

INTRODUCTION TO CONDUCTING

Course Syllabus

MUS 334.2 ❖ Spr. 2008 ❖ Mon/Wed 12:50p–2:00p ❖ Peter Hall ❖ prerequisite: MUS 241.2
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Goals of this Course

To be able to demonstrate the ability to:

- conduct 2, 3, 4, 5, and 6 patterns and their subdivisions
- have a command of the conducting basics, which involve executing and controlling: preparations and cut-offs, cueing, fermatas, dynamics, articulations, tempo changes, complex and irregular meters, phrasing, and expressive gestures
- have a functional use of the left hand for dynamic control, cueing, and phrasing
- develop score study skills, involving ear training, analysis, research, style interpretation, score reading, and score study
- develop skills necessary to make a strong connection with the ensemble and hear all parts individually and as a whole
- begin to develop aural skills necessary to make musical corrections within the ensemble
- to begin to evaluate, refine, and develop score-learning, conducting, rehearsal and performing skills through study, practice, and videotaping

Required Materials:

Phillips, Kenneth H. *Basic Techniques of Conducting*. New York: Oxford University Press, 1997.
a baton

Grading:

Grades will be based on daily conducting and assignment preparation, class participation (which includes attendance), preparation for the ensemble, the midterm, final, and overall improvement. The grade point distribution is as follows:

Daily Preparation	20%	Midterm	15%
Participation & Attendance	20%	Final	15%
Videotaping Sessions (5% each)	30%		

Conducting Preparation (20%)

Make sure you have carefully prepared the music and/or exercises to conduct for the day. You are to treat each conducting opportunity, no matter how brief, as a rehearsal, incorporating the proper conducting preparation, etiquette, form, and technique. Anyone who is not prepared for a class will not conduct and will receive a "0" for the day.

Participation and Attendance (20%)

Participation is an important part of the grade, as it contains several facets: attendance, class discussion and active participation. Much of what you learn in the course happens in the class through discussion and interaction with and observation of others. In addition, the class members form the ensemble, which is essential to gaining conducting experience in this class. Your classmates depend on you to sing and play instruments for them. Thus, your attendance to every class is required. Absences must be cleared with the instructor, and a doctor's note is required for any illness. **Any unexcused absence will result in dropping your participation grade by 5 points (ex. "95" to "90").**

Student-Led Discussions

Students will take turns leading class discussions on the assigned readings. Everyone is responsible for all the readings, but individuals will be assigned specific chapters for which they will organize and lead about a 5-minute class discussion. Leaders will be expected to ask insightful, stimulating questions and get everyone involved in the discussion. Feel free to make assignments on the class preceding the day of your discussion.

Videotaping Sessions (30%)

Eight classes will be devoted to videotaping students in class. Due to the size of the class, you will be able to participate in only 6 of the 8 videotaping sessions. Use the forms in the book to evaluate your rehearsal.

Midterm (15%) AND Final Projects (15%)

Twice during the semester you will be able to have a slightly longer rehearsal time to be able to go deeper into your music. These sessions will be also videotaped and critiqued.

SCHEDULE FOR CONDUCTING - SPRING 2008

(schedule subject to change; additional assignments will be made daily)

Date	Topic	Read/Prepare
Jan. 14	Posture; prep gestures	Read Lesson 1-2
Jan. 16	Four pattern; releases; articulation tempo	Read Lesson 3-4
<i>Jan. 21</i>	<i>Martin Luther King Day</i>	<i>NO CLASS</i>
Jan. 23	Videotaping #1	Read Lesson 5
Jan. 28	Three and two patterns; dynamics	Read Lesson 6
Jan. 30	Baton; dynamic changes	Read Lesson 7
Feb. 4	Character terminology	Read Lesson 8
Feb. 6	Videotaping #2	Read Lesson 9
Feb. 11	One patterns; releases; terms; midterm prep	Read Lesson 10
Feb. 13	pickups; midterm prep	Read Lesson 11
Feb. 18	Videotaping #3	Read Lesson 12
Feb. 20	Videotaping #4	Read Lesson 13
Feb. 25	Midterm	Read Lesson 14
Feb. 27	Midterm	Read Lesson 15
<i>Mar. 3-5</i>	<i>Spring Break</i>	<i>NO CLASS</i>
Mar. 10	LH gestures; coordinating two hands; circle drill	Read Lesson 16-17
Mar. 12	LH techniques; repeat markings	Read Lesson 18
Mar. 17	Videotaping #5	Read Lesson 19
Mar. 19	Subdivision; cues; A and T clefs; composer's intent	Read Lesson 20-21
Mar. 26	Off-beat entrances; transpositions	Read Lesson 22
Mar. 31	Videotaping #6	Read Lesson 23
Apr. 2	Asymmetric/changing meters; fermatas; transpositions	Read Lesson 24-25
Apr. 7	<i>Easter Break</i>	<i>NO CLASS</i>
Apr. 9	Videotaping #7	Read Lesson 26
Apr. 14	Accents; tempo changes; cues	Read Lesson 27
Apr. 16	Conducting Synthesis 1	Read Lesson 28
Apr. 21	Conducting Synthesis 2	Read Lesson 29
Apr. 23	Videotaping #8	Read Lesson 30
TBA	Final	Approx. 10 minute rehearsals