

# INTRODUCTION TO CONDUCTING

## Course Syllabus – Spring 2013

MUS 334.2 ❖ Mon/Wed 1:10p-2:20p ❖ Peter Hall ❖ prerequisite: MUS 342.2  
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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*. Oxford: Oxford University Press, 1997.  
Baton (will have selection in class to purchase)

### Grading:

Grades will be based on daily conducting and assignment preparation, class participation (including attendance), the 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

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, leadership, etiquette, and technique. **Any late written assignments will not be accepted.**

### Participation and Attendance

Participation is an important part of the grade, as it contains several facets: attendance, class discussion and activity level in class. 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. "90" to "85").**

### Videotaping Sessions

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 are included in your text.

### Final Project

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

## SCHEDULE FOR CONDUCTING - SPRING 2013

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

<b>Date</b>	<b>Topic</b>	<b>Read/Prepare</b>
Jan. 14	posture; basic beat, preps, downbeats	
Jan. 16	1, 2, 3, and 4 patterns, music preparation	L. 1 and 2 (p. 1-23); Now the Day (p. 31)
Jan. 21	<i>Martin Luther King Jr. Day</i>	<i>NO CLASS</i>
Jan. 23	tempo, dynamics, articulations, accents	L. 3-4 (p. 24-43); Chester (p. 33-34) or Austrian Hymn (p. 36-37)
Jan. 28	videotaping 1a	L. 5 (p. 45-48); 10 minutes – Chester (instrumental)
Jan. 30	videotaping 1b	L. 5 (p. 45-48); 10 minutes – Austrian Hymn (instrumental)
Feb. 4	phrasing	L. 6 (p. 49-61); Ex. 6.2 (p. 52 and handout) & Hornpipe (p. 53)
Feb. 6	LH techniques	My Country, 'Tis of Thee (p. 55)
Feb. 11	batons	L. 7 and 8 (p. 63-72) Ode to Joy (p. 58-59)
Feb. 13	aural exercises	L. 10 (p. 77-78); Sing We and Chant It (p. 81-82)
Feb. 18	videotaping 2a	L. 9 (p. 73-76); 10 minutes – Sing We and Chant It
Feb. 20	videotaping 2b	L. 9 (p. 73-76); 10 minutes – Sing We and Chant It
Feb. 25	left hand	L. 16 and 17 (p. 119-143); Finlandia (p. 139)
Feb. 27	more LH gestures; drills*	L. 11 (p. 92-95), L. 18 (p. 147-150); O Beautiful (p. 140-2)
Mar. 2-10	<i>Spring Break</i>	<i>NO CLASS</i>
Mar. 11	subdivisions, cues	L. 20 (p. 155-162); Surely (p. 158-160)
Mar. 13	subdivisions	Surely (continued): Air (p. 163-164)
Mar. 18	more subdivision	L. 21 (p. 167-169); Air (continued)
Mar. 20	score reading session	Score reading assignment - individual appointments
Mar. 25	videotaping 3a	L. 23 (p. 175-176); 10 minutes – Handsome Butcher (p. 206-210)
Mar. 27	videotaping 3b	L. 23 (p. 175-176); 10 minutes – Handsome Butcher (p. 210-213)
Apr. 1	<i>Easter Break</i>	<i>NO CLASS</i>
Apr. 3	off-beats	L. 22 (p. 170-174); Exs. 22.4, 22.5, 22.6
Apr. 8	fermatas	L. 24 (p. 179-184); Break Forth p. 144-6
Apr. 10	asymmetric meters	L. 25 (p. 193-196); handout; final pieces
Apr. 15	accents; tempo changes	L. 27 (p. 201-214)
Apr. 17	final pieces	short presentation on your final piece at the piano
Apr. 22	<b>Final Videotaping</b>	L. 30 (p. 227-230); 15 minutes
Apr. 24	<b>Final Videotaping</b>	L. 30 (p. 227-230); 15 minutes
May 1 1:30p	<b>Final Videotaping</b>	L. 30 (p. 227-230); 15 minutes

\* from now to the end of the semester, students more comfortable with choral music should focus on the instrumental versions of the pieces and students with more of an instrumental background should concentrate on the choral versions.

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