

INTERMEDIATE CONDUCTING

Course Syllabus

Course Number and Title: MUS 336.2 Conducting
Semester: Fall 2009
Location: Peter Hall, Center for Music and Art
Time: Monday-Wednesday 1:10-2:20pm (5b)
Prerequisite: MUS 334.2 or permission of instructor

Instructor: Dr. Paula Zerkle
Office: Rm. 308, Music Building
Office Hours: M/W 2:20p-3p
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Outcomes for this Course:

- Conduct 2, 3, 4, 5, and 6 patterns and their subdivisions with ease
- Demonstrate control of: preparations and cut-offs, cueing, fermatas, dynamics, articulations, tempo changes, complex and irregular meters, phrasing, and expressive gestures
- Use the left hand for dynamic control, cueing, and phrasing
- Demonstrate score study skills, involving ear training, analysis, research, style interpretation, score reading, and score study by conducting and rehearsing effectively
- Demonstrate skills necessary to make an emotional and musical connection with the ensemble
- Conduct efficient and well-planned rehearsals, diagnosing musical problems quickly and generating appropriate solutions, in an effective, yet personal rehearsal style
- Demonstrate knowledge relating to choral, orchestra, and band music
- Continually recognize, evaluate, and refine score-learning, conducting, rehearsal and performing skills of yourself and others

Required Texts:

Kohut, Daniel L. and Joe W. Grant. *Learning to Conduct and Rehearse*. New Jersey: Prentice Hall, 1990.

Equipment: a baton of your choice

Grading:

Grades will be based on daily conducting and assignment preparation, participation (including attendance), preparation for the ensemble, score reading sessions, conducting projects, oral exams, and overall improvement. See below for distribution of points. **Late assignments will not be accepted.**

Conducting Preparation (20%)

Make sure you have carefully prepared the music and/or exercises to conduct for each class. If you are not properly prepared, you'll receive a "0" for the day. Consider each chance to conduct, no matter how brief, as a rehearsal, incorporating the proper conducting preparation, etiquette, form, and technique. For scheduled rehearsals in class, create a written rehearsal plan and be prepared to hand it in. Podium time is precious. Keep track of your time, so you don't shortchange someone else.

Class Participation and Attendance (10%)

Your attendance is required at every class. Much of what you learn in the course happens in class discussion and interaction with other students, and the other class members depend on you to be part of their ensemble (which will involve everyone playing and singing). Every absence must be cleared with the instructor in advance. Any unexcused absence will result in lowering your attendance grade by 5 points. You are responsible for any missed material.

Score-Reading Assignments (20%)

Four classes during the semester class will be devoted to score-reading appointments with the instructor. For each meeting you are expected to play and sing parts to your ability level in an assigned work.

Oral Midterm (10%)

An oral exam will be given in class as part of the midterm. This test will cover specific conducting skills, such as preparations, cut-offs, handling fermatas, articulations, dynamic control, use of the left hand, etc. Specifics of the test will be made known the week before the exam.

Midterm (15%) and Final (25%) Projects

A major portion of the midterm and final will consist of your planning and conducting two rehearsals on a piece of your choice. Rehearsals will be videotaped, and you will be expected to review them and write up a summary of

strengths and areas for improvement. Much of your grade for these projects will be dependent upon your improvement from the first to the second rehearsal.

CLASS SCHEDULE

(subject to change)

date	topic	readings and preparations for the day
Aug. 31	review	review
Sep. 2	score reading 1 (2-4 hrs)	(rm. 308) duets on Mozart "Ave verum corpus" (handout)
Sep. 7	<i>labor day</i>	<i>no class</i>
Sep. 9	technique	LCR ch. 1 & 2; prep Mozart; summarize score prep
Sep. 14	score preparation, analysis	LCR ch. 7; Mozart (continued)
Sep. 16	continuation of technique	Mozart (continued)
Sep. 21	intermediate techniques	LCR ch. 3; prep Part III of <i>Scheherazade</i> (p. 170)
Sep. 23	intermediate techniques	LCR ch. 5; decide midterm piece; continue <i>Scheherazade</i>
Sep. 28	score reading 2 (6-8 hrs)	play and sing midterm piece (rm. 308) – individual appts.
Sep. 30	midterm pieces – part I	7-minute rehearsals
Oct. 5	midterm pieces – part I	7-minute rehearsals
Oct. 7	midterm skills test	
Oct. 12	<i>fall recess</i>	<i>no class</i>
Oct. 14	midterm pieces – part II pieces	10-minute rehearsals
Oct. 19	midterm pieces – part II	10-minute rehearsals
Oct. 21	midterm pieces – part II	10-minute rehearsals
Oct. 26	advanced gestures	LCR ch. 4; prepare Orff "Tanz" from <i>Carmina Burana</i> (handout)
Oct. 28	advanced gestures	Orff (continued)
Nov. 2	advanced gestures	Orff (continued)
Nov. 4	score reading 3 (4-6 hrs)	review LCR ch. 6; duets on handout (rm. 308)
Nov. 9	going deeper	decide Final piece; introduction to recitative
Nov. 11	beyond technique, recitative	prepare Haydn "recitative no. 21" from <i>Creation</i> (handout)
Nov. 16	beyond technique	read LCR ch. 8; Haydn (continued)
Nov. 18	beyond technique	Haydn (continued)
Nov. 23	score reading 4 (10-15 hrs)	play and sing final piece (rm. 308) – individual appointments
Nov. 25	<i>thanksgiving break</i>	<i>no class</i>
Nov. 30	final pieces – part I	7-minute rehearsals
Dec. 2	final pieces – part I	7-minute rehearsals
Dec. 7	final pieces – part II	14-minute rehearsals
Dec. 9	final pieces – part II	14-minute rehearsals
Dec. 14 (1:30p)	final pieces – part II	14-minute rehearsals