CHORAL CONDUCTING I
MUAP 3356 Syllabus
Stephen F. Austin State University
School of Music
Fall 2021

Instructor: Dr. Tod Fish
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Cell: 936.234.0930 (emergency only)
Class Meeting Times: Tuesday and Thursday 9:30 - 10:45 a.m. (Band Hall)

REQUd MATERIALS

- Conducting baton
- Metronome (a phone app is fine)
- Full length mirror
- Colored pencils
- Video recording device

CATeLOG DESCRIPTION
The choral conducting curriculum focuses on three major areas:

1. The development of basic competencies in choral conducting technique
2. The development of verbal and non-verbal communication in the rehearsal setting
3. The study of choral repertoire representative of various styles periods with emphasis on analysis and interpretation

COURSE OBJECTIVES
This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

1. A clear, efficient, and expressive conducting technique
2. A knowledge of representative choral works selected from the major style and periods and genres
3. An ability to interpret with stylistic understanding various forms and styles of choral compositions
4. An ability to independently study and prepare a score for rehearsal and performance
5. An ability to sequence learning and plan for rehearsal
6. An ability to express musical ideas through gesture; an ability to respond in rehearsal to the choir’s performance; and an ability to deliver clear, concise verbal directions
7. An ability to choose appropriate non-verbal cues to shape and develop choral sound
8. Observation and self-observation techniques
9. Error detection and prescriptive skills
10. A proficiency in conducting patterns and gestures (e.g. preparatory exercises, basic beat patterns, cueing and release gestures, fermatas, mixed meters, asymmetrical meters, gradual changes in tempo, dynamics, and articulation contrasts)
11. To broaden gesture vocabulary
12. Facility using each gesture with intent not habit
13. Become an active observer in your ensemble rehearsals (responding to conductors’ directives, thinking about conductors’ decisions, both gestural and musical, during rehearsal)

**ASSESSMENT**

Several types of assessment are used in this course*:

1. Self-analysis and reflection form
2. Video Skill Tests
3. YouTube Watch Analyses
4. Terms Quizzes
5. Faculty analysis and feedback through observation
6. Demonstration of competency in textbook, projects, written assignments, and other assigned readings

* The workload for this course is strenuous, and all assignments are in the syllabus. Read it often. The purpose of this class is to teach the techniques and analytical skills applicable to the conducting craft. Perfecting your technique requires perfect practice; therefore, many assessments will ensure steady growth and progress. There will be no busy work. Each assignment will pragmatically improve the skills of a young conductor. Students only get two semesters to study conducting. Make them count!

**INSTRUCTIONAL STRATEGIES**

Score study, listening, rehearsal planning, conducting competencies, preparation for class (reading), aural analysis and error detection competencies, self-evaluations of personal conducting video segments, teacher evaluation of demonstrated conducting and rehearsal skills.

**Academic Work:**

1. All work must be typed (12 font, Times New Roman, Double Spaced) with the exception of in-class assignments
2. To receive full credit, all assignments must be completed and submitted in class on the due date. Late work will be accepted, but every day past due will carry a deduction of 10 points
3. Keep copies of all submitted and returned work
4. Attend class, have a fun and positive disposition

**COURSE GRADING**

Course grading is contingent upon 1) conducting/music competencies, 2) video self-reflections, 3) written assignments, 4) mid-term, 5) final exam

***VIDEOS ARE DUE by 11:59 PM ON SUNDAY NIGHT POINTS WILL BE TAKEN OFF FOR BEING LATE ***

**GRADING SCALE** (before complaining about a grade, honestly ask yourself which grade you deserve based on the work you put in your weekly assignments, mid-term, and final semester grade)

90 – 100% = **A**

**EXCELLENT** = Considerable evidence of practice and preparation for class; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of conducting/music competencies; commitment to attendance is noteworthy

80 – 89% = **B**

**GOOD** = Evidence of practice and preparation for class; some evidence of critical capacity and analytical ability; to analyze and synthesize; reasonable understanding of conducting/music competencies; commitment to attendance. Evidence of familiarity with the literature.
70 – 79% = C

SATISFACTORY = Evidence of some understanding of conducting/music competencies, subject matter, practice, and preparation for class; benefiting from his/her university experience by attending class most of the time.

60 – 69% = D

Poor = Evidence of minimally acceptable familiarity with conducting/music competencies and/or subject matter; minimum practice and preparation for class; minimum effort in attendance.

