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.uafl.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.uafl.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 nict, du segnest mich den (opening section)
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.