

University of Florida
College of Fine Arts
School of Music

Syllabus - MUG 4202 Choral Conducting
Dr. Will Kesling, Instructor

Texts: Various scores extracted from the Choral Library

Materials: Conductor's baton
Handouts and recordings

General Objectives:

1. To master the manual technique of the baton.
2. To introduce score study procedures.
3. To survey the ultimate goals of conducting mastery.

Specific Objectives:

The student will be concerned with:

1. Use of the baton.
2. Time beating: common meters/traditional patterns.
3. Time beating: asymmetrical meters/modern patterns.
4. Expressive gestures.
5. Cues and developing the left hand.
6. Developing manual coordination and control, as well as the independence required of the body (the head and each hand).
7. An awareness of the impression a person created through their physical position and motion.
8. Executing and controlling dynamics, speed, rubato, etc.
9. Controlling the five properties of the beat -direction, speed, style, size and shape.
10. The mechanics of a choral score.
11. Interpreting the choral score.
12. An overview of early Christian chant to the present choral genres from the standpoint of performance practice.

Course Requirements:

1. Conducting Technique Exam 25%
2. Conducting assignments and assigned exercises 50%
3. Final conducting project 25%

*Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in this class. Please see the School of Music for details.

**As result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."*

***The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. The members of the University of Florida Community pledge to hold themselves and their peers to the highest standards of honesty and integrity.

CHORAL CONDUCTING CLASS SCHEDULE

1. Introduction: purpose, requirements, procedures -What is a Conductor and What About the Baton?
2. The Body in Preparation: a review of pulse, preparation and basic hand motions Releases, Cues and Basic Gestures of Interpretation.
3. Gestures of Articulation, Subdivision and Fermatas -Ending the Work: Ending Release Gestures/Transitional and Abrupt Tempo Changes
4. Standing on Your Head and Other Practical Matters: cueing with body turns and mixed meters
5. Fundamental of Conducting Exam
6. Middle Ages Mass/Requiem Texts and the liturgical Year -Other Latin Texts: canticles and psalms – Chant Style and Interpretation
7. Conducting Chant -*In Paradisum*
8. Renaissance -Motet Style and Interpretation
9. Conducting Motets – Giovanni Croce *O vos omnes* & M. A. Ingegneri *O bone Jesu*
10. Conducting Motets - Palestrina *Sicut Cervus*
11. The "Madrigal" and other forms
12. Conducting Madrigals – Passereau *Il est bel et bon*
13. Polychoric Style and Stile Concitato
14. Conducting Polychoric Works – Hassler *Verbum caro factum est*
15. Conducting Polychoric Works – Mendelssohn *Heilig*
16. Baroque -The Birth of Opera and Spin-Offs
17. Forms Conducting an Early Cantata - Hammerschmidt *Heilig ist der Herr*
18. Forms Conducting an Early Cantata – Hammerschmidt *Heilig ist der Herr*
19. The Classical Style
20. Conducting Mozart - *Ave Verum Corpus*
21. Conducting Haydn -*Evening Song to God*
22. Romantic Style Class
23. Conducting- Brahms *Zum Schluss*
24. Conducting- Mendelssohn *He Watching Over Israel*

25. Modern Music

26. Conducting - Whitacre *Sleep*

27. Conducting - Clausen *Tonight Eternity Alone*

28. Conducting - Hennagin *Walking on the Green Grass*

29 – 30. Final Conducting Projects