59% or lower = F

INADEQUATE = insufficient evidence of understanding of conducting/music competencies and/or subject matter; no commitment to attendance, consistent practice, and preparation; weakness in critical and analytical skills.

CLASS POLICIES

Attendance
There are no excused versus unexcused absences for this course. Each student is permitted two (2) absences to be used at the student’s discretion and may be used for any reason. Tardies/early departures accumulate and become absences (3 tardies/early departures = 1 absence). An absence does not mitigate the student’s responsibility for course content, work due or work assigned on the day of an absence. In the event of a chronic illness or family emergencies that demand excessive absences or missing work, it is recommended that a student seek a withdrawal from the course. NO incomplete grades will be given!

With the Delta Variant among us, I will be lenient with attendance, but do not take advantage. You will still be responsible for all of the work and your attendance will be reflective.

Professional Behavior
This includes preparedness for class, on-time attendance, participation in all discussions and/or activities.

STUDENTS WITH DOCUMENTED DISABILITIES
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodations and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

TIME REQUIREMENTS
MUP 356 (3 credits) is a requirement for undergraduate vocal/choral area music majors and minors. As with any academic class, the young academicians must spend sufficient time in preparation outside of class to acquire the skills necessary to build their conducting technique. The students will need to spend time on a weekly basis to build coordination and fluidity that will be used in their future as professional conductors. While this cannot be easily separated from the time necessary to be proficient in this class, the students are expected to spend a minimum of six hours a week to be prepared for the Tuesday/Thursday class meetings.

Mental Health Statement
SFASU values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFASU Counseling Services
www.sfasu.edu/counselingservices
Week 1 (August 24, 26)
Tuesday (Lecture 1)
Syllabus
Introductions
Conducting expression exercises
Introduce Malko
Introduce Baton
Introduce the 4-pattern and upbeat preparatory gesture

DUE THURSDAY, AUGUST 26 11:59 PM (D2L)
YouTube Watch - Leonard Bernstein: https://www.youtube.com/watch?v=bAgvo-FslIo
QUESTIONS 1 - 6 PERTAINS TO EVERY YOUTUBE WATCH ASSIGNMENT

1. Only listen to the first 5 minutes!
2. Start with the sound off. Describe the character or what you SEE!
3. Turn the sound on now. Does the music SOUND the way the conductor LOOKS?
4. Explain how the gesture conveys the musical thought.
5. Discuss the clarity or lack thereof in the conducting gesture
6. Does the clarity or lack of clarity in the pattern matter to the overall effect?

Thursday (Lecture 2)
Fundamentals
Malko (Exercise 1)
Posture (gestalt)
Hand position
Basic patterns (2,3,4)
Preparatory gestures
Practice these for the next class
YouTube Watch Assignment (Bernstein) Due - 11:59 PM (D2L)

SUNDAY ASSIGNMENT: Malko performance (Exercise 1) - Up and down only
Items assessed: Wrist fluidity, proper usage of space throughout the exercise, smoothness of gesture. *Due Sunday, August 29 by 11:59 PM!*

Calendar and Course Overview

* Instructor reserves the right to modify the schedule as needed
Week 2 (August 31, Sept. 2)

Tuesday (Lecture 3)
Fundamentals (continued)
  Malko 2(introduce mixtures of directions)
  Reinforce Posture (gestalt)
  Hand position
  Basic patterns reinforced (2,3,4)
  Introduce left hand cues - Left Hand Cue Sheets 1,2 & 3
  Preparatory gestures

DUE THURSDAY, SEPTEMBER 2 (D2L 11:59 PM)
YouTube Watch - d’Alondra de la Parra: https://www.youtube.com/watch?v=YfKBflH0g_Hc

Thursday (Lecture 4)
Fundamentals
Malko (chart 2)
Gestalt
Hand/Baton position
Basic patterns (2,3,4 review)
*Video Quiz due Sunday, 9/5 at 11:59 PM: Malko Exercise 2 and basic patterns 2, 3, 4*

Week 3 (September 7, 9)

Tuesday (Lecture 5)
Malko Mixed Directions Continued (Malko 3)
Conducting lesson - Perform 2,3,4 patterns for class
Group 1 - Each student will receive a 5-6 minutes to sample conducting and take suggestions from the class
You must record this session and write a reflection
*Video Reflection is due Sunday, September 12 11:59 PM (D2L)*

Thursday (Lecture 6)
Group 2 - Each student will receive a 5-6 minutes to sample conducting and take suggestions from the class
You must record this session and write a reflection
*Video Reflection is due Sunday, September 12 11:59 PM (D2L)*

