

**FAU Graduate Instrumental Conducting Program**  
Four-Semester Curriculum

Courses in the Instrumental Conducting Program, aligned with objectives  I= introduced D= developed A=achieved	Graduate Conducting	Applied Graduate Conducting 1	Applied Graduate Conducting 2	Symphonic Literature	Chamber Literature	Ensembles	Graduate Core Courses	Recital and Comprehensive Exam
• <b>Score Preparation</b>								
○ Score Reading	I	D				D		A
▪ Discusses origin of score in proper historical and stylistic context	I	D		D				A
▪ Generates list of questions generated from score orientation	I	D	D					A
• Generates questions regarding scoring and instrumentation	I	D	A					
• Generates questions regarding texture	I	D	A					
• Generates questions regarding original performance practice	I	D	A				D	
▪ Demonstrates accurate audiation of the score	I	D	A					
• Transposes written pitches to sounding pitches	I	D	A					
• Transposes sounding pitches to written pitches	I	D	A					
• Sings individual lines of score with pitch accuracy	I	D	A					
• Moves between various lines of score maintaining	I	D	A					

pitch center									
○ Score Analysis									
▪ Completes thorough harmonic analysis	I	D	D				D	A	
• Notates key relationships	I	D	D				A		
• Notates harmonic system(s)	I	D	D				A		
• Notates use of unifying harmonic elements	I	D	D				D	A	
▪ Completes thorough melodic analysis	I								
• Notates phrase shapes and lengths	I								
• Notates melodic contour and range	I								
○ Identifies elements of unity and contrast in melodic contour	I	D	D				D	A	
○ Identifies range of melody as a structural element	I	D	D				D	A	
• Identifies location and types of motivic transformation		I	D				D	A	
• Identifies location and varieties of thematic transformation		I	D				D	A	
▪ Constructs accurate formal diagram	I	D	A						
▪ Writes narrative of reasoned hermeneutical elements		I	D					A	
▪ Demonstrates trajectory and stasis through textural elements		I	D				D	A	
▪ Writes summary of aesthetic reactions elicited by work	I	D	D					A	
○ Score Interpretation									
▪ Inflects the music of the printed score with nuance and specificity informed by critical understanding of advanced concepts	I	D	D				D	D	A
▪ Makes informed choices between several possible interpretations	I	D	D				D		A
• Defends the chosen interpretation with clear and specific language	I	D	D				D	D	A
• Defends the chosen interpretation with historical,	I	D	D				D	D	A

theoretical and stylistic knowledge								
• <b>Physical Technique</b>								
○ Baton Hand								
▪ Uses varied and specific conducting gestures for varied and specific articulations	I	D	D					A
▪ Uses patterns correct to the printed meter	I	D	D					A
▪ Uses patterns altered to reflect musical intent	I	D	D					A
▪ Uses patterns altered to facilitate clarity	I	D	D					A
▪ Demonstrates various fermatas with baton	I	D	D					A
▪ Demonstrates preparatory gestures on any beats, and in any style or dynamic	I	D	D					A
▪ Demonstrates control of the tip	I	D	D					A
▪ Accurately cues to all sections of ensemble with baton	I	D	D					A
▪ Moves baton only for defined musical reasons	I	D	D					A
○ Left Hand								
▪ Places left hand in visible, useful position	I	D	D					A
▪ Demonstrates all varieties of dynamic and shading	I	D	D					A
▪ Uses left hand to convey specific inflection or style	I	D	D					A
▪ Accurately cues to all sections with left hand	I	D	D					A
▪ Gestures with left hand for defined musical reasons	I	D	D					A
▪ Defends chosen left hand gesture using principals of movement such as Laban	I	D	D					A
○ Face								
▪ Maintains eye contact with the ensemble	I	D	D					A
▪ Uses eye contact and facial expression to effect performance elements	I	D	D					A
▪ Conveys a wide variety of emotion and inflection with eyes, mouth and head position	I	D	D					A
○ Body								
▪ Opens torso and neck with along sagatal and lateral planes	I	D	D					A

▪ Align neck and spine to create vertical presence.	I	D	D							A
▪ Defends chosen body postures using principals of movement and awareness such as Laban, Bardy or Alexander Technique	I	D	D							A
• <b>Rehearsal Technique (ensemble)</b>										
○ Synthesizes knowledge of instrument pedagogy										
▪ Demonstrates knowledge of woodwind instruments										
• Identifies specific pitch tendencies of notes for flute, oboe, bassoon, clarinet and saxophones (“woodwinds”)	D	A								
• Demonstrates physical methods of altering intonation on woodwinds.	D	A								
• Demonstrates physical methods of altering tone quality on woodwinds	D	A								
• Demonstrates physical methods of altering articulation on woodwinds.	D	A								
▪ Demonstrates knowledge of brass instruments										
• Identifies specific pitch tendencies of notes for trumpet, horn, trombone, euphonium and tuba (“brass instruments”)	D	A								
• Demonstrates physical methods of altering intonation on brass instruments.	D	A								
• Demonstrates physical methods of altering tone quality on brass instruments	D	A								
• Demonstrates physical methods of altering articulation on brass instruments.	D	A								
▪ Demonstrates Knowledge of percussion instruments										
• Demonstrates specific physical techniques for altering sound of membrane percussion using a stick or mallet.	I	D	A							
• Demonstrates specific physical techniques for	I	D	A							

