APPLIED CHORAL CONDUCTING
MUAP 5219 014 (2 credits) Syllabus
Stephen F. Austin State University
School of Music
Summer 2021

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Class Meeting Times: TBA

CATALOG DESCRIPTION
Advanced choral conducting theories and techniques with emphasis on score study

PROGRAM LEARNING OUTCOMES
The choral conducting curriculum focuses on four 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
4. Score study

STUDENT LEARNING OUTCOMES
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)

REQUIRED MATERIALS
- Conducting baton (weighted)
- Metronome
- Full length mirror
- Colored pencils
- Video recording device

ASSESSMENT
Several types of assessment are used in this course:

1. Self-analysis and reflection form
2. Faculty analysis and feedback through observation
3. Demonstration of competency in score study projects, written assignments, and other assigned readings

INSTRUCTIONAL STRATEGIES
Score study, listening, rehearsal planning, conducting competencies, preparation for class (readings), 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 no later than 5:00 p.m. on the next class meeting, and 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 on conducting assignments
2. video self-reflections
3. score studies
4. final exam
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; benefitting from his/her university experience by attending class most of the time.

60 – 69% = D

MARGINAL = 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.

ATTENDANCE POLICY
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 incompletes will be given!

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

**Definition of Academic Dishonesty (A-9.1)**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

**Withheld Grades (A-54)**
There will be no withheld grades given for this course unless there are extenuating circumstances. Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with 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, and 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 accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

**Calendar**

* Instructor reserves the right to modify the schedule as needed

**MUP 456:** Three semester hours credit, two hours and thirty minutes of class contact/instruction hours per week. **Students are expected to practice outside of class meetings at least 2 hours each day the assigned conducting etudes and exercises as well as complete score studies and self-assessments.**

**Week 1**

1. In “Course Home” please read “Getting started”
   https://youtu.be/lV7lwUt0J-k Due: May 23

3. Please submit a synopsis of your take-aways to D2L. Please upload a word document.
   Due: May 23
4. In Choral Error Detection, please complete examples 1-6 and upload to D2L.
5. Submit a video of you conducting:
   a. Four bars of 4 with the metronome at quarter = 60
   b. Four bars of 3 with the metronome at quarter = 60
   c. Four bars of 2 with the metronome at quarter = 60
   d. Four bars of 4 with the metronome at quarter = 60
   e. Without stopping 2 bars of 4, 2 bars of 3, 2 bars of 2, 2 bars of 1 quarter = 60 and
      then quarter = 120 Due: May 23
6. Complete a self-reflection of your video

Week 2

1. In Conducting Primer in Practice Brinegar/Murphy, please read Chapters 1, 4, and pages
   50-51 and submit your synopsis of your take-aways. Due: May 30
2. In Choral Error Detection, please complete examples 7-14 and upload to D2L. Due: May 30
3. Submit a video of you conducting fermatas on “Ach Herr, lass dein lieb Engelein” from
   Johann Sebastian Bach’s Passio secundum Johannem. Here is the video for you to
   conduct with: https://youtu.be/wSOTYg86AVs Due: May 30
4. Complete a self-reflection of your video

Week 3

1. In Conducting Primer in Practice Brinegar/Murphy, please read Chapter 6 and submit
   your synopsis of your take-aways. Due: June 6
2. In Choral Error Detection, please complete examples 15-22 and upload to D2L. Due: June 6
3. Submit a video of you conducting cueing and stretto on “And the Glory of the Lord”
   from George Frideric Handel’s Messiah. Here is the video for you to conduct with:
   https://youtu.be/ix-s6nc1StE Due: June 6
4. Complete a self-reflection of your video

Week 4

1. In Conducting Primer in Practice Brinegar/Murphy, please read Chapter 7 and submit
   your synopsis of your take-aways. Due: June 13
2. In Choral Error Detection, please complete examples 23-30 and upload to D2L. **Due: June 13**
3. Submit a video of you conducting cueing and stretto on “Sure on this shining night” Samuel Barber. Here is the video for you to conduct with: [https://youtu.be/pO35-ILMVWw](https://youtu.be/pO35-ILMVWw) **Due: June 13**
4. Complete a self-reflection of your video **Due: June 13**

**Week 5**

1. In *Conducting Primer in Practice* Brinegar/Murphy, please read Chapter 8 and submit your synopsis of your take-aways. **Due: June 20**
2. In Choral Error Detection, please complete examples 31-38 and upload to D2L. **Due: June 20**
3. Submit a video of you conducting “O Magnum Mysterium” Vittoria. Here is the video for you to conduct with: **Due: June 20**
4. Complete a self-reflection of your video **Due: June 20**

**Week 6**

1. In *Conducting Primer in Practice* Brinegar/Murphy, please read Chapter 9 and submit your synopsis of your take-aways. **Due: June 25**
2. In Choral Error Detection, please complete examples 39-45 and upload to D2L. **Due: June 25**
3. Submit a video of you conducting “Glory to God in the Highest” Randall Thompson. Here is the video for you to conduct with: [https://youtu.be/EkiGOSj7ezs](https://youtu.be/EkiGOSj7ezs) **Due: June 25**
4. Complete a self-reflection of your video **Due: June 25**