

MUS 335: ENSEMBLE CONDUCTING I  
MICHIGAN STATE UNIVERSITY  
FALL 2015

MTuWTh, 3:00pm–3:50pm  
Music Building 145

Stuart Hill, instructor  
Music Practice Building 221 (office hours by appointment)  
hillstua@msu.edu

## COURSE OVERVIEW

MUS 335 is the first part of a two-course sequence designed to prepare you for success as a choral conductor in a variety of settings (school, church, community). This first half of the sequence focuses on basic gestural skills and score study techniques. Because I strongly believe that every conductor in every setting is also a teacher/educator, we will also begin to explore your skills of leadership and rehearsal technique on the podium.

This first semester will target the following areas of knowledge and skill:

- Viewing the conductor as a leader and teacher, not a “director” or “manager”
- Core components of gesture: posture, planes, hand position, ictus, rebound, etc.
- Standard metrical patterns, including divided and asymmetric patterns
- Gesture details: releases, articulation, dynamics, fermatas, active and passive gestures
- Score study techniques and practices
- Left-hand techniques
- Basic rehearsal techniques

During the first half of the class, we will focus on developing various skills and experiencing them in context during periodic conducting rounds. During the second half of the class, conducting rounds will become more frequent as we begin to synthesize these various skills by studying and conducting pieces that require application of various combinations of these skills. In the interest of building versatility, two of these pieces are outside the choral domain. We will invite graduate students from the wind and orchestral conducting areas to be “guest coaches” during these rounds to provide additional perspective on preparing pieces and ensembles of these kinds.

## REQUIRED MATERIALS

- Some device with which you can record your conducting rounds (digital camera, phone, tablet, etc.)
- Baton (12 inches, recommended to order from [www.mollard.com](http://www.mollard.com))—needed in class beginning Monday, 9/14
- Colored pencils (12 colors) and highlighters (4 colors)
- *No textbook required*—readings will be sampled from various sources and will be posted on Edmodo
- Edmodo account and membership in our class group (details to be discussed first day of class)

## ATTENDANCE AND PARTICIPATION POLICY

In my view, learning is inherently social and collaborative, and it happens best in communities of people who are committed and mutually accountable to each other. In other words, your presence matters, because we all learn better when all of us are here.

You are permitted 3 absences over the course of the semester—but *there is no distinction between excused and unexcused*. You should save these three absences for occasions when you truly need them, like illness or other emergencies. A fourth absence will result in a .5 deduction from your overall course grade, with additional .5 deductions for every two absences after the fourth. Of course, if extenuating circumstances cause you to have an extended absence, I will work with you; just communicate with me so I am informed.

Your participation in class constitutes 15% of your final course grade. Your active contribution in class discussions and other activities will determine this portion of your grade.

*A note about technology:* For the most part, this class will be a technology-free environment. Some of you may choose to conduct from iPads or other tablet devices—which is perfectly fine!—but you will generally be too busy singing,

playing, conducting, and observing your classmates to engage with your various devices. I challenge us (and I certainly include myself) to enjoy this break from our increasingly online lives.

## GRADING

15%	Participation
15%	Written assignments (score study interview, rehearsal observation)
30%	Conducting rounds and reflections (not including midterm and final)
20%	Midterm conducting round and reflection
20%	Final conducting round and reflection

*NB: Failure to complete any required assignment may result in failure in the course.*

## ASSIGNMENT DESCRIPTIONS

Score study interview: Each of you will interview a professional conductor (a collegiate faculty member, a community ensemble conductor, an ensemble teacher in a secondary school setting, etc.) about that individual's approach to score study. These interviews will vary in length, but should not be shorter than about 20 minutes. Audio-record your interview. There will be no need to transcribe the full interview, but you should use the recording as you prepare your written reflection. On Monday, September 28, you will submit a written reflection (Times New Roman, 12-point, double spaced, one-inch margins, minimum 2 pages) in which you summarize your interviewee's approach to score study. Use quotations from your interviewee to support your claims. To guide your work, the rubric that will be used to assess your interview reflection will be posted on Edmodo.

Rehearsal observation: Each of you will observe an ensemble rehearsal and write a written reflection about what you saw and learned. Since we are mostly quite comfortable and familiar with choral rehearsal environments, I would prefer that you observe an instrumental (band or orchestra) rehearsal. Take good notes during your observation and focus specifically on rehearsal techniques—try not to get carried away with related, but ancillary, concerns like your evaluation of the ensemble's sound. On Monday, November 23, you will submit a written reflection (Times New Roman, 12-point, double spaced, one-inch margins, minimum 1.5 pages) that describes what you observed and shares your insight about what seems to have worked/not worked in that rehearsal environment.

