**Choral Conducting**

**Course Information**

**Term:** Spring 2024

**Course Number:** MUAG 3820

**Course Credit Hours:** 2

**Meeting Location:** Music Building Room 230

**Meeting Time:** Monday/Wednesday 8:00–9:20 am

**Prerequisites:** MUAG 3800, MUTH 2500 & 2510

**Instructor Information**

**Name:** [Dr. Marques L. A. Garrett](http://www.mlagmusic.com/)

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**Office Location:** MUSI 216  
**Office Hours:** By appointment only

**Course Description**

Focuses on refining physical skills, the introduction of group choral training, choral rehearsal techniques and aural development skills.

**Course Objectives**

1. To develop each student’s ability to move with clear, influential, expressive intention for the purpose of sustaining non-verbal musical dialogue with an ensemble.
2. To develop each student’s musical analytical skills as they relate to full and vocal scores.
3. To provide a laboratory environment in which students can devise, attempt, and refine rehearsal techniques and strategies with the help of peer coaching and instructor feedback.
4. To develop each student’s aural skills by linking score study to audiation, experimenting with non-verbal vocalization as a primary means of communicating with an ensemble, and refining diagnostic skills through direct engagement of a broad spectrum of musical styles and textures with a live ensemble (whenever possible).
5. To apply concepts from non-musical and musical experiences to a broader understanding of conducting.

**Required Text**

Haithcock, Michael, Brian K. Doyle, Kevin M. Geraldi, & Jerald Schwiebert. *The Elements of Expressive Conducting.* Tecumseh, MI: Conway Publications, 2020.

**Required Scores**

The numbers reference their location in the Choral Library. An asterisk refers to a PDF on Canvas. All other scores are to be purchased from Penders.

* America the Beautiful – R. Nathaniel Dett\*
* And the Glory of the Lord (from *Messiah*) – George F. Handel – 400342
* Arise and Greet the Day – Victor C. Johnson
* Awake the Harp (from *The Creation*) – Josef Haydn – 400359
* Be Who You Are – Ryan Main
* The Cat I Found – Barbara Rosen\*
* Cast Thy Burden Upon the Lord (from *Elijah*) – Felix Mendelssohn – 400369
* Come Travel with Me – Scott Farthing
* Domine, tu mihi lavas pedes, CPM 198 – José Mauricio Nunes Garcia\*
* Even When He Is Silent – Kim Andre Arnesen – 200517
* Friends, Come Around – John Hetlend\*
* Hold Fast to Dreams – Susan LaBarr
* I Shall Not Live in Vain – Thomas LaVoy
* I Thank You God – Gwyneth Walker – 200409
* I Will Be Earth – Gwyneth Walker – 200459
* Journey On – Derrick Fox
* Keep Your Lamps – arr. Victor C. Johnson
* Let There Be Peace on Earth – arr. Rollo Dilworth
* Lineage – Andrea Ramsey – 200569
* Listen to the Rhythm – Carol Lynn Mizell
* My Country, ‘Tis of Thee – Samuel Francis Smith\*
* Nigra Sum – Pablo Casals – 200403
* Peace I Leave with You – Amy Beach\*
* The Peace of Wild Things – Joan Szymko – 200579
* The Seal Lullaby – Eric Whitacre – 200486
* Sicut cervus – Giovanni Pierluigi da Palestrina\*
* Surely He Hath Borne Our Griefs (from *Messiah*) – George F. Handel – 400342
* Veni, Sancte Spiritus – Zanaida Robles – 101938
* We Are the Music Makers – Reginal Wright
* We Shall Walk – arr. Undine Smith Moore – 101476

**Cell Phone Policy**

Although cell phones may be used to video record your time on the podium and to complete daily in-class transfer assignments, they may not be used to display music (i.e., you may not read your part off your phone). The minimum screen size that is acceptable for music reading in class is a 9.7” iPad (or similar). Students without access to a sufficiently large screen should download and print all PDF music, and read from the class textbook.

