CHORAL CONDUCTING
MUAG 3820 – Fall 2017

Class Meetings: MW 8:00 – 9:20 AM
Music 230

Instructor:
Dr. Jamey Kelley
Office: Music Building 303
Phone: (940)369-7648
E-mail: jamey.kelley@unt.edu (preferred)
Office Hours: Mondays & Wednesdays 1:00 pm-2:30 pm; by appointment

Course Description: Advanced study of choral conducting and rehearsal techniques, score reading, and interpretation.

Prerequisite: Conducting 1

1. Expectations:
   a. Fundamental conducting patterns (4/4, 3/4, 2/4, and 6/8) are consistently clear.
   b. Body and arm gesture is emotionally and physically at peace.

I. Course Goals:
   To develop a controlled conducting technique.
   To identify the responsibilities of a conductor.
   To become familiar with a sample of choral music representing a variety of periods and composers.
   To develop insights into music interpretation and stylistic nuance through score study and listening skills.
   To select works that are applicable to the performing forces available.
   To develop score study and score preparation techniques.
   To develop effective rehearsal techniques through verbal and gestural techniques.
   To pinpoint, diagnose, and offer resolve problems within a choral ensemble setting.

II. Course Outline
   A. The relationship between non-verbal communications and conducting gestures.
   B. Conducting: The artistic application of technical skills through gesture.
      1. Connecting the preparatory gesture with the singers’ breath.
      2. Reflecting the tempo, dynamics, mood, articulation, style, and vowel shape in the preparatory gesture.
      3. Identifying the ictus and defining the &s in rounded vs. pointed beats.
      4. Identifying the ictus and defining the &s in accelerando and ritardando.
      5. Identifying the effect of horizontal gesture vs. vertical gesture.
      6. Showing dynamics through gestural communication.
      7. Identifying different fermatas types.
      8. Identifying the effect of eye contact on the singers.
      9. Connecting the secondary hand with various articulations and cueing gestures.
     10. Applying the conductor’s musical imagination to the time between the beats
     11. Applying the conductor’s musical imagination to the text.
     12. Identifying conducting patterns associated with mixed meter, asymmetrical meter, and non-metered music.
13. Applying basic Laban movement efforts to conducting gesture

C. Rehearsal Techniques
1. Identifying the relevance of rehearsal planning, score study, and score markings.
2. Developing the listening skills to pinpoint and diagnose musical passages that need special assistance.
3. Developing a repertoire of techniques to resolve issues within rehearsal settings.
5. Developing an awareness of stylistic and scholarly issues.
6. Developing an awareness of the differences in original, edited, and arranged compositions.
7. Developing techniques to teach pitches and intonation.
8. Developing techniques to teach rhythmic accuracy and vitality.

Overview of Expectations

Attendance: Because of your role as a podium conductor and participating chorister:
1 prompt and consistent attendance is required.
2 tardy: three late arrivals or early departures = 1 absence. Two [20] minute tardies/departures = 1 absence
3 coming or going during class time is disruptive to class flow. Such instances are recorded as a tardy.
4 The accumulation of four absences requires the student to drop the class.

Class Participation: Each student conductor deserves your very best efforts. When not conducting, each student is expected to become a contributing member of the choir. A contributing member includes positive nonverbal language, a positive attitude, a professional singer’s posture, and a healthy singing voice. Failure to demonstrate these expectations will result in a deduction of points earned. In-class off-task behaviors, such as attending to a cell phone or out-side-of-class assignments, are perceived as unacceptable behaviors that can lead to disciplinary actions and even dismissal from the course.

Conducting Rotations: Following a class rotation format, each student will be assigned a specific conducting date. The conducting rotation is posted in your syllabus. Within a single, specific rotation, students may exchange dates with other students by following a specific procedure; both parties must indicate the agreed date exchange in writing. Missed conducting sessions cannot be made up. Loss of a conducting rotation session (for any reason) is an automatic loss of points for that particular rotation.

Materials: Conducting Music Packet: $10.00. Need to go to Pender’s Music to purchase. Smart phone that has recording capabilities.

Required Text: There is no required text. Readings will be provided to you through the course website on Blackboard.

Recommended Texts:
Jeffers, R. (2000). Translations and Annotations of Choral Repertoire, Volume 11: German Texts Earthsong; Corvallis, OR.
Student Score Selection: Searching and choosing music wisely is a conductor’s responsibility. When stated in the class schedule, the student is required to select a work to conduct in class and to bring a sufficient number of copies to class. The score selected must be approved by instructor. Music may be chosen from the UNT Choral Library or any outside source such as the Choral Public Domain Library. Simply Google: CPDL. To use the UNT Choral Library, see the choral librarian for details. The selected work should reflect quality choral art literature composed by master composers. The selected work can be the entire work or a meaningful part of the whole, 2 to 3 minutes in length. Section considerations should include the performing forces available, the musical range and tessitura, the number of parts, the level of difficulty for singers and accompanist, the amount of available podium time, and music availability. For additional help in selecting repertoire, do not hesitate to contact Dr. Kelley.