Week 4 (September 14, 16)

Tuesday (Lecture 7)
Joyful, Joyful We Adore Thee (JJWAT) - introduce cutoffs - with baton
Fermata Sheet
Discuss Terms Quizzes

Thursday (Lecture 8)
Review Baton: grips, patterns, etc…
Review JJWAT - with baton
Introduce Fermata Sheet
*Terms Quiz 1 Due Thursday, September 16 11:59 PM (D2L)*

*Sunday, 9/19 Video Due - JJWAT - Sing the melody in the written key while conducting - 11:59 PM*
**Week 5 (September 21, 23)**

**Tuesday (Lecture 9)**
- Review Baton - grip, patterns, etc
- Introduce Fermatas: Lift, Caesura, and Carryover - Fermata Sheet
- Pass out Hassler Chorale with fermata formula - no baton
- Work to reinforce fermatas with chorale

**Thursday (Lecture 10)**
- Continue to reinforce the baton
- Review Fermatas - No baton
- Review Hassler Chorale - w/baton
- *Terms Quiz 2 - Due 11:59 PM*

*One Page Biography of Hassler and Discussion of “Chorale Melody” due Sunday, September 26 11:59 PM (D2L)*

**ONE PAGE TOTAL - NOT ONE PAGE FOR EACH (I just want you to have a general background of both)**

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**Week 6 (September 28, 30)**

**Tuesday (Lecture 11)**
- Introduce subdivided beats in 4, 3, 2
- Conducting lesson 1 – Hassler Chorale - demonstrating all three types of fermatas (Group 1)
- Record and write a reflection Due on 10/10

**Thursday (Lecture 12)**
- Reinforce subdivided beats in 4, 3, 2
- Conducting lesson 2 (Group 2) - Hassler Chorale - demonstrating all three types of fermatas (Group 3)
- Record and write a reflection Due on 10/10
- *Terms Quiz 3 - Due - 11:59 PM*

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**Week 7 (October 5, 7)**

**Tuesday (Lecture 13)**
- Conducting Lesson 3 (Group 3) - Hassler Chorale - demonstrating all three types of fermatas (Group 3)

**Thursday (Lecture 14)**
- Terms Quiz 4 Due 11:59 PM
- *Fermata Test - Each Conductor will direct the choir and clearly display the performance of the three types of fermatas present in the chorale (You will get one and only one opportunity to conduct the group with the assigned fermata formula)*

^^^^Record and Upload to D2l, so I can grade it later for the sake of class time^^^^.

- Introduce simple Simple Symmetrical and Asymmetrical Patterns  5 (3+2, 2+3), 6 (3+3, 2+2+2), 7 (2+2+3, 2+3+2, 3+2+2)
  w/baton

*REFLECTION OF HASSLER VIDEO DUE SUNDAY, OCTOBER 10 11:59 PM (D2L)*

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**Week 8 (October 12, 14)**

**Tuesday (Lecture 15)**
- Mixed Meter (2, 3, 4 patterns)
- Simple Asymmetrical Rhythm Introduction (5/4 & 7/4)
- Compound Symmetrical (3/8, 6/8, 9/8, 12/8) and Asymmetrical Meters (5/8 & 7/8)
Thursday (Lecture 16)  
Terms Quiz 5 Due 11:59 PM  
Review Mixed, Symmetrical, Asymmetrical, Simple, and Compound Meters  
Pass out and work Deo Gracias - Leininger  

*Video Due Sunday, October 17  11:59 PM (D2L): Mixed and Asymmetrical Simple Meter, Mixed Meter Exercise 1, Symmetrical/Asymmetrical Meter Compound Meter*

Week 9 (October 19, 21)  
Tuesday (Lecture 17)  
Quick Review Compound Symmetrical/Asymmetrical Meters  
Work Deo Gracias as a group  
Articulation Exercise - Pass out sheet  

Thursday (Lecture 18)  
Terms Quiz 6 Due 11:59 PM  
Class conducts Deo Gracias for a grade - record video  
Articulation Exercise  
Introduce Rutter  

*Sunday, 10/24 - Reflection of Deo Gracias Due 11:59 PM*  

^^^^Tuesday, 10/26 - One page biography of John Rutter due 11:59 PM (D2L)^^^^  

Week 10 (October 26, 28)  
Tuesday (Lecture 19)  
One page biography of Rutter due 11:59 PM  
Group 1 - Conduct Rutter for the class - with comments  

