

## **Choral Conducting, MUMS 311—Spring 2010**

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: book & score
  - a. *Modus Novus*, Lars Edlund
  - b. B Quad: Schubert: *Mass in G*, Carus edition 40.675 (WC Bookstore)
2. Required: baton, pitch pipe, memory card
  - a. The Master Key Chromatic (suggest: Amazon.com)
  - b. Baton: GL Custom or comparable
  - c. 4GB SDHC memory card
3. Reference: 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 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 import step in maximizing your educational experience. Capture class work by inserting your memory card into the Professor's Canon FS100 camera. To view the video file on your memory card, you must import it into iMovie (your Mac laptop or a computer in the Mac Lab). Then make sure you 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.

Periodic exams will be captured and burned to a video DVD for review in Buswell Library—each DVD will be put on reserve within 48 hours of the exam. Open the self-Assessment document found at <http://www.conducting.us>, enter your information, print and hand one copy to the instructor no later than one week following the exam. When you hand in your Self Assessment, the instructor will hand you the Prof's Assessment of your exam. You MUST use Adobe Acrobat Reader to complete the Assessment document....do not use Apple's Preview software, do not complete using longhand.

**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)
11 January	Professor's demonstration of choral rehearsal with piano with special attention to phrasing. <b>Assignment:</b> prepare an accompanied choral fragment in English for rehearsals. Level of difficulty: easy to moderate. Objective: efficient and effective use of piano in rehearsal.
13	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
15 Lab 1	Basic Conducting: Fundamentals
15 Class	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
18	MLKing day
20	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
22 Lab 2	Basic Conducting: Measures
22 Class	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
25	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
27	1 <sup>st</sup> Rehearsal of accompanied choral fragment in English.
29 Lab 3	Choral Conducting: rehearsal of an accompanied choral fragment in English
29 Class	Ear Training—MN: Chapter I, Melodies 1-7. Expressive Conducting—simple rhythms in measures. <b>Assignment:</b> prepare an <i>a cappella</i> choral fragment for rehearsals. Level of difficulty: moderate. Objective: efficient and effective <i>a cappella</i> rehearsal using pitch pipe and solfeggio.
1 February	English diction and IPA. <b>Assignment:</b> using the English text from your <i>a cappella</i> score, transliterate, scan and email fragment to professor by midnight, 2/2.
3	Professor's demonstration of an <i>a cappella</i> rehearsal with special attention to phrasing. Work with English IPA assignments.
5 Lab 4	Basic Conducting: Ties/Rests (Wiens class)
5 Class	Ear Training—MN: Chapter II, Melodies 1-7. Expressive Conducting—ties over bar lines
8	*1 <sup>st</sup> Rehearsal of <i>a cappella</i> choral fragment in English.
10	*1 <sup>st</sup> Rehearsal of <i>a cappella</i> choral fragment in English.
12 Lab 5	Basic Conducting: (Sommerville class)
12 Class	*1 <sup>st</sup> Rehearsal of <i>a cappella</i> choral fragment in English
15	President's Day
17	Ear Training—MN: Chapter III, Melodies 1-8. Expressive Conducting— rests
19 Lab 6	Choral Conducting: 1 <sup>st</sup> <i>a cappella</i> rehearsal
19 Class	*2 <sup>nd</sup> Rehearsal of a cappella choral fragment in English
22	*2 <sup>nd</sup> Rehearsal of a cappella choral fragment in English

Dates	Assignment (*assessment)
24	*2 <sup>nd</sup> Rehearsal of a cappella choral fragment in English
26 Lab 7	Choral Conducting: 2 <sup>nd</sup> <i>a cappella</i> rehearsal
26 Class	Ear Training—MN: Chapter V, Melodies 1-7, Expressive Conducting— dynamics. <b>Assignment:</b> Choose choral fragment from the Brahms <i>Ein Deutches Requiem</i> for choral rehearsal in German.
1 March	Intro to German IPA. <b>Assignment:</b> Using German text in your choral fragment, transliterate, scan and email fragment to professor by midnight, 3/2.
3	In class, work on German diction & IPA using assignments.
5 Lab 8	Basic Conducting: Adagio & Fractions
5, Friday, Class	1 <sup>st</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
6-14	Spring Break
15	1 <sup>st</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
17	1 <sup>st</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
19 Lab 9	Choral Conducting: 1 <sup>st</sup> Rehearsal of choral fragment from the Brahms <i>Requiem</i>
19 Class	Ear Training—MN: Chapter VI, Melodies 1-7. Expressive Conducting— division.
22	*2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
24	Ear Training—MN: Chapter VII, Melodies 1-7. Expressive Conducting— fractions
26 Lab 10	Basic Conducting: Compound Meter & Articulation
26 Class	*2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
29	Ear Training—MN: Chapter IX, Expressive Conducting— compound meter
31	*2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
5 April	Ear Training—MN: Chapter X, Expressive Conducting—articulation
7 Class	*2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
9 Lab 11	Choral Conducting: 2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Requiem</i>
9 Class	*2 <sup>nd</sup> Rehearsal of choral fragment from the Brahms <i>Ein Deutches Requiem</i>
12	Latin diction & IPA, Schubert <i>Mass in G</i> assignments: each movement conducted by two students. (Credo may be split in two)
14	Ear Training—MN: Review, Expressive Conducting—fermata
16 Lab 12	Basic Conducting: Fermata & Cuing
16 Class	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Kyrie, chorus with organ

Dates	Assignment (*assessment)
19	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Gloria, chorus with organ
21	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Credo chorus with organ (2)
23 Lab 13	* Choral Conducting Final Exam: Schubert <i>Mass in G</i> with chorus, string orchestra & organ
23 Class	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Sanctus with organ
26	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Benedictus with organ
28	1 <sup>st</sup> Rehearsal of Schubert <i>Mass in G</i> , Agnus with organ
30 Lab 14	* Choral Conducting Final Exam: Schubert <i>Mass in G</i> with chorus, string orchestra & organ
30 Class	Recitatives, Haydn <i>Creation</i> Renaissance Proportions--Schütz
3 May	Reading Day
6 May, Thursday, 8-10a	Ear Training Exam—individual exams, scheduled in 10-minute blocks.

### Written Assignments

1. Write a three-page paper—due one week following the concert--regarding your observations at a final rehearsal and concert by the Concert Choir. Choose either:
  - a. One rehearsal on March 24 or 25, 4:30-6p and the concert March 26, 8p all in Edman Chapel. Check with professor regarding the exact location of rehearsals.
  - b. Clear your schedule before January 30, 2009. Alternatives assignments are possible only if discussed with the professor PRIOR TO 2/1/09.
  
1. Rehearsal exams marked with an asterisk will be captured and burned to a video DVD for review in Buswell Library—each DVD will be put on reserve with 48 hours of the exam. Open the Self-Assessment document found at <http://www.conducting.us>, enter your information, print and hand one copy to the instructor no later than one week following the Performance exam. When you hand in your Self Assessment, the professor will give you the Prof's Assessment of your exam.

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 prof's summative evaluation and normative standards. . .thus you should anticipate some difference between your personal calculation based on running totals and the final grade.