**Professionalism**

Professionalism is the conduct, behavior and attitude of someone in a work or business environment. A person doesn’t have to work in a specific profession to demonstrate the important qualities and characteristics of a professional. Professionalism leads to workplace success, a strong professional reputation, and a high level of work ethic and excellence.  <https://career.vt.edu/develop/professionalism.html>

In this course, the elements of professionalism that will be assessed and will have an impact on the course grade are as follows:

* Attendance & Punctuality are required and vital to the lab-based structure of the course. Attendance and punctuality will be assessed through daily transfer assignments submitted through Canvas. Upon arrival in class, each student should complete and submit the daily transfer. Transfers submitted within the first 15 minutes of class will earn full credit; transfers submitted after the first 15 minutes but before the end of the class period will earn half credit. Students who are absent will simply miss a day of class and not earn the attendance/transfer point associated with it.
  + Students are not to schedule their end-of-semester jury against a regularly scheduled class.
* Engagement & ‘Presence’ are qualities that distinguish the most outstanding and effective professionals from the merely adequate. These qualities are essential for conductors and educators alike and therefore are required in this course. Students who experience repeated difficulties in maintaining engagement and ‘presence’ may be counted absent regardless of their location or submission of a daily transfer assignment. The elements of engagement and ‘presence’ are:
  + Full attention to whomever is speaking or demonstrating, evident through the absence of multi-tasking (texting, gaming, answering emails, playing with pets, reading, watching videos, etc.)
  + Active and collegial participation in discussions, including clear evidence of ‘presence’ in the student’s physical demeanor (eye contact, pro- and reactive facial expressions, upright and balanced posture)
* Responsibility & Reliability are attributes at the core of professionalism. These attributes will be assessed as follows:
  + Deadlines: the due dates for all assignments are included in the following section and on the course calendar. Assignments submitted after the due date may receive constructive feedback, but will not count toward the course grade.
  + Communication: all communication for the course as well as submission of all assignments will take place through Canvas. Any correspondence (phone, text, email, handwritten note, etc.) other than via Canvas will not be accounted for.

**Additional Expectations**

* Students are to demonstrate the professionalism expected of practicing music educators. Basic elements of professionalism include (1) consistent and punctual attendance, (2) professional conduct, communication, and presence, and (3) proper and timely completion of assignments. Assessment of professionalism will rely on students providing indicators of their understanding and valuing these elements: (1) records for class meetings and practicum attendance will indicate students’ appreciation of consistent and punctual attendance; (2) observations of in-class and out-of-class interactions with students and professors (e.g., email) will indicate students’ development of professional conduct, communication, and presence; and (3) Canvas submission records will indicate students’ timely completion of assignment.
* The professionalism expectations are designed to prepare students for a career as a music teacher. In that position, it is never acceptable to unexpectedly miss a day of work or to arrive late to the start of their teaching duties. When teachers must miss work, they always provide their employer advanced notice. Therefore, the expectation is that students attend all class sessions and arrive on time. When students must miss a class session, they must notify the instructor of an absence prior to the beginning of class.

**Assessment & Grading**

Assessment will take several forms depending on the activity. The specific scheme will be posted with the instruction for each assignment on Canvas.

All assignments are required, and there will be no opportunities to earn ‘extra credit’ in this course. All assignments are due on the date and time shown in the Canvas assignment. Assignments submitted past the deadline may receive constructive feedback but will not factor into the course grade. For the guidelines surrounding the daily transfers, see “Attendance & Punctuality” in Professionalism above. Failure to complete 0-point assignments will result in points deducted from the professionalism grade (see “Responsibility & Reliability” in Professionalism above).

Within the confines of healthy work-life balance, all assignments will receive feedback in a timely manner.

**Assignment/Assessment Descriptions**

*Note: Details are in each Canvas assignment including the related course objective(s).*

* Conductor Observations – To allow the students to evaluate rehearsals processes including gesture work. (6 points each)
* Conductor Prep – To prepare students for gesture and/or rehearsal lab and podium times including a marked score submission. (15 points each)
* Daily Transfers – To describe an instance of transfer experienced since the previous conducting class session (1 point each)
* Extra Evidence – To show creativity in making transfers from course content to anything else. (10 points)
* Introductory Questionnaire – Individual information used to personalize instruction (0 points)
* Podcast – This is a creativity project aimed to help each student explore a story related to repertoire. (5 points)
* Podium Time Rep Selections – Each student ranks their selections of repertoire for the lab and podium times. (0 points each)
* Podium Times – The graded conducting times where they must successfully use what has been learned in the previous week or two. (2 points each)
* Social Cues Exercise – To observe people in various spaces and log the situation and their responses to nonverbal communication (0 points)
* Twinkle, Twinkle, Little Star Arrangement – The arrangement will be used in Lab #2 to explore extended and mixed meters in addition to dynamics and cues. (5 points)