Thursday (Lecture 20)  
Group 2 - Conduct Rutter for the class - with comments  
*Terms Quiz 7 Due 11:59 PM*  

VIDEO PERFORMANCE OF RUTTER DUE SUNDAY, OCTOBER 31 11:59 PM (D2L)  

Week 11 (November 2, 4 NATS)  
Tuesday (Lecture 21)  
ALTERED SCHEDULE DUE TO NATS  
*Terms Quiz 8 Due 11:59 PM*  
Work Through Dubois  
Pass out “Kitchen Sink”  

*One Page Biography of Dubois Due Sunday, November 11:59 PM*
Thursday (Lecture 22)
FUNDAMENTALS REVIEW FOR THOSE NOT GOING TO NATS

Week 12 (November 9, 11)
Tuesday (Lecture 23)
Conduct Dubois (10 minutes each)
Group 1 - Record - *Reflection due Thursday, 11/18*

Thursday (Lecture 24)
Conduct Dubois (10 minutes each)
Group 2 - Record - *Reflection due Thursday, 11/18*

Week 13 (November 16, 18)
Tuesday (Lecture 25)
Conduct Dubois (10 minutes each)
Group 3 - Record - *Reflection due Thursday, 11/18*

Thursday (Lecture 26)
DUBOIS PERFORMANCE EXAM ^^^^Please record and upload to D2L for the sake of class time^^^^

*Dubois Reflection due 11:59 PM*
Discuss materials for Final Exam

Week 14 (November 23-27)
THANKSGIVING BREAK!!!

Week 15 (December 3, 5)
Tuesday (Lecture 27)
Practice final exam materials
“KITCHEN SINK”
O SACRED HEAD WITH EACH STUDENT HAVING DIFFERENT FERMATA REQUIREMENTS
MIXED METER EXERCISE

Thursday (Lecture 28)
Practice final exam materials
“KITCHEN SINK”
O SACRED HEAD WITH EACH STUDENT HAVING DIFFERENT FERMATA REQUIREMENTS
MIXED METER EXERCISE

Final exam -
Conduct final exam - Tuesday, December 10 8:00-10:00 AM (IN CLASS)
PERFORMANCE EXAM - CONDUCTING CLASS - No Written Exam for which to study!
“KITCHEN SINK”
O SACRED HEAD WITH EACH STUDENT HAVING DIFFERENT FERMATA REQUIREMENTS
MIXED METER EXERCISE
Conducting Groups: You will perform in front of the class at several points over the course of the semester. This is a time for all of you to stand in front of and conduct a live ensemble. There will be time for brief and constructive discussion. This is similar to your Monday studio classes. You will be divided into groups of two and three according to the length of the assignment, so please check your syllabus to see when you are conducting.

2 Group Sets:
Group 1: Josh Barnes, Frankie Barraza, Katie Ferrigan, Aaron Fish, Joshua Hall, Kaleb Hook, Eden Horn, Stephen Loer, Corbin Mason

Group 2: Analise Murphy, Jason Padron, Estefania Rivera, Brazos Starr, Hope Starr, Rachael Svehla, Jordan Womack, Brittany Wood, Michael Yturralde

3 Group Sets:
Group 1: Josh Barnes, Frankie Barraza, Katie Ferrigan, Aaron Fish, Joshua Hall, Kaleb Hook

Group 2: Eden Horn, Stephen Loer, Corbin Mason, Analise Murphy, Jason Padron, Estefania Rivera

Group 3: Brazos Starr, Hope Starr, Rachael Svehla, Jordan Womack, Brittany Wood, Michael Yturralde

Texas All-Level Music Standards

*Standard I. The music teacher has a comprehensive visual and aural knowledge of musical perception and performance.*

The beginning teacher is able to:
1.1k the standard terminology used to describe and analyze musical sound;*
1.2k how to demonstrate musical artistry both through vocal or instrumental performance and by conducting performances
1.1s identify and interpret music symbols and terms
1.2s perceive performance problems and detect errors accurately;*
1.4s use standard music terminology*
1.5s distinguish among timbres*
1.6 identify different rhythms and meters
1.8s use appropriate techniques of musical performance for instruments and voice
1.10s use appropriate conducting techniques for small and large ensembles;
1.11s interpret music through performance;
1.12s analyze musical performances using standard terminology;
1.13s analyze intervals, music notation, chordal structure, harmonic progressions, rhythm, meter, and harmonic texture using standard notation;
1.15s recognize and describe melody, harmony, and texture of a musical work;*

*Standard II. The music teacher sings and plays a musical instrument.*

The beginning teacher knows and understands:
2.1k methods and techniques for singing and for playing a musical instrument;**
2.2k techniques for performing vocally and instrumentally as a part of a group; and
2.3k a varied musical repertoire for vocal and instrumental performance.