On-line Recordings: Naxos: www.unt.naxosmusiclibrary.com/catalogue/item
On Line Literature: Choral Public Domain Library: www.cpdl.org

Assessments:

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Points Per Assignment</th>
<th>Number of Opportunities</th>
<th>Total Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video Self-Assessment Forms</td>
<td>4</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>Reading Reflections</td>
<td>5</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Individual Check-ins</td>
<td>5</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>Conducting Midterm Exam</td>
<td>10</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Conducting Final Exam</td>
<td>15</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Take Home Portion of Exam</td>
<td>6</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Video Self-Assessment Sheet: Each individual conducting event will be recorded on your phone. Following each individual podium segment, the student is required to view the recording and respond thoughtfully to the questions on the video self-assessment sheet. Sheets are due at the next class where the student conducts. Points are earned by completing the sheet in a thoughtful and timely manner.

Reading Reflections: Three times throughout the semester, you will read a chapter or article that will inform your practice as a choral conductor. After carefully reading the material, you will write a brief reflection on the reading and how it can impact your conducting. Each reflection should be between 250 and 350 words.

Conducting Midterm: Each student is required to conduct a student selected work, approved by the instructor. During podium time, the student is asked to reflect techniques demonstrated in class. The assessment sheet is enclosed. This assessment sheet will be completed by your peers, the instructor, and the student conductor. Within one week of the conducting date, the student is required to complete an out-of-class assessment session though office door sign-up to compare a response analysis. The appropriate grade will be discussed and determined by the instructor and the student. Failure to complete the midterm requirements will result in a deduction of points earned and no student input. The music used in the conducting midterm is a “student score selection.”
**Conducting Final:** Each student is required to conduct a student selected or assigned score. Selected scores are expected to reflect quality music of the choral medium. Podium time is to be considered a rehearsal. The student is asked to choose the music, demonstrate problem solving techniques, to articulate a plan, and to demonstrate the nonverbal conducting techniques used during the semester. The assessment sheet used for the conducting final will be the same sheet used for the conducting midterm. Following your conducting session, please turn in a marked score.

**Conducting Take-Home Final:** Details of this will emerge throughout the semester.

---

**MUAG 3820 Class Schedule**

**Class 1** 8/28  
Topics:  
1. The relationship of non-verbal communications and conducting gestures.  
2. The importance of the preparatory beat and the preparatory breath.  
3. How the prep beat can offer information related to breath, tempo, dynamics, mood, style, and even vowel shape.  
3. A review of traditional conducting patterns and defining the ictus.  
4. Horizontal vs. vertical gesture.  
5. Downs vs. ups  
6. Mirroring and Independence of hands  
7. Eye contact.  
8. Choose Conducting Orders  
   *(p) = published packet (ho) = handout packet*

*Reading for next class: Music Lessons - Vowell*

**Class 2** 8/30  
Student Conductors Group A  
Music for Set 1:  
Britten/ *Sally Gardens* *(published packet)*  
Paulus/ *Hear My Words* *(p)*

Topics:  
1. Preparatory gestures: beat, singer’s posture breath, eye contact, dynamics, mood, articulation, style, and vowel shape.  
2. Release gestures  
3. Eyes on ensemble and out of score  
4. Attached beats vs. detached beats
5. Mirroring and independence of hands

9/4 Labor Day – NO CLASS

Class 3 9/6 Student Conductors Group B Music for Set 1 Topics:
1. Rounded beats vs. pointed beats
2. Speeding up vs. slowing down
3. Horizontal vs. vertical gesture
4. An up gesture vs. a down gesture
5. Dynamics

Reading Due for next class: The Challenge of Choral Leadership In the Twenty-First Century

Class 4 9/11 Student Conductors Group A Music for Set 2 Chorales Topics:
1. Fermatas (3 types)
2. Review

Due: Reading Reflection 1

Class 5 9/13 Student Conductors Group B Music for Set 2 Topics:
1. Fermatas (3 types)
2. Discussion of reading
3. Review

Class 6 9/18 Student Conductors Group A Music for Set 2 Topics:
1. Fermatas
2. The power of eye contact
3. Review

Class 7 9/20 Student Conductors Group B Music for Set 2 Topics:
1. Cueing and hand independence
2. Hemiola
3. The accompanist
Read for next session: An interview with Margaret Hillis

Class 8  9/25
Student Conductors Group A  Music for Set 3:
Tallis/ If Ye Loved Me in 4/4 (handout)
Handel/ And the Glory of the Lord (Messiah)(ho)
Vivaldi/ Domini Fili Unigenite, (Gloria) (ho)

Topics:
1. Cueing and hand independence
2. Is there a difference: 4/4 and 2/2
3. Stylistic considerations
4. Discussion of Reading

Due: Reflection Reading 2

Class 9  9/27
Student Conductors Group B  Music for Set 3
Topics:
1. Cueing: Prep gesture should be larger than the entrance gesture
2. The relevance of rehearsal planning, score study, and score markings.

