

CHORAL CONDUCTING & MATERIALS

Spring, 2020
MUG 4202
T/Th Period 5 (11:45-12:35)
MUB 145
1 or 2 Credits

Dr. Cory Alexander
Phone: 336-402-6605
e-mail: alexanderc@ufl.edu
Office: TBA
Office hours: by appointment

PREREQUISITE: MUG 4104

COURSE DESCRIPTION: Techniques of choral conducting, score analysis, and interpretation.

OBJECTIVES:

General Objectives:

- Mastery of the manual technique of the baton
- Introduction of score study procedures
- Consideration of the goals of conducting

Students will explore:

- Use of the baton
- Conducting common, asymmetrical, and mixed meters/patterns
- Expressive gestures, cues, and development of the left hand
- Development of manual coordination and control, as well as the independence of the parts of the body
- An awareness of the impression a person created through their physical position and motion
- Execution and control of dynamics, speed, rubato, etc.
- Control of the five properties of the beat -direction, speed, style, size and shape
- The mechanics of a choral score
- Interpreting the choral score
- A general overview of performance practice from the middle ages to the present

GRADING:

- Conducting assignments and assigned exercises 80% (see “Schedule” below)
- Conducting Technique Exam(s) 10%
- Final conducting project 10%

TEXT and MATERIALS:

- No textbook is required for this course.
- Quality conducting baton
- Handouts, scores, recordings (available online or in the library)

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

NOTEWORTHY DATES:

Monday-Friday, March 2-6—NO CLASS (Spring Break)
Tuesday-Friday, March 10-13—NO CLASS (ACDA National Convention)
Wednesday, April 22—LAST DAY OF CLASSES

SCHEDULE:

All students are expected to have the appropriate works prepared for each class as though they would be conducting an ensemble. Decisions about tempo, phrasing, gesture, etc. should be made and practiced in advance. Numbers below do not necessarily correspond to class meeting numbers. For example, 2-4 may be covered in one class, but number 17 will certainly take more than one class. The order or specific works may change due to a number of factors, and changes will be communicated to the students.

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; Beginning and Ending the Work: Ending Release Gestures/Transitional, Abrupt Tempo Changes; mixed meters
4. Specifics of choral conducting (vs. band or orchestral conducting)

5. Fundamentals of Conducting Exam

6. Renaissance -Motet Style and Interpretation (listen in advance: Palestrina *Sicut cervus* & Tallis *If Ye Love Me*)
7. Conducting Motets – Josquin *Ave Maria*
8. The "Madrigal" and other forms (listen in advance: Farmer *Fair Phyllis I Saw*)
9. Conducting Madrigals – Morely *Now Is the Month of Maying*
10. Polychoral Music (see handout)
11. Conducting Polychoral Works – Bach, *Ich lasse dich nicht, du segnest mich den* (opening section)
12. Baroque –Basso continuo and early music performance practice (Listen in advance: Vivaldi “Gloria” from *Gloria* & Bach “Cum Sancto Spiritu” from *Mass in b minor*)
13. Conducting – Handel “And the Glory of the Lord” from *Messiah*
14. Interpretation – Handel “Hallelujah” from *Messiah*
15. The Classical Style (listen in advance Mozart “Credo” from *Mass in c minor* ‘Great’)
16. Conducting Classical Motets – Mozart *Ave Verum Corpus*
17. Conducting Recitative – Haydn *Creation* mvts. 9-11
18. Romantic Style (Listen in advance Beethoven “Kyrie” from *Missa Solemnis*)
19. Conducting – Brahms “How Lovely Is Thy Dwelling Place” from *German Requiem*
20. Conducting – Mendelssohn “He Watching Over Israel” from *Elijah*
21. Modern Music (Listen in advance Britten “Offertorium” from *War Requiem*)
22. Conducting – Britten “Let Nimrod...” from *Rejoice in the Lamb*

23. Conducting – Tichelli *There Will Be Rest*

24. Final Conducting Projects

Academic integrity: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Americans with Disabilities Act: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.