The beginning teacher is able to:
2.2s demonstrate advanced techniques on a principal instrument or voice using literature at all levels of difficulty
2.6s demonstrate basic performance skills on a range of instruments, including voice.
Standard III. The music teacher has a comprehensive knowledge of music notation.
The beginning teacher knows and understands:
3.1k how to read, recognize aurally, and interpret music notation;* and
The beginning teacher is able to:
3.1s read and write standard music notation;*
3.2s recognize clefs, keys, and meters;*
3.3s interpret rhythmic and melodic phrases both aurally and from notation;
3.4s interpret music symbols and terms both aurally and from notation;
3.5s sight-read melodies in various modes and tonalities;
3.6s read and write music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters

Standard VI. The music teacher applies a comprehensive knowledge of music to evaluate musical compositions, performances, and experiences.
The beginning teacher knows and understands:
6.1k the criteria used to evaluate and critique musical compositions;
6.2k the criteria used to evaluate and critique musical performances and experiences.*
The beginning teacher is able to:
6.1s apply basic criteria for evaluating musical compositions, performances, and experiences;
6.2s evaluate specific musical works and styles using appropriate music terminology;
6.3s apply evaluative criteria appropriate for the style of given musical works;
6.4s recognize accurate pitch, intonation, rhythm, and characteristic tone quality;*
6.5s diagnose performance problems and detect errors accurately;*
6.6s offer meaningful prescriptions for correcting performance problems and errors;

Standard VII. The music teacher understands how to plan and implement effective music instruction and provides students with learning experiences that enhance their musical knowledge, skills, and appreciation.
The beginning teacher knows and understands:
7.5k the importance of helping students develop music skills that are relevant to their own lives;*
7.6k the importance of providing each student with a level of musical self-sufficiency to encourage lifelong enjoyment of music;*
7.7k strategies and benefits of promoting students’ critical-thinking and problem-solving skills in relation to music;*
7.8k procedures and criteria for selecting an appropriate repertoire for the music class;*
7.11k the value of and techniques for integrating music instruction with instruction in other subject areas;*
7.12k proper health techniques for use during rehearsals and performances;*
7.13k appropriate literature to enhance technical skills and provide musical challenges;*
The beginning teacher is able to:
7.26 provides students with developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful
7.3s adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities, and levels of development and musical experience;*
7.4s provide instruction that promotes students’ understanding and application of fundamental principles of music;*
7.5s provide each student with varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres, and to evaluate music of various types;*
7.6s use varied materials, resources, and technology to promote students’ creativity, learning, and performance;*
7.7s teach students to apply skills for forming and communicating critical judgments about music and musical performance using appropriate terminology;*
7.8s provide each student with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating, and responding to music;*
Standard VIII. The music teacher understands and applies appropriate management and discipline strategies for the music class.
The beginning teacher knows and understands:
8.1k strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); and
8.2k techniques for effectively and efficiently managing varied resources for the music education program.
The beginning teacher is able to:
8.1s manage time, instructional resources, and physical space effectively for the music class;

Standard IX. The music teacher understands student assessment and uses assessment results to design instruction and promote student progress.
The beginning teacher is able to:
9.1k the skills needed to form critical judgments about music;*
9.2k techniques and criteria for ongoing assessment of students’ musical knowledge and skills;*
9.3k the constructive use of criticism when evaluating musical skills or performances.*
9.2s use ongoing assessment results to help develop instructional plans;*
9.3s use standard terminology in communicating about students’ musical skills and performances;* and
9.4s offer meaningful prescriptions to correct problems or errors in musical performances.*

INTASC (Interstate New Teachers Assessment and Support Consortium) Standards Covered for this Course
Standard 1: Learner Development. The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard 2: Learning Differences. The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

Standard 3: Learning Environment. The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

Standard 4: Content Knowledge. The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.

Standard 5: Application of Content. The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

Standard 6: Assessment. The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher’s and learner’s decision making.

Standard 7: Planning for Instruction. The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher’s and learner’s decision making.

Standard 8: Instructional Strategies. The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.
Standard 9: Professional Learning and Ethical Practice. The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard 10: Leadership and Collaboration. The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.