

Choral Conducting, MUMS 311—Spring 2012

Classes: 12:45-1:50p MWF, Labs: 8-9:05a F

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Outcomes

As a result of the student's participation in Choral Conducting, the student will be expected to demonstrate the following skills:

1. Conducting Gestures
 - a. Establishing and controlling tempi
 - b. Accuracy of gestural vocabulary/syntax
 - c. Strength of expression
 - d. Clarity of phrasing
 - e. Expression of articulation
 - f. Success in showing dynamic change
 - g. Correction of balance
2. Productive Teaching
 - a. Clarity of instruction, use of words
 - b. Detection and correction of pitch and intonation
 - c. Effective correction of rhythm and ensemble problems
 - d. Proper enunciation and pronunciation of language
 - e. Solutions to musical problems
 - f. Efficient use of time, pacing
 - g. Sequencing: synthesis-analysis
3. Preparing the Score
 - a. Solfeggio—tonal & atonal
 - b. Error detection & correction

Materials

1. Required:
 - a. Book: *Modus Novus*, Lars Edlund (WC Bookstore)
 - b. Book: 101 Chorales Harmonized by J. S. Bach, Schmitt, Hall & McCreary
 - c. Score: Schubert: *Mass in G*, Carus edition 40.675 (WC Bookstore)
2. One of each:
 - a. Pitch device:
 - i. iPhone or iPad app: Pitch Pro OR
 - ii. The Master Key Chromatic (suggest: Amazon.com)
 - b. Tempo device:
 - i. iPhone or iPad app: Tempo Tapper OR
 - ii. Tempo Watch by C. Effinger (expensive, outdated)
 - c. Baton: GL Custom Baton with case (WC Bookstore)

3. 4GB SDHC memory card (Office Max, Amazon) Recommended Reference (not required): software and books
 - a. *Expressive Conducting 3*, Paul Wiens, DVD
 - b. *A Pronouncing Dictionary of American English*, Merriam-Webster, Kenyon and Knott
 - c. *Translations and Annotations of Choral Repertoire*, Volume I: Sacred Latin Texts, Jeffers
 - d. *Translations and Annotations of Choral Repertoire*, Volume II: Sacred German Texts, Jeffers

Procedure

Choral Rehearsal: Check out a choral work from the Choral Library (make sure there are 40 copies in the Choral Library so that each person in the Lab will have a score) and then select a choral fragment (approximately 24-48 measures) for rehearsal. Your choice should be a good match for the abilities of the class ensemble and appropriate for the assignments listed below in the schedule. Prepare this choral fragment for a 5-10 minute rehearsal, distribute copies to the class ensemble and conduct a rehearsal.

Regarding difficulty of the scores you select, choose a score that is within your basic capabilities. As a rule, if you can develop an accurate aural template within *two* hours of score study (solfege, piano, harmonic analysis, diction) and thus are prepared to identify and correct errors of pitch, rhythm, dynamics, pronunciation and enunciation, then the score is of appropriate musical difficulty. In addition, if you can develop proper conducting gestures with *one* hour of study—INCLUDING PHRASING—then the score is of appropriate conducting difficulty. Ideally, each score should be challenging and each subsequent score should be increasingly more difficult to reflect your growing skills.

Video Capture: Review of your work using video capture/playback is an important step in maximizing your educational experience. Capture class work by inserting your memory card into the Professor's video camera. To view the video file on your memory card, you may play it with VLC or import it into iMovie (on your laptop). To clear your card for future video capture, delete movies from your card, AND before removing the card from your laptop, EMPTY THE TRASH to complete the deletion. If you don't empty the trash, the delete will be incomplete and your card may not have space for your next video capture in class.

Expressive Conducting: short reviews of basic conducting and gestural solutions to musical problems will give you new ideas and/or provide review.

Ear Training: Using *Modus Novus*, develop intervallic skills required for teaching pitch to singers and correctly apply these tools in rehearsal. Increase your ability to detect and correct pitch errors through application of solfeggio to your score. Regarding solfeggio methods, you are *required* to use moveable do with la-based minor for tonal scores

and/or fixed do for atonal and super-chromatic scores. Do-based minor may be used *only* when the harmony of score moves to the parallel minor.