**Grading Criteria**

* Podium Times = 10 points
* Conductor Prep = 60 points
* Conductor Observations = 12 points
* Daily Transfers = 25 points
* Miscellaneous Assignments = 20 points
* **Total = 127 points**

A = 90% and above

B = 80–89%

C = 70–79%

D = 60–69%

F = 59% and lower

**Course Schedule**

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| Monday | Wednesday |
|  | **January 17**  Discussion: Introduction to the class (professionalism, syllabus, Canvas, assignments, textbook), review of basic patterns  HW Reading: Read Chapter 9 and “The Informed Conductor: Score Study Considerations  HW Assignment: Information Form (due Jan 19)  HW Assignment: Podium Time #1 Rep Selection (due Jan 19) |
| January 22  Gesture Discussion: Communication  Rehearsal Discussion: Score preparation  Repertoire: And the glory of the Lord (Handel) (full and vocal scores)  HW Reading: Read Chapters 10 and 12  HW Assignment: Social Cues Exercise (due Jan 23) | **January 24**  Gesture Discussion: Dynamics and cues  Repertoire: Rounds OR The Cat I Found (Rosen); Friends, Come Around (Hetland)  HW: Read Chapter 13 |
| January 29  Assignment: Lab #1  Gesture Discussion: Review of articulations  Repertoire: My Country, ’Tis of Thee  HW: Read Chapter 11 | **January 31**  Rehearsal Discussion: Diction and releases  Repertoire: America the Beautiful (Dett) |
| February 5  Rehearsal Discussion: Developing an aural image  Assignment: Conductor Prep #1  Assignment: Podium Time #2 Rep Selection | **February 7**  Assignment: Podium Time #1 (Basic Gestures)  Repertoire: Domine, tu mihi lavas pedis (Garcia); Peace I Leave with You (Beach); The Seeds of Love (Gould/Sharp/Garrett)  Gesture Discussion: Fermatas |
| February 12  Gesture Discussion: Tempo changes  Repertoire: I Thank You God (Walker)  HW: Read Chapter 15 | **February 14**  Gesture Discussion: Emphases and dead beats, polyphony  Repertoire: Awake the harps (Haydn); Sicut cervus (Palestrina)  HW: Read Chapters 17–19  HW Assignment: Twinkle, Twinkle, Little Star arrangement (due Feb 16) |
| February 19  Gesture Discussion: Extended meters  Repertoire: I Thank You God (Walker) | **February 21**  Assignment: Lab #2  Repertoire: Twinkle, Twinkle, Little Star arrangements  Assignment: Observation #1 (due Feb 23) |
| February 26  Gesture Discussion: Tempo checking  Assignment: Conductor Prep #2  Assignment: Podium Time #3 Rep Selection | **February 28**  Assignment: Podium #2 (Advanced Gestures)  Repertoire: Cast Thy Burdens Upon the Lord (Mendelssohn); Even When He Is Silent (Arnesen); Veni, Sancte Spiritus (Robles) |
| March 4  No Class  HW: Read “The First Five Minutes: A Structure for Success” (Fenton) | **March 6**  Rehearsal Discussion: Rehearsal strategy |
| March 11  No Class (Spring Break) | **March 13**  No Class (Spring Break) |
| March 18  Rehearsal Discussion: Rules of Expressive Singing; rehearsal management  Repertoire: America the Beautiful (Dett); My Country, ’Tis of Thee | **March 20**  Rehearsal Discussion: Error detection  Repertoire: Cast Thy Burdens Upon the Lord (Mendelssohn); Even When He Is Silent (Arnesen); Veni, Sancte Spiritus (Robles) |
| March 25  No Class  Assignment: Conductor Prep #3  Assignment: Podium Time #4 Rep Selection | **March 27**  Assignment: Podium Time #3 (Rehearsal)  Repertoire: I Will Be Earth (Walker); Lineage (Ramsey); The Peace of Wild Things (Szymko)  Gesture Discussion: Rhythmic integrity |
| April 1  Rehearsal Discussion: Creating a story through the music  Repertoire: We Shall Walk (Moore) | **April 3**  Rehearsal Discussion: Creativity  Assignment: Conductor Prep #4 (due Apr 5) |
| April 8  Assignment: Lab #4  Repertoire: I Shall Not Live in Vain (LaVoy); Nigra Sum (Casals); The Seal Lullaby (Whitacre); Surely he hath borne our briefs (from Messiah) (Handel)  Assignment: Observation #2 (due Apr 9) | **April 10**  No Class  Assignment: Podium Time #5 Rep Selection  HW: Read "CPDL (Choral Public Domain Library)—A Gold Mine for Choral Directors" (Sickel) |
| April 15  Rehearsal Discussion: Repertoire planning | **April 17**  Assignment: Podium Time #4 (Story)  Repertoire: I Shall Not Live in Vain (LaVoy); Nigra Sum (Casals); The Seal Lullaby (Whitacre); Surely he hath borne our briefs (from Messiah) (Handel)  Assignment: Podcast (due Apr 19)  Assignment: Conductor Prep #5 (due Apr 19) |
| April 22  Rehearsal Discussion: Seating arrangements  Repertoire: Arise and Greet the Day (Johnson); Be Who You Are (Main); Come Travel with Me (Farthing); Hold Fast to Dreams (LaBarr); Journey On (Fox); Keep Your Lamps (Johnson); Let There Be Peace on Earth (Dilworth); Listen to the Rhythm (Mizell); We Are the Music Makers (Wright) | **April 24**  Assignment: Lab #5 Part 1  Repertoire: Arise and Greet the Day (Johnson); Be Who You Are (Main); Come Travel with Me (Farthing); Hold Fast to Dreams (LaBarr); Journey On (Fox); Keep Your Lamps (Johnson); Let There Be Peace on Earth (Dilworth); Listen to the Rhythm (Mizell); We Are the Music Makers (Wright) |
| April 29  Assignment: Lab #5 Part 2  Repertoire: Arise and Greet the Day (Johnson); Be Who You Are (Main); Come Travel with Me (Farthing); Hold Fast to Dreams (LaBarr); Journey On (Fox); Keep Your Lamps (Johnson); Let There Be Peace on Earth (Dilworth); Listen to the Rhythm (Mizell); We Are the Music Makers (Wright) | **May 1**  No Class |
| May 6 @ 8:00 am (or 1:30 pm)  Assignment: Podium Time #5 (Gesture et al)  Assignment: Extra Evidence |  |

