

INTRODUCTION TO CONDUCTING

Course Syllabus – Spring 2016

MUS 334.2 * Mon/Wed 1:10p-2:20p (5b) * 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

Baton (will be able to purchase one in class for \$25)

1-inch 3-ring Binder for class handouts

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. **Points will be deducted for late written assignments (including self-evaluations).**

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 a lab ensemble, which is essential to gaining conducting experience in the 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 complete a written evaluation each of your rehearsals.

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 the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

SCHEDULE FOR CONDUCTING - SPRING 2016

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

wk	date	topic	pieces to prepare
1	18 Jan	posture; basic beat, preps, downbeats	
	20 Jan	4-pattern; music preparation	Barnby - "Now the Day is Over"
2	25 Jan	tempo, dynamics	"Now the Day is Over"
	27 Jan	articulations, accents	Haydn - "Kaiserhymne"
3	1 Feb	videotaping 1a - 8 minutes	Kaiserhymne (instrumental)
	3 Feb	videotaping 1b - 8 minutes	Glorious things (vocal)
4	8 Feb	2-pattern; phrasing	Beethoven, <i>Symphony No. 7</i> , mvt. 2 OR "Ode to Joy"
	10 Feb	3-pattern - LH techniques	Handel - "Alla Hornpipe" from <i>Water Music</i> OR "My Country"
5	15 Feb	batons	Beethoven, Handel, and My Country
	17 Feb	aural exercises - conducting in 1	Morley - "Sing We and Chant It"
6	22 Feb	videotaping 2a - 8 minutes	Sing We and Chant It (on la) (instrumentalists)
	24 Feb	videotaping 2b - 8 minutes	Sing We and Chant It (with text) (vocalists)
7	29 Feb	left hand	Sibelius - <i>Finlandia</i>
	2 Mar	more LH gestures; drills	Finlandia

	7 & 9 Mar	<i>Spring Break</i>	<i>NO CLASS</i>
8	14 Mar	subdivisions, cues*	Handel - "Surely He Hath Borne"
	16 Mar	subdivisions	Surely (continued): Bach - "Air" from <i>Orch Suite</i> No. 3
9	21 Mar	more subdivision	Air (continued)
	23 Mar	score reading session	individual appointments
10	28 Mar	videotaping 3a - 8 minutes	Seiber - Handsome Butcher (instrumental)
	30 Mar	videotaping 3b - 8 minutes	Seiber - Handsome Butcher (vocal)
11	4 Apr	off-beats	Schubert - <i>Unfinished Symphony</i> ; discuss final pieces
	6 Apr	fermatas	Bach - "Break Forth" or "Brich an"
12	11 Apr	asymmetric meters	Deck the Halls; finalize final pieces
	13 Apr	accents; tempo changes	Deck the Halls
13	18 Apr	final pieces	short presentation on your final piece at the piano
	20 Apr	final pieces	short presentation on your final piece at the piano
14	25 Apr	Final Videotaping A	final pieces - 13 minutes
	27 Apr	Final Videotaping B	final pieces - 13 minutes
F	5 May 11:30a	Final Videotaping C	final pieces - 13 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.