Instructor: Dr. Michael Murphy  
Office: M126A  
Office Hours: TBA and by appointment  
Office phone: 936.468.1181  
Office email: murphymt2@sfasu.edu  
Class Meeting Times: Tuesday and Thursday 11:00-12:15 p.m., M125

REQUIRED MATERIALS  
• Conducting baton (weighted - order through these possible vendors:  
  o Premier Batons www.premierebatonsbatons.com  
  o GL Batons www.glcustombatons.com  
• Metronome  
• Full length mirror  
• Video recording device

COURSE DESCRIPTION  
Fundamentals of choral conducting. Fall  
Prerequisite(s): 9 hours of music

Program Learning Outcomes  
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 (Learn and Integrate) (Communication)  
2. A knowledge of representative choral works selected from the major style and periods and genres (Learn and Integrate)  
3. An ability to interpret with stylistic understanding various forms and styles of choral compositions (Learn and Integrate)
4. An ability to independently study and prepare a score for rehearsal and performance (Learn and Integrate)

5. An ability to sequence learning and plan for rehearsal (Think and Create)

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 (Communicate)

7. An ability to choose appropriate non-verbal cues to shape and develop choral sound (Communicate)

8. Observation and self-observation techniques (Think and Create) (Learn and Integrate)

9. Error detection and prescriptive skills (Think and Create) (Learn and Integrate)

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) (Think and Create) (Learn and Integrate)

11. To broaden gesture vocabulary (Think and Create) (Learn and Integrate)

12. Facility using each gesture with intent not habit (Learn and Integrate)

13. Become an active observer in your ensemble rehearsals (responding to conductors’ directives, thinking about conductors’ decisions, both gestural and musical, during rehearsal) (Think and Create) (Learn and Integrate)

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 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
3. Keep copies of all submitted and returned work
4. Attend class, have an open and positive disposition
COURSE GRADING
Course grading is contingent upon 1) conducting/music competencies, 2) video self-reflections, 3) score studies 4) chapter questions, 4) mid-term, 5) 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.

CLASS POLICIES
Attendance
There are no excused versus unexcused absences for this course. Each student is permitted three (3) 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.

**Academic Integrity**

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.
Withheld Grades

There will be no withheld grades given for this course.

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 promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Mental Health resources

SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, 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:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
• Student Outreach and Support
• Food Pantry
• Wellness Coaching
• Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
• Burke 24-hour crisis line: 1.800.392.8343
• National Suicide Crisis Prevention: 9-8-8
• Suicide Prevention Lifeline: 1.800.273.TALK (8255)
• johCrisis Text Line: Text HELLO to 741-741

Calendar

MUAP 3356: 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 an hour each day the assigned conducting etudes/exercises, readings, and self-assessments (score study is covered in Conducting II).

* Instructor reserves the right to modify the schedule as needed

Conducting Etudes/Repertoire studied:
America, the Beautiful - Nathaniel Dett (four-pattern, breath, eye contact, gesture, anacrusis)
I Vow to Thee My Country - Holst (three-pattern, cues, releases, syncopation, dynamic expressiveness - non dominant hand)
O Sacred Head, Sore Wounded - J.S. Bach (four pattern, fermatas)
Chester - William Billings (two pattern, rhythmic releases, eye contact, preparatory breath, dynamics)
Call to Worship - Daniel Moe (asymmetrical meters, mixed meters, dynamics)
Praise Ye the Lord of Hosts Camille Saint-Saëns (dynamic contrast, cueing, full score)
Deck the Halls in 7/8 - James McKelvey (asymmetrical meters, mixed meters, rhythm/preparatory breaths)
Conducting Self-reflection

Please answer (word processed) the following:

Name: ______________________________________________________

Title of conducted selection: ____________________________________

**Body alignment/posture**
- Are your feet shoulder-width apart?
- Is your weight evenly distributed on both feet?
- Is your neck tall and straight?
- Is your sternum high and noble?

**Beat patterns**
- Is the beat pattern clear?
- Is the horizontal plane of the pattern the correct height for you (not too high or low)?
- Does the size of the beat reflect the dynamics?
- Does the space in between the beats reflect the articulation/mood?
- Does the articulation of the ictus reflect the mood of the piece?

**Hand/arm position**
- Is your wrist supple (flexible) but not floppy?
- Does the hand/wrist look tense or rigid?
- Is there a natural curvature of the hand?
- Is the hand in open or closed position?
- Is the thumb in a good position (not sticking up/out)?
- Is the elbow flapping?
- Is the elbow leading or the hand (especially on beat 3 in a 4 pattern)?
- Is the forearm free of tension and parallel to the ground?

**Left hand**
- Is there independence of hands or only mirroring?
- Is there appropriate use of left hand (showing phrasing, dynamics, and appropriately reinforcing the right hand)?

**Preparations/releases**
- Are you showing only one beat of prep?
- Are you actively breathing well for the ensemble with the prep?
- Is the prep in tempo?
- Does the prep reflect the appropriate tempo, articulation, and dynamic?
- Is your gesture and eye contact directed at the ensemble with every prep?
- Are your releases clear?
- Do you know exactly where you want the ensemble to place final consonants?
Eye contact/facial expression
• Are you looking at each part as you cue entrances?
• Does your breath reflect the mood of the piece/entrance?
• Is your facial expression actively changing with the text?
• Is your facial expression actively changing with the dynamics?
• Are you making eye contact with the ensemble?

What are three strengths of your conducting?
1.
2.
3.

What are three areas of improvement?
1.
2.
3.