Class 10  10/2
Student Conductors Group A  Music for Set 3
Topics:
1. Cueing: Prep gesture should be larger than the entrance gesture
2. The relevance of rehearsal planning, score study, and score markings.
3. Words, the text, the poetry, the message, the story, the singer, the choir. “Now is the time to acknowledge the importance of text to a singer.”

Class 11  10/4
Student Conductors Group B  Music for Set 3
Topics:
1. Cueing: Prep gesture should be larger than the entrance gesture.
2. The relevance of rehearsal planning, score study and score markings.
3. Words, the text, the poetry, the message, the story the singer, the choir. “Now is the time to acknowledge the importance of text to a singer.”
4. Midterm Order Drawing

Class 12  10/9  Student Conductors Group A  Music for Set 4
Parker/Shaw/ *What Child Is This* (p)
Mendelssohn/ *Die Nachtigall* (p)

Topics:
1. Score markings
2. Realizing your musical imagination
3. Exploring the time between the beats
4. Eyes on ensemble and out of score
5. Can you listen while your arms are moving?

Class 13  10/11  Student Conductors Group B  Music for Set 4

**Approval of Student Selection for Mid-Term Conducting Final: Due prior to Class 15**

Topics:
1. Score markings
2. Realizing your musical imagination
3. Exploring the time between the beats
4. Eyes on ensemble and out of score
5. Can you listen while your arms are moving?

Class 14  10/16  Student Conductors Group A  Music for Set 4

**Reading for next session: Rehearsal Technique**

Class 15  10/18  Student Conductors Group B  Music for Set 4

**Due: Reading Reflection 3**

Class 16  10/23  Student Conductors Group A  Student Score Selections

Class 17  10/25  Student Conductors Group B  Student Score Selections

Class 18  10/30  Student Conductors Group A  **Conducting Midterm**

Class 19  11/1  Student Conductors Group B  **Conducting Midterm**

Class 20  11/6  Individually Meet with Dr. Kelley
Class 21  11/8  Student Conductors Group A  Music for Set 5:
* Lange/ Esto Les Esto (p)
* Durufle/ Ubi Caritas (p check out)
* Brunner/ Cantate Domino (p check out)

Topics:
1. Mixed, Asymmetrical and Non-Metrical Meters
2. Determining feasible solutions to musical challenges
3. Managing the rehearsal

Class 22  11/13  Student Conductors Group B  Music for Set 5
Topics:
1. Mixed, Asymmetrical and Non-Metrical Meters
2. Determining feasible solutions to musical challenges
3. Managing the rehearsal
4. Choose conducting order for final.

Approval of Student Selection for Conducting Final: Due prior to Class 23

Class 23  11/15  Student Conductors Group A  Music from Set 5
Topics:
1. Mixed, Asymmetrical and Non-Metrical Meters
2. Determining feasible solutions to musical challenges
3. Managing the rehearsal

Class 24  11/20  Student Conductors Group B  Music from Set 5

Class 25  11/22  Meet with Dr. Kelley individually

Class 26  11/27  Conductors Students (1st half)  Student Score Selections or Assignments

Class 27  11/29  Conducting Students (2nd half)  Student Score Selections or Assignments
Class 28  12/4  Conducting Students (2nd half)  CONDUCTING FINAL
Class 29  12/6  Conducting Students (2nd half)  CONDUCTING FINAL

Written Take-Home Final is due: Monday, Dec. 10, 10 AM

ACADEMIC INTEGRITY
Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term “cheating” includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
LINK: http://facultysuccess.unt.edu/academic-integrity

STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.
LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
LINK: eagleconnect.unt.edu/

ADA STATEMENT
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.
LINK: disability.unt.edu. (Phone: (940) 565-4323)

Spring Semester Academic Schedule (with Add/Drop Dates)
http://catalog.unt.edu/content.php?catoid=15&navoid=1228
Final Exam Schedule
http://registrar.unt.edu/exams/final-exam-schedule/spring

Financial Aid and Satisfactory Academic Progress

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.
LINK: http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.
LINK: http://financialaid.unt.edu/sap

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.
Link: essc.unt.edu/registrar/ferpa.html