is expected to take place daily. Assigned portions of the text & the accompanying videos will normally guide your practice and your conducting assignments.

*Physical Practice:* To train your body to conduct, practice should take place every day.

Specific exercises will be given in connection with current material as well as to maintain skill in previous areas of study. Some students may find 15 minutes per day sufficient; others may need one hour per day to make the necessary progress.

*Single Sound Song:* You will be asked to arrange a melody using concepts currently being discussed in class. This “composition” will be used for in-class conducting/exams. You will be requested to submit one copy via CANVAS to the instructor for edits/approval 24 hours prior to the first class in which the composition will be utilized. Details for each composition will be shared on CANVAS. Conductors should also have a copy for themselves and will not be allowed to conduct their compositions in class without their own copy.

*Discussions:* Reading assignments, although frequent, are usually brief and will be discussed to the enrichment of our in-class topics. Following an assignment, we will have a brief discussion of any questions the reading might have raised or points of interest in the selection. Everyone is expected to participate. A consistent lack of participation will negatively affect this portion of your grade. During the semester, assessments of your understanding of reading assignments will occur.

## Grading Structure

Assignment	Percentage %
<b>Podium Experiences</b> <ul style="list-style-type: none"> <li>“Conducting Rounds” is found below on the course schedule. Depicting music through expressive body movement and ability to adjust movement from directed feedback. Rubrics provided in advance of each round.</li> <li>Two 10-minute video reviews required by dates below in schedule.</li> </ul>	30%
<b>Written Assignments</b> <ul style="list-style-type: none"> <li>Arrangement of Single Sound Song, Midterm Assessment, Transpositions exercises. See course schedule below for specific due dates</li> </ul>	35%
<b>Video Assignments</b> <ul style="list-style-type: none"> <li>Movement Fundamentals Assessment 1 &amp; 2. See course schedule below for specifics.</li> </ul>	5%
<b>Final Exam</b> <ul style="list-style-type: none"> <li>Self-Assessment assignment to be completed before the final exam date. Prompt can be found on Canvas</li> <li>A final video review is required at the end of the semester.</li> </ul>	15%
<b>Total</b>	100%

### Grading Scale

- A - (90% or higher)
- B (80 - 89%)
- C - (70 - 79%)
- D - (60 - 69%)
- F - (Below 60%)

### Late Work:

All assignments are due at the beginning of class on the day assigned. Late work will be accepted until the beginning of the next class period with a deduction of 1/4 of the total points available. After this time, late work will be accepted on a case-by-case basis in consultation with the instructor.

### Attendance Policy:

Students are expected to attend all class meetings. Consistent attendance from all students offers the most effective opportunity to gain command of course concepts and develop conducting skills. Please contact the instructor in advance via email if you are unable to attend.

After the second unexcused absence, each further unexcused

absence will lower the final semester grade by 30 points. Students who are habitually tardy will be counseled privately. In the case of chronic tardiness, the instructor reserves the right to reduce the final grade of those students who are habitually and significantly late.

## University Policies & Student Resources:

University policies and student resources are available on the University website and in Canvas under “Syllabus”. (You may copy or print the following information to include in your syllabus or use the links provided below.)

- [University Policy](#)
- [Student Resources](#)

## Calendar of Topics, Readings, and Due Dates

- Listed readings and videos should be reviewed prior to the listed date.

### Week 1

Date	Topic	Readings/Assignments
Monday, January 12	Role of the Conductor Movement Fundamentals: Building Kinesthetic Awareness	Haithcock p. 1-22 Video Exercises: 3-2, 3-3, 3-4, 3-5
Wednesday, January 14	Movement Fundamentals: Understanding Physiology & Balancing Stance Understanding Physiology & The Whole Arm	Haithcock p. 25-31 Video Exercises: 4-1, 4-2, 4-3, 5-2, 5-3
Friday, January 16	Movement Fundamentals: Delivery System Even Flow of Time	Haithcock p. 33-35 Video Exercise 6-1