Score marking assignment: After reviewing techniques for score study and marking, each of you will submit a copy of a score that you have marked thoroughly. The score you mark will be the piece you have selected for your midterm conducting round. I strongly prefer to receive these electronically through Edmodo, so please scan them and save them as PDF files. (This also prevents the need for you to part with your original, which you will need to prepare your conducting round!) If you do not own a scanner, try to find a friend who does or investigate options for scanning at the library. Submit this marked score on Monday, October 5.

Conducting rounds: Much of our class time will be spent actually conducting one another. Some of the pieces we study and conduct will be just for the experience and will not be tied to a formal assignment. Others will be part of the "official" conducting rounds that contribute to your course grade. The focus of these rounds will vary across the semester. For some, you will select your own piece to conduct; for others, you will all conduct the same piece or excerpt. Some will focus more on the mechanics of gesture; others will have the added focus of developing rehearsal technique. Some are meant to strengthen your specific knowledge as a choral conductor; others are designed to challenge you with repertoire from other domains. The most important thing is that you are prepared for these conducting rounds: score marked, gesture rehearsed, rehearsal plan established (where applicable).

- Round 1: Conduct a simple monophonic or homophonic song in 4 (should begin on beat 1)
- Round 2: Conduct a homophonic song in English (hymn, carol, part-song, etc.)
- Midterm: "Ave Verum Corpus" (Mozart), "Kyrie" from *Mass in G* (Schubert), or "Der Jäger" (Brahms)
- Round 3: "Call to Remembrance" (Farrant)
- Round 4: Excerpt from *St. Paul's Suite* (Holst)
- Round 5: "Promenade" from *Five Miniatures* (Turina, arr. Krance)
- Round 6: Excerpt from *Chichester Psalms* (Bernstein)
- Final: "Festival Sanctus" (Leavitt), "Sure On This Shining Night" (Barber), or "All That Hath Life and Breath..." (Clausen)

Conducting video reflections: After each conducting round, you will watch the video of your conducting and write a brief reflection on the experience. What went well? What about seeing yourself surprises you? What areas would you like to target for improvement? Your written video reflections (Times New Roman, 12-point, double-spaced, minimum 1 page) are each due one week after the conducting round to which they correspond (September 14, September 28, October 26, November 9, November 16, November 23).

Final reflection: At the end of the term, each of you will reflect on your progress over the course of the semester. Using your collected videos and previous reflections as evidence, how have you grown as a conductor? What major goals will you set for yourself going forward? How has your technique, your knowledge, or your belief system changed in this course? Submit your final reflection (Times New roman, 12-point, double-spaced, minimum 3 pages) by Wednesday, December 16.

## COURSE SCHEDULE

*NB: Readings and other assignments are listed on the day they are due.*

### Week 1

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W 9/2 Course overview

Th 9/3 What is the role of a conductor?

*Read:* Wis, "The Conductor as Servant-Leader" (from *Music Educators Journal*)

*Read:* Jordan, "The Role of Self for Beginning Conductors" (from *Evoking Sound*, pp. 9–19)

*Order/Purchase:* 12-inch baton from [www.mollard.com](http://www.mollard.com) (needed in class beginning 9/14)

### Week 2

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M 9/7 NO CLASS (Happy Labor Day!)

Tu 9/8 Gesture overview: posture, planes, preparation, ictus, rebound, introduction to 4-beat pattern

W 9/9 4-beat pattern continued: dynamics, releases, articulation

*Read:* Jordan, Laban effort elements/combinations excerpt (from *Evoking Sound*, pp. 194–205)

*Prepare:* Download "Chester" from Edmodo; sing/play through each part

Th 9/10 First conducting round: 4-beat pattern

*Prepare:* Bring device for video recording (phone, tablet, digital camera, etc.)