Diction: Prepare assigned materials—often the text of the score you are learning—in order to teach and demonstrate correct pronunciation and proper enunciation.

Schedule

Dates	Assignment (*assessment)
9 January	A Professor's demonstration of choral rehearsal with piano with special attention to phrasing. Assignment: prepare an accompanied choral fragment in English for rehearsals. Level of difficulty: easy to moderate. Objective: efficient and effective use of piano in rehearsal.
11	A 1. Rehearsal of accompanied choral fragment in English.
13 Lab 1	Basic Conducting
13 Class	A 2. Rehearsal of accompanied choral fragment in English.
16	MLKing day
18	A 3. Rehearsal of accompanied choral fragment in English.
20 Lab 2	Basic Conducting
20 Class	A 4. Rehearsal of accompanied choral fragment in English.
23	A 5. Rehearsal of accompanied choral fragment in English.
25	A 6. Rehearsal of accompanied choral fragment in English.
27 Lab 3	A Choral Conducting: rehearsal of an accompanied choral fragment in English (top students from previous rehearsals will be giving this opportunity)
27 Class	Ear Training—MN: Chapter I, Melodies 1-7. Expressive Conducting—simple rhythms in measures. Assignment: prepare an <i>a cappella</i> choral fragment for rehearsal <u>with</u> piano accompanist. Level of difficulty: moderate. Objective: efficient and effective <i>a cappella</i> rehearsal using a piano accompanist.
30	English diction and IPA. Assignment: using the English text from your <i>a cappella</i> score (with piano accompanist), transliterate with IPA using the character viewer in MSWord/Symbols/Phonetic Symbols and email to paul.wiens@wheaton.edu by midnight, Tuesday, January 31, 2012.
1 February	A Professor's demonstration of an <i>a cappella</i> rehearsal <u>with</u> a piano accompanist with special attention to phrasing. Work with English IPA assignments as submitted.
3 Lab 4	Basic Conducting
3 Class	Ear Training—MN: Chapter II, Melodies 1-7. Expressive Conducting—ties over bar lines
6	A *1. Rehearsal of an <i>a cappella</i> choral fragment <u>with</u> accompanist in English.
8	A *2. Rehearsal of an <i>a cappella</i> choral fragment <u>with</u> accompanist in

Dates		Assignment (*assessment)
		English.
10 Lab 5	A	Choral Conducting: *3. Rehearsal of an <i>a cappella</i> choral fragment <u>with</u> accompanist in English.
10 Class		Ear Training—MN: Chapter III, Melodies 1-8. Expressive Conducting— rests
13	A	*4. Rehearsal of an <i>a cappella</i> choral fragment <u>with</u> accompanist in English.
15	A	*5. Rehearsal of an <i>a cappella</i> choral fragment <u>with</u> accompanist in English.
17 Lab 6		Basic Conducting
17 Class		Professor's demonstration of an <i>a cappella</i> rehearsal <u>without</u> a piano accompanist with special attention to phrasing. Work with English IPA assignments as previously submitted. Assignment: prepare an <i>a cappella</i> choral fragment for rehearsal <u>without</u> piano accompanist. Level of difficulty: moderate. Objective: efficient and effective <i>a cappella</i> rehearsal <u>without</u> using a piano accompanist.
20		President's Day
22		*1. Rehearsal of an <i>a cappella</i> choral fragment w/o accompanist in English
24 Lab 7		Choral Conducting: *2. Rehearsal of <i>a cappella</i> choral fragment w/o accompanist in English
24 Class		Ear Training—MN: Chapter V, Melodies 1-7, Expressive Conducting— dynamics. Assignment: Choose choral fragment from the Bach <i>B Minor Mass</i> in Latin
27		*3. Rehearsal of an <i>a cappella</i> choral fragment w/o accompanist in English
29		*4. Rehearsal of an <i>a cappella</i> choral fragment w/o accompanist in English
2 March, Thursday Lab 8		Basic Conducting
2 March, Friday, Class		*5. Rehearsal of an <i>a cappella</i> choral fragment w/o accompanist in English
3-11		Spring Break
12		Intro to Latin IPA. Assignment: Using Latin text in your Bach choral fragment, transliterate with IPA using the character viewer in MSWord/Symbols/Phonetic Symbols and email to paul.wiens@wheaton.edu by midnight, Tuesday, March 15, 2011.
14		In class, work on Latin diction & IPA using assignments.
16 Lab 9	A	Choral Conducting: *1. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>
16 Class		Ear Training—MN: Chapter VI, Melodies 1-7. Expressive Conducting— division.
19	A	*2. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>