### Week 2

Monday, January 19	No Class- MLK Day	
Wednesday, January 21	Movement Fundamentals: The Three Planes	Video Exercises: 6-2, 6-3, 16-1  DUE: Movement Fundamentals Assessment 1: (Film for Assessment: Swing, Reach for the Stars, Thankful Hands, Wrist Flow/Lift Drop)
Friday, January 23	Movement Fundamentals: Expressive Variables of Movement Baton: Grip & Movement (Have your baton every day from this class moving forward)	Haithcock p. 37-42 Video Exercises 7-1, 7-2, 7-3

### Week 3

Monday, January 26	Score Study & Creating an Interpretation	Haithcock p. 47-50 Battisti and Garofalo, "Suggestions for Marking the Score"  DUE: Movement Fundamentals Assessment 2: (Fil for Assessment: Paint the Wall, Triangles, Beach Balls, Lift Drop with Baton)
Wednesday, January 28	Shaping Sound: Three Parts of a Gesture	Haithcock p. 51-56 Video Exercises 10-1

Friday, January 30	Shaping Sound: Introduction to Single Sounds	Haithcock p. 57-59

**Week 4**

Monday, February 2	Shaping Sounds: Releases	Haithcock p. 60-62 Video Exercises 11-1, 11-2, 11-3, 11-4
Wednesday, February 4	Shaping Sound: Single Sound Song	Haithcock p. 62-64  <b>DUE: Arrangement of Single Sound Song</b>
Friday, February 6	Single Sounds Conducting Round in Class	<b>Conducting Round Today</b>

**Week 5**

Monday, February 9	Sounds in Flow: Active & Passive Gestures; Changing Tempo Specificity through Articulation Specificity through Dynamic Contour Sustaining Continuing Sounds	Haithcock p. 65-70
Wednesday, February 11	No class- TMEA	
Friday, February 13	No class- TMEA	

**Week 6**

Monday, February 16	Sounds in Flow Conducting Practice Round: "Go Tell Aunt Rhody" p. 77 (in class)	Feldenkrais "Awareness through Movement" (CANVAS)
Wednesday, February 18	Sounds in Flow Conducting Round: "Go Tell Aunt Rhody" p. 77 (in class)  <b>Have instruments at all classes from now on to be ensemble for conducting rounds</b>	<b>Conducting Round Today</b>
Friday, February 20	Shaping Expressive Beat Patterns: Angles & Arches  Group 1 Conducting Round: 14.1 (p. 177) William Byrd- The Earl of Oxford's Marche (single beat point -> moving to pattern)	Haithcock p. 81-87 Video Exercise 14-1  <b>Conducting Round Today</b>

**Week 7**

Monday, February 23	Shaping Expressive Beat Patterns: Hierarchy of Beats  Group 2 Conducting Round: 14.1 (p. 177) William Byrd- The Earl of	<b>Conducting Round Today</b>
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	Oxford's Marche (single beat point -> moving to pattern)	
Wednesday, February 25	Group 1 AND 2 Conducting Round: 14.2 (p.178) Edward Elgar- "Theme" from Enigma Variations	Conducting Round Today
Friday, February 27	Transposition Midterm	DUE: TRANPOSITION MIDTERM  DUE: Independently Scheduled Video Review with Dr. Scott to be completed by this date

### Week 8

Monday, March 2	Shaping Beat Patterns to Musical Expectation ("I went to the store," Active and Passive Beats)  Group 2 Conducting Round: 14.3 (p. 179) George Frederic Handel- "Air" from Water Music Suite No. 1	Haithcock p. 89-91  Conducting Round Today
Wednesday, March 4	Shaping Beat Patterns to Musical Expectation 2 (Go Tell Aunt Rhody)  Group 1 Conducting Round: 14.3 (p. 179) George Frederic Handel- "Air" from Water Music Suite No. 1	Haithcock p. 92-94 Video Exercise 15-1, 15-2, 15-3  Conducting Round Today
Friday, March 6	Group 1 AND 2 Conducting Round: 15.2 (p. 183) Franz Schubert- Symphony No. 5 in B-flat Major, mvt. 4	Conducting Round Today