### Week 3

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M 9/14 Debrief conducting round; introduction to baton grip and technique; introduce 3-beat and 2-beat patterns

*Submit:* Conducting video reflection (see assignment description for details)

Tu 9/15 3-beat pattern practice

*Prepare:* Begin setting up score study interview with conductor you know (write-up due 9/28)

*Prepare:* Download "Hornpipe" (from *Water Music*) from Edmodo; sing/play through each part

W 9/16 2-beat pattern practice

*Prepare:* Download "Ode to Joy" from Edmodo; sing/play through each part

Th 9/17 Fermata types, tempo shifts

*Read:* Phillips, "Fermatas" excerpt (from *Basic Techniques of Conducting*, pp. 179–182)

*Prepare:* Download "Ein' feste Burg ist unser Gott" from Edmodo; sing/play through each part

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#### **Week 4**

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- M 9/21 Active and passive gestures, text stress  
*Prepare:* Download “MSU Shadows” from Edmodo; mark stressed/unstressed syllables  
*Prepare:* Find/select homophonic piece in English for second conducting round (hymn, part-song, etc.)
- Tu 9/22 Practice conducting round (no video recording)
- W 9/23 Debrief practice round; continued practice with fermata types, text stress
- Th 9/24 Second conducting round: homophonic pieces in English  
*Prepare:* Bring device for video recording

#### **Week 5**

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- M 9/28 Debrief conducting round; share score study interview insights  
*Submit:* Conducting video reflection (see assignment description for details)  
*Submit:* Score study interview write-up (see assignment description for details)
- Tu 9/29 Score study techniques introduction; barline analysis  
*Prepare:* Bring colored pencils and highlighters (see “Required materials” above)  
*Read:* Kesselman score study handout (from *Choral Music Experience*)
- W 9/30 Score study continued: in-class practice in groups  
*Prepare:* Select piece for score-marking assignment and midterm (see Edmodo for options)
- Th 10/1 Further score study details: tempo terms, alto and tenor clefs, transposing instruments  
*Prepare:* Sign up for a coaching time on Thursday 10/8 or Friday 10/9 (see Edmodo for details)

#### **Week 6**

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- M 10/5 Introduction to left-hand technique  
*Submit:* Score-marking assignment (see assignment description for details)  
*Read:* Phillips, “Functions of the Left Hand” (from *Basic Techniques of Conducting*, pp. 119–133)
- Tu 10/6 Left-hand technique continued
- W 10/7 Left hand technique continued, cueing techniques
- Th 10/8 NO CLASS (Individual coaching sessions on Thursday, 10/8 and Friday, 10/9)

#### **Week 7**

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- M 10/12 Practice conducting round for midterm
- Tu 10/13 Divided patterns (6, 9, 12)  
*Prepare:* Download “Greensleeves” and “Alla Siciliana” from Edmodo; study/mark
- W 10/14 Divided patterns continued
- Th 10/15 Asymmetric patterns (5, 7)  
*Prepare:* Download excerpt from “Firebird” from Edmodo; study/mark  
*Prepare:* Sign up for a midterm follow-up meeting on Thursday, 10/22 or Friday 10/23 (see Edmodo)

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## Week 8

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- M 10/19 Midterm conducting round (part 1)  
*Prepare:* Bring device for video recording  
*Submit:* Scan (PDF) of marked score
- Tu 10/20 Midterm conducting round (part 2)  
*Prepare:* Bring device for video recording
- W 10/21 Midterm debrief; Asymmetric patterns continued
- Th 10/22 NO CLASS (Individual midterm follow-up meetings on Thursday, 10/22 and Friday, 10/23)

## Week 9

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- M 10/26 In-class score study and conducting practice: “Call to Remembrance” (Farrant)  
*Submit:* Conducting video reflection (see assignment description for details)  
*Prepare:* Download “Call to Remembrance” from Edmodo; bring to class
- Tu 10/27 Introduction to rehearsal planning; mapping rehearsal for “Call to Remembrance”  
*Read:* Demaree/Moses, rehearsal technique excerpt (from *The Complete Conductor*, pp. 101–103)  
*Read:* Snow, “Dreaming, Musing, Imagining...”
- W 10/28 Practice conducting/rehearsing round: “Call to Remembrance” (day 1)
- Th 10/29 Practice conducting/rehearsing round: “Call to Remembrance” (day 2)

## Week 10

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- M 11/2 Third conducting round: “Call to Remembrance”  
*Prepare:* Bring device for video recording
- Tu 11/3 In-class score study and rehearsal brainstorming: excerpt from *St. Paul’s Suite* (Holst)  
*Prepare:* Download excerpt from *St. Paul’s Suite*, bring to class
- W 11/4 Practice round: *St. Paul’s Suite* (day 1—Matt Forte, guest coach)
- Th 11/5 Practice round: *St. Paul’s Suite* (day 2—Mark Dupere, guest coach)