altering sound of keyboard percussion using a stick or mallet.								
• Demonstrates specific physical techniques for altering sound of hand percussion using hands.	I	D	A					
• Demonstrates specific physical techniques for altering sound of crash cymbals using hands.	I	D	A					
• Demonstrates specific physical techniques for altering sound of cymbals, tam-tams and gongs using a stick or mallet	I	D	A					
▪ Demonstrates knowledge of string instruments								
• Demonstrates physical methods of altering intonation on string instruments.	I	D						
• Demonstrates physical methods of altering tone quality on string instruments.	I	D						
• Demonstrates physical methods of altering articulation on string instruments, with and without a bow.	I	D						
○ Demonstrates efficiency and effectiveness in instrumental rehearsal								
▪ Generates clearly defined and achievable goals for a specific rehearsal	I	D	A					
• Creates long-term plan displaying time spent on each objective before performance	D	A						
• Writes rehearsal plan for each rehearsal, indicating methods of achieving objectives.	I	D	D				A	
• Communicates specific objectives of rehearsal to learners and others	D	D	A					
▪ Demonstrates of variety of methods to achieve goals.	I	D	A					
▪ Creates and achieves objectives with learners of multiple learning styles and ability levels.	I	D	D					A
▪ Achieves established goals through rehearsal	I	D	D					A

▪ Creates an environment for focused and efficient rehearsal	D	D	A					
▪ Provides focused feedback to learners	I	D	D					A
• Relates requested changes in sound to specific physical motions	D	D	A					
• Provides precise visual feedback within conducting gesture	D	A						
▪ Provides feedback at a high frequency	I	D	D					A
• Feedback, both verbal and visual, meets or exceeds six actions per minute	I	D	A					
• Seventy to eighty percent of feedback is designed to replace one behavior with another	D	A						
• Twenty to thirty percent of feedback is designed to acknowledge proper behavior and accomplished objectives.	D	A						
• <b>Assessment of learners</b>								
○ Generates and implements assessment tools for individual ensemble members.		I	D	A				
▪ Aligns various assessment tools to stated goals and objectives		I	D	A				
• Uses language of specific goals in the assessment device itself		I	D	A				
• Focuses assessment on music performance, individual and ensemble		I	D	A				
▪ Demonstrates use of assessment devices for learners of multiple styles.			I	D				A
○ Creates and implements a method of evaluating ensemble rehearsal progress	I	D	A					
• <b>Repertoire</b>								
○ Conducts a varied repertoire								
▪ Accurately audiates scores of major and relevant works	I	D	D	D	D	D		A

▪ Notates conducting challenges and demonstrates solutions to these challenges in major works.		I	D	D	D	D		A
▪ Creates single page formal analyses of important works	D	A			D		D	
▪ Creates multiple page formal, harmonic, and pedagogical analyses of pivotal (canonic) works	I	D	A		D	D	D	
▪ Conducts important works in public performance	D	D	A					
▪ Creates comprehensive analyses of works conducted in recital	D	D	D	D			D	A
▪ Defends analyses in aural presentation.		I	D	D				A
○ Demonstrates ability to program an artistic repertoire for specific ensemble performance seasons								
▪ Aurally identifies pivotal and important works in the repertoire		D	D	A	A			
▪ Visually identifies pivotal works in the repertoire		D	D	A	A			
▪ Generates complete concert programs for ensembles at the Junior High, High School, Advanced High School and college level.	I	D	D	A				
• Defends in presentation the artistic strength and variety of each program		I	D	A				
• Defends in presentation the value of each program to performer, audience and curriculum		I	D	A				
<b>• Administration</b>								
○ Creates a budget for operating an instrumental program		D	A					
▪ Includes capital outlay and operating components		D	A					
▪ Includes specific items needed for start-up of program		D	A					
▪ Includes recurring costs for a sustained program		D	A					
○ Creates system for organizing instrument inventory	D	A						
▪ Develops system for check in and check out of instruments to students	D	A						
▪ Creates log entry system for special repair and routine	D	A						

maintenance								
▪ Generates storage and security systems for securing program property	D	A						
○ Uses system of music library management that is efficient and effective	D	D	A					
▪ Demonstrates locating and cataloguing new music library holdings	D	A						
▪ Demonstrates adding or removing works from the library	D	A						
○ Uses computerized system of personnel management	I	D	A					
○ Marching Bands								
▪ Uses marching band drill charts in rehearsal			I				D	
▪ Creates marching band drill charts			I					
• Demonstrates staging principals			I				D	
• Demonstrates movement limitations			I				D	
• Demonstrates artistic alignment of motion and music			I				D	