**Important Links for Student Success**

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| Area for Student Success | Link |
| Academic Integrity | <https://policy.unt.edu/policy/06-003> |
| Student Behavior | <https://deanofstudents.unt.edu/conduct> |
| Access to Information–Eagle Connect | <https://aits.unt.edu/eagleconnect> |
| ODA Statement | <https://studentaffairs.unt.edu/office-disability-access>  (940) 565-4323) |
| Diversity and Belonging | <https://idea.unt.edu/diversity-inclusion> |
| Health and Safety Information | <https://music.unt.edu/student-health-and-wellness> |
| Registration Information for Students | <https://registrar.unt.edu/students> |
| Academic Calendar, Spring 2024 | <https://registrar.unt.edu/registration/spring-registration-guide.html> |
| Final Exam Schedule, Spring 2024 | See above |
| Financial Aid and Satisfactory Academic Progress | <http://financialaid.unt.edu/sap> |
| Retention of Student Records | <http://ferpa.unt.edu/> |
| Counseling and Testing | <http://studentaffairs.unt.edu/counseling-and-testing-services>  <https://speakout.unt.edu> |
| Add/Drop Policy | <https://registrar.unt.edu/registration/spring-registration-guide.html> |
| Student Resources | <https://success.unt.edu/aa-sa-resources> |
| Care Team | <https://studentaffairs.unt.edu/care-team> |