## Week 11

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- M 11/9 Fourth conducting round: *St. Paul’s Suite*  
*Prepare:* Bring device for video recording  
*Prepare:* Begin setting up a time for your rehearsal observation (write-up due 11/23)  
*Submit:* Conducting video reflection (see assignment description)
- Tu 11/10 In-class score study: “Promenade,” from *Five Miniatures* (Turina, arr. Krance)
- W 11/12 Practice round: “Promenade” (day 1—David Thornton, guest coach)
- Th 11/13 Practice round: “Promenade” (day 2—Arris Golden, guest coach)

## Week 12

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- M 11/16 Fifth conducting round: “Promenade”  
*Prepare:* Bring device for video recording  
*Submit:* Conducting video reflection (see assignment description)

- Tu 11/17 In-class score study: Excerpt from *Chichester Psalms* (Bernstein)  
*Prepare:* Download excerpt from *Chichester Psalms*, bring to class
- W 11/18 Practice round: *Chichester Psalms* (day 1)
- Th 11/19 Practice round: *Chichester Psalms* (day 2)

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**Week 13**

- M 11/23 Sixth conducting round: *Chichester Psalms* excerpt  
*Prepare:* Bring device for video recording  
*Submit:* Rehearsal observation write-up (see assignment description for details)  
*Submit:* Conducting video reflection
- Tu 11/24 NO CLASS (Happy Thanksgiving!)
- W 11/25 NO CLASS (Happy Thanksgiving!)
- Th 11/26 NO CLASS (Happy Thanksgiving!)

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**Week 14**

- M 11/30 Conducting music without meter  
*Prepare:* Download “Remember” (Chatman), bring to class  
*Submit:* Conducting video reflection
- Tu 12/1 In-class practice: “Remember”
- W 12/2 Catch-up day
- Th 12/3 NO CLASS (individual coaching sessions for final project on Thursday, 12/3 and Friday, 12/4)

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**Week 15**

- M 12/7 Practice round: Final
- Tu 12/8 Practice round: Final
- W 12/9 FINAL: Conducting rounds in State Singers rehearsal (12:40pm–1:30pm, MPB 103)  
*Submit:* Marked score and rehearsal plan
- Th 12/10 FINAL: Conducting rounds in State Singers rehearsal (12:40pm–1:30pm, MPB 103)

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**Finals Week**

- W 12/16 Final reflection due  
*NB: We will not meet as a class during this time. Just be sure to submit your reflection on this date.*

**ACADEMIC HONESTY**

Article 2.3.3 of the Academic Freedom Report states: “The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards.” In addition, the College of Music adheres to the policies on academic honesty specified in General Student Regulation 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations.

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Plagiarism in written work is not allowed and will be dealt with severely. Students who violate MSU rules may receive a penalty grade, including but not limited to a failing grade on the assignment or in the course.

## ACCOMMODATIONS FOR DISABILITIES

Students with disabilities will need to contact the Resource Center for Persons with Disabilities (353-9642 or <http://www.rcpd.msu.edu/Home/>) and work with me to arrange any needed accommodations, per the Center's recommendation. It is the student's responsibility to register with the RCPD and to inform faculty of any special accommodations needed by the student as determined by Disability Specialists at the RCPD; Faculty do not determine accommodations.

## SEXUAL HARASSMENT POLICY

As your teacher, I wish to create a positive, comfortable learning environment. Each student has different boundaries emotionally and physically. The teaching of music has traditionally embraced a wide range of methods and techniques that may include physical contact between teacher and learner with the arms, shoulders, abdomen, head, neck, and lower back. There is no music teaching technique that requires and physical contact with the student's breast/chest, pubic area, or buttocks. I will initiate physical contact with a student without express permission from the student, and any such contact would be for pedagogical purposes only. We can also discuss any pedagogical interventions with which you are personally uncomfortable, and seek alternative strategies to accomplish these goals. Further, anatomical and physiological discussions may occur during the course of instruction, given the nature of music teaching and learning. These discussions should never include anything that is inappropriately sensual, sexual, or suggestive in nature.

Should you believe that any violations of this policy occur in or out of class, you are encouraged to contact the following resources:

1. Office of Student Affairs, Student Judiciary: 432-2471
2. Dean of the College of Music: 355-4583
3. Office for Inclusion and Intercultural Initiatives: 432-3898

MUS 336B: ENSEMBLE CONDUCTING II (CHORAL)  
MICHIGAN STATE UNIVERSITY  
SPRING 2016

MTuWTh, 3:00pm–3:50pm  
Music Building 145

Stuart Hill, instructor  
Music Practice Building 221 (office hours by appointment)  
hillstua@msu.edu

## COURSE OVERVIEW

MUS 336B is the second part of a two-course sequence designed to prepare you for success as a choral conductor in a variety of settings (school, church, community). This second half of the sequence focuses builds on the basic skills you began to build in MUS 335, with a stronger emphasis on rehearsal technique, aural/error detection skills, and gaining familiarity with the choral literature and performance traditions of various style periods.

