

# INTRODUCTION TO CONDUCTING

## Course Syllabus

MUS 334.2 ❖ Spr. 2009 ❖ Mon/Wed 5b ❖ 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:

Kohut, Daniel L and Joe W. Grant. *Learning to Conduct and Rehearse*. Englewood Cliffs, NJ: Prentice-Hall, Inc. 1990  
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	25%
Participation & Attendance	25%
Videotaping Sessions (10% each)	30%
Final	20%

### Conducting Preparation (25%)

Make sure you have carefully prepared the music and/or exercises to conduct for the day, as your level of preparation will be evaluated each day. Treat each conducting opportunity, no matter how brief, as a rehearsal, incorporating the proper conducting preparation, etiquette, form, and technique.

### Participation and Attendance (25%)

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. **Each unexcused absence will result in dropping your participation grade by 5 points (ex. "95" to "90").**

### Videotaping Sessions (30%)

During the course each person will have 3 videotaping sessions, which will provide feedback to technique and posture, as well as facial and body expression. Forms to evaluate your sessions will be handed out.

### Final Project (20%)

At the end of 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 2009

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

Date	Topic	Read/Prepare
Jan. 19	posture; basic beat, preps, downbeats, releases	
Jan. 21	three and four patterns	read Ch. 1
Jan. 26	one and two patterns; music preparation	read Ch. 2 (p. 18-30); prep America (p. 142-43)
Jan. 28	tempo, dynamics, articulations, accents	read Ch. 2 (p. 31-37); prep Nat. Anthem (p. 184-87)
Feb. 2	videotaping 1a	5 minutes each
Feb. 4	videotaping 1b	5 minutes each
Feb. 9	LH techniques, cuing	read Ch. 2 (p. 37-41) prep Wagner (p. 145-47)
Feb. 11	LH techniques	Wagner (continued)
Feb. 16	fermatas	prep Bach (p. 176-77)
Feb. 18	aural exercises	Bach (continued)
Feb. 23	videotaping 2a	5 minutes each
Feb. 25	videotaping 2b	5 minutes each
<i>Mar. 2-4</i>	<i>Spring Break</i>	<i>NO CLASS</i>
Mar. 9	phrasing	read Ch 7 (p. 84-96); prep Chester (p. 148-49)
Mar. 11	more LH gestures; basic drills	prep Sinfonia (p. 172-73)
Mar. 16	subdivision	prep Vivaldi (p. 160-63)
Mar. 18	off-beats	Vivaldi (continued)
Mar. 23	aural exercises	Bach chorale (handout)
Mar. 25	score reading session	individual appointments
Mar. 30	asymmetric and changing meters	prep Deck the Halls (p. 201-03)
Apr. 1	accents; tempo changes	DtH (continued)
Apr. 6	videotaping 3a	5 minutes each
Apr. 8	videotaping 3b	5 minutes each
Apr. 13	<i>Easter Break</i>	<i>NO CLASS</i>
Apr. 15	score reading session	individual appointments
Apr. 20	final prep	know your final piece
Apr. 22	final prep	know your final piece
Apr. 27	<b>Final Videotaping</b>	10 minutes each
Apr. 29	<b>Final Videotaping</b>	10 minutes each
TBA	<b>Final Videotaping</b>	10 minutes each