### March 9-13: Spring Break (no classes)

### Week 9

Monday, March 16	Expressive Tools for Shaping Sounds	Haithcock p. 101-104 Video Exercise 16-1, 16-2, 16-3, 16-4
Wednesday, March 18	Expression Through Extended Meters  Group 1 Conducting Round: 16.2 (p. 189) Franz Schubert- Symphony No. 9 in C Major, mvt. 1	Haithcock p. 109-113  Conducting Round Today
Friday, March 20	More Extended Meters	Haithcock p. 113-119  Conducting Round Today

	Group 2 Conducting Round: 16.2 (p. 189) Franz Schubert- Symphony No. 9 in C Major, mvt. 1	
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### Week 10

Monday, March 23	Subdividing Various Meters  Group 1 Conducting Round: 16.4 (p. 192) Carl Maria von Weber- "Spirit Music" from Euryanthe	Haithcock p. 121-126  <b>Conducting Round Today</b>
Wednesday, March 25	Shaping Mixed Meters  Group 2 Conducting Round: 16.4 (p. 192) Carl Maria von Weber- "Spirit Music" from Euryanthe	Haithcock p. 129-131  <b>Conducting Round Today</b>
Friday, March 27	Shaping Mixed Meters  NEW CONDUCTING GROUPS MOVING FORWARD	Haithcock p. 132

### Week 11

Monday, March 30	Mixed Meter in Context  NEW Group 1 Conducting Round: 17.2 Percy Grainger- "Horkstow Grange" from Lincolnshire Posy	Haithcock p. 133  <b>Conducting Round Today</b>
Wednesday, April 1	Mixed Meter in Context  NEW Group 2 Conducting Round: 17.2 Percy Grainger- "Horkstow Grange" from Lincolnshire Posy	Haithcock p. 134  <b>Conducting Round Today</b>
Friday, April 3	Impulse of Will  NEW Group 3 Conducting Round: 17.2 Percy Grainger- "Horkstow Grange" from Lincolnshire Posy	Haithcock p. 141-145  <b>Conducting Round Today</b>

### Week 12

Monday, April 6	Gesture of Syncopation	Haithcock p. 145-148
Wednesday, April 8	Fractional Beat Preparations	Haithcock p. 148-150
Friday, April 10	Preparing Compelling Cues	Haithcock p. 153-158

### Week 13

Monday, April 13	Fermatas  NEW Group 1 Conducting Round: 17.5 Modest Mussorgsky-	Haithcock p. 161-163  <b>Conducting Round Today</b>
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	“Promenade” from Pictures at an Exhibition	
Wednesday, April 15	Fermatas  NEW Group 1 Conducting Round: 17.5 Modest Mussorgsky- “Promenade” from Pictures at an Exhibition	Haithcock p. 163-164  <b>Conducting Round Today</b>
Friday, April 17	Fermatas  NEW Group 1 Conducting Round: 17.5 Modest Mussorgsky- “Promenade” from Pictures at an Exhibition	Haithcock p. 164-165  <b>Conducting Round Today</b>  <b>DUE: Independently scheduled Video Review #2 with Dr. Scott to be completed by this date</b>

#### Week 14

Monday, April 20	Final Conducting Round: Three Ayres Practice	<b>Final Conducting Round Practice Today</b>
Wednesday, April 22	Final Conducting Round: Three Ayres Practice	<b>Final Conducting Round Practice Today</b>
Friday, April 24	Final Conducting Round: Three Ayres Practice	<b>Final Conducting Round Practice Today</b>  <b>DUE: Student Self-Assessment to be submitted BEFORE final exam date</b>

**Final Exam Date: Three Ayres (Independent video review to be scheduled during exam week after Final Conducting Round)**