## REQUIRED MATERIALS

- Some device with which you can record your conducting rounds (digital camera, phone, tablet, etc.)
- Baton
- Colored pencils (12 colors) and highlighters (4 colors)
- Edmodo account and membership in our class group (details to be discussed first day of class)
- *Choral Error Detection: Exercises for Developing Musicianship* by Paul Hondorp (available in MSU Bookstore)

## ATTENDANCE AND PARTICIPATION POLICY

In my view, learning is inherently social and collaborative, and it happens best in communities of people who are committed and mutually accountable to each other. In other words, your presence matters, because we all learn better when all of us are here.

You are permitted 3 absences over the course of the semester—but *there is no distinction between excused and unexcused*. You should save these three absences for occasions when you truly need them, like illness or other emergencies. A fourth absence will result in a .5 deduction from your overall course grade, with additional .5 deductions for every two absences after the fourth. Of course, if extenuating circumstances cause you to have an extended absence, I will work with you; just communicate with me so I am informed.

Your participation in class constitutes 15% of your final course grade. Your active contribution in class discussions and other activities will determine this portion of your grade.

*A note about technology:* For the most part, this class will be a technology-free environment. Some of you may choose to conduct from iPads or other tablet devices—which is perfectly fine!—but you will generally be too busy singing, playing, conducting, and observing your classmates to engage with your various devices. I challenge us (and I certainly include myself) to enjoy this break from our increasingly online lives.

## GRADING

15%	Participation
25%	“Choice” conducting rounds (including marked scores and bubble maps)
20%	Conducting reflections
20%	Final conducting round (including marked score and bubble map)
20%	Final “highlight reel” and reflection

*NB: Failure to complete any required assignment may result in failure in the course.*

## ASSIGNMENT DESCRIPTIONS

Conducting rounds: You will notice, as you peruse the course schedule, that our class sessions are mostly devoted to conducting rounds. Unlike MUS 335, which focused on a tour of basic skills with regular opportunities for application, MUS 336B places almost all skill development in the context of studying repertoire—which is all to say that *you will be conducting a lot!* You should videotape all of these for potential inclusion in your “highlight reel” (see below). In each of our units (which are organized around style periods), there will be a piece or two that we will study together as a class and then take turns conducting. There will also be a “choice” piece that you select from the menu included at the end of the syllabus. These “choice” conducting rounds will serve as the culminating conducting events for each unit and will contribute to your grade. *Please note:* in most cases, it simply will not be possible to teach/rehearse/conduct the entire piece you have chosen. Instead, you should focus on a salient section of manageable size. We will talk more about this in class.

Conducting reflections: Following each “choice” conducting round, you will write a reflection that captures your thoughts and feelings about your growth as a conductor at that point in the semester. Although these due dates line up with the “choice” rounds, you should *not* reflect on those alone. Rather, each of these reflections should be a “snapshot” of your progress as the semester proceeds. Think of them as belonging to an overall “conductor’s journal” that you are keeping this semester. These should be submitted to Edmodo by 11:59pm on the day they are due (Times New Roman, 12 point, double-spaced, 1-inch margins, minimum 1.5 pages).

Final conducting round: For your final conducting round, you may choose—with instructor approval—any SATB piece. You will teach the piece (or a section of it) to State Singers. An efficient and effective rehearsal of the piece you have chosen will require detailed, careful study, so start thinking *now* about what you might wish to conduct. You are welcome to change your mind as you fall in love with different music over the course of the semester, but the earlier you begin your preparation, the better.

Final “highlight reel” and reflection: As a culminating project, you should edit together a video of about 8–10 minutes in length that captures some of your best conducting moments this semester. Include footage that shows not only good gesture/performance but also good rehearsing and teaching. Upload this video to YouTube and submit the link via Edmodo. (You may make the video “unlisted” if you prefer not to make it publicly available.) Along with the video, you should write a final conducting reflection (Times New Roman, 12 point, double-spaced, 1-inch margins, minimum 2 pages) in which you capture your overall growth as a conductor this semester and consider your areas of strength and areas for continued development. Both items are due on the Wednesday of finals week (5/4) by 11:59pm.

