

INTRODUCTION TO CONDUCTING

Course Syllabus – Spring 2015

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%

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. **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.

The class members form the lab 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 semester each person will have 3 videotaping sessions, which will provide feedback to technique and posture, as well as facial and body expression. You will use a Google forms to evaluate your sessions.

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.

Accommodations

Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

SCHEDULE FOR CONDUCTING - SPRING 2015

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

w	Date	Topic	Prepare
1	19 Jan	posture; basic beat, preps, downbeats	
	21 Jan	4 patterns; music preparation	Read Preface & L1; Prepare "Now the Day" (p. 31)
2	26 Jan	tempo, dynamics	Chester (p. 32-34)
	28 Jan	articulations, accents	Austrian Hymn (p. 35-37)
3	2 Feb	videotaping 1a - 7 minutes	Chester (instrumental)
	4 Feb	videotaping 1b - 7 minutes	Austrian Hymn (instrumental)
4	9 Feb	2- and 3-patterns; basic phrasing	Ex. 6.2 (p. 52 and handout) & Hornpipe (p. 53)
	11 Feb	LH techniques	My Country, 'Tis of Thee (p. 55)
5	16 Feb	batons	Ode to Joy (p. 58-59)
	18 Feb	aural exercises	Sing We and Chant It (p. 81-82)
6	23 Feb	videotaping 2a - 7 minutes	Sing We and Chant It – on la
	25 Feb	videotaping 2b - 7 minutes	Sing We and Chant It – with text
7	2 Mar	left hand	Finlandia (p. 139)
	4 Mar	more LH gestures; drills	O Beautiful (p. 140-2)
	9-11 Mar	<i>Spring Break</i>	<i>NO CLASS</i>

8	16 Mar	subdivisions, cues*	Surely (p. 158-160)
	18 Mar	subdivisions	Surely (continued): Air (p. 163-164)
9	23 Mar	more subdivision	Air (continued)
	25 Mar	score reading session	individual appointments
10	30 Mar	videotaping 3a - 7 minutes	Handsome Butcher (p. 206-210)
	1 Apr	videotaping 3b - 7 minutes	Handsome Butcher (p. 210-13)
11	6 Apr	off-beats	Exs. 22.4, 22.5, 22.6; final pieces
	8 Apr	fermatas	Break Forth p. 144-6
12	13 Apr	asymmetric meters	Deck the Halls handout; finalize final pieces
	15 Apr	accents; tempo changes	Deck the Halls
13	20 Apr	final pieces	short presentation on your final piece at the piano
	22 Apr	final pieces	short presentation on your final piece at the piano
14	27 Apr	Final Videotaping A	30 (p. 227-230); 11 minutes
	29 Apr	Final Videotaping B	30 (p. 227-230); 11 minutes
F	6 May 1:30p	Final Videotaping C	30 (p. 227-230); 11 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.