Dates		Assignment (*assessment)
21	A	*3. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>
23 Lab 10		Basic Conducting
23 Class		Ear Training—MN: Chapter VII, Melodies 1-7. Expressive Conducting— fractions
26	A	*4. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>
28	A	*5. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>
30 Lab 11	A	Choral Conducting: *6. Rehearsal of choral fragment from the Bach <i>B Minor Mass</i>
30 Class		Ear Training—MN: Chapter IX, Expressive Conducting— compound meter. Assignment: Choose movement from Schubert <i>Mass in G</i> . Each movement will be conducted by about 4-5 students. Credo will be split in two.
2 April	A	1. Rehearsal of Schubert <i>Mass in G</i> , Round One in score order, chorus & piano
4	A	2. Rehearsal of Schubert <i>Mass in G</i> , Round One in score order, chorus & piano
6 Good Friday		No Lab
6 Good Friday		No Class
9	A	3. Rehearsal of Schubert <i>Mass in G</i> , Round One in score order with piano
11	A	4. Rehearsal of Schubert <i>Mass in G</i> , Round One in score order, with piano
13 Lab 12	A	* Round One Choral Conducting Final Exam I: Schubert <i>Mass in G</i> with chorus, strings & organ. All students conduct in score order.
13 Class		Ear Training—MN: Chapter X, Expressive Conducting— articulation
16	A	1. Rehearsal of Schubert <i>Mass in G</i> , Round Two in score order with piano
18	A	2. Rehearsal of Schubert <i>Mass in G</i> , Round Two in score order with piano
20 Lab 13		Basic Conducting
20 Class		Ear Training—MN: Review, Expressive Conducting—fermata
23	A	3. Rehearsal of Schubert <i>Mass in G</i> , Round Two in score order with piano
25	A	4. Rehearsal of Schubert <i>Mass in G</i> , Round Two in score order with piano as needed
27 Lab 14	A	* Round Two Choral Conducting Final Exam II: Schubert <i>Mass in G</i> with chorus, strings & organ
27 Class		Ear Training—MN: Review, Expressive Conducting—recitatives, Score 2 from Chapter 14 or Bach <i>St Matthew Passion</i>
30		Reading Day
2 May, Wednesday, 8-10a		Ear Training Exam on Modus Novus—individual exams, scheduled in 10-minute blocks.

Written Assignments & Exams

1. Write one four-page paper regarding your observations of:
 - a. One hour of Soloist & Aria rehearsal, 11:30a-2p, Wednesday, March 21, College Church
 - b. One hour of Tutti Orchestra & Chorus rehearsal, 3:15-5:45, Wednesday, March 21, College Church
 - c. One hour of Dress Rehearsal, 1-4p, Thursday, March 22, College Church
 - d. Complete performance, 7:30p, Friday, March 23, College Church
 - e. Clear your schedule before January 30, 2012. Alternative assignments are possible only if discussed with the professor PRIOR to 2/1/12.
2. Self-Assessment for Rehearsal Exams
 - a. Rehearsal exams will be captured using TWO video cameras. You are to capture your performance on your own card on the student camera; the professor will capture the entire class's performance on the professor's camera. Your professor will email you an attachment--an interactive PDF Self-Assessment document--that you will open and enter your self-assessment information. Then you will print the completed document and hand in to the instructor **one week** following the exam. When you hand in your Self Assessment, the instructor will hand you the Prof's Assessment of your exam.
3. You **MUST** use Adobe Acrobat Reader to complete the Assessment document....DO NOT use Apple's Preview software, DO NOT complete using longhand.

Grades

Grades will be weighted as follows:

Rehearsal Exams = 70%
Written Assignments = 10%
Ear Training = 10%
Attendance = 10%

At the conclusion of the semester, grades will be curved and decompressed so that your final grade will more accurately reflect the professor's summative evaluation and normative standards. . .thus you should anticipate some difference between your personal calculation based on running totals and the final grade.