Marked scores and bubble maps: For each “choice” conducting round, as well as for the final, you must submit a copy (scanned, please, and saved as a PDF) of the score with your markings, along with a bubble map (also in PDF format, please) that captures salient features/gestures/challenges of the piece and ideas for rehearsing with those in mind. If you need a reminder of how to develop these bubble maps, revisit Dr. Sandra Snow’s “Dreaming, Musing, Imagining” article from *Choral Journal* (which was assigned in MUS 335). You will share these marked scores and bubble maps on Edmodo as a way of helping your classmates become familiar with the piece you have chosen and to support our continued co-learning of score study and rehearsal techniques. These will be part of the grade you receive for conducting rounds.

Listening tasks: We will use the Hondorp *Choral Error Detection* text as a tool for applying your aural skills to the kind of listening that is required of a choral conductor-teacher. These in-class exercises will not be graded, but they will be important experiences for developing your “conductor-ly ear.” Be sure to have your Hondorp text with you on the days when these listening tasks are scheduled.

## COURSE SCHEDULE

*NB: Readings and other assignments are listed on the day they are due.*

### Week 1

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M 1/11 Course overview

Tu 1/12 Renaissance overview; introduction to “Ave Maria” (Tallis)  
*Read:* Garretson, “The Renaissance Period” (from *Conducting Choral Music*, pp. 156–162)  
*Prepare:* Download “Ave Maria” (Victoria) from Edmodo, bring to class

W 1/13 Listening Task 1; in-class study and rehearsal brainstorming: “Ave Maria”

Th 1/14 Conducting rounds: “Ave Maria” (day 1)

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**Week 2**

M 1/18 NO CLASS (MLK Jr. Holiday)

Tu 1/19 Conducting rounds: “Ave Maria” (day 2)  
*Prepare:* Deadline to select “choice” selection for Renaissance unit (see “menu” at end of syllabus)

W 1/20 In-class study and rehearsal brainstorming: “If ye love me” (Tallis)

Th 1/21 Conducting/rehearsal rounds: “If ye love me” (day 1)

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**Week 3**

M 1/25 Conducting/rehearsal rounds: “If ye love me” (day 2)

Tu 1/26 NO CLASS (Individual coaching sessions on “choice” pieces Monday 1/25 and Tuesday 1/26)

W 1/27 Renaissance “choice” conducting rounds (day 1)  
*Submit:* Marked score and bubble map

Th 1/28 Renaissance “choice” conducting rounds (day 2)

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**Week 4**

M 2/1 Baroque overview; performance practice in the Baroque (Dr. Sarah Long, guest lecturer)  
*Read:* Demaree and Moses, “Background and Perspectives: The Baroque Revolution”  
*Prepare:* Deadline to select Baroque “choice” piece from menu  
*Submit:* Conducting video reflection #1 (see assignment description)

Tu 2/2 Listening task 2; In-class score study and rehearsal brainstorming: “Sing Unto God”

W 2/3 Conducting/rehearsal rounds: “Sing Unto God” (day 1)

Th 2/4 Conducting/rehearsal rounds: “Sing Unto God” (day 2)

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**Week 5**

M 2/8 Skill focus: conducting *secco* recitative  
*Prepare:* Download “Thy rebuke...” and “Then shall the eyes...” (from *Messiah*); bring to class

Tu 2/9 Conducting rounds: *secco* recitative

W 2/10 Conducting rounds: *secco* recitative

Th 2/11 NO CLASS (Individual coaching sessions on Baroque “choice” pieces Thursday 2/11 and Friday 2/12)

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**Week 6**

M 2/15 Baroque “choice” conducting rounds (day 1)  
*Submit:* Marked score and bubble map

Tu 2/16 Baroque “choice” conducting rounds (day 2)

- W 2/17 Classical period overview; introduction to “Kyrie” (from Mozart *Requiem*), conducting/studying fugues  
*Read:* Shrock, “Aspects of performance practice during the Classical Era”  
*Prepare:* Download “Kyrie” (from Mozart *Requiem*), bring to class  
*Submit:* Conducting video reflection #2
- Th 2/18 Listening task 3; In-class score study and rehearsal brainstorming: “Kyrie”  
*Prepare:* Deadline to select Classical “choice” piece from menu

### Week 7

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- M 2/22 Conducting rounds: “Kyrie” (day 1)
- Tu 2/23 Conducting rounds: “Kyrie” (day 2)
- W 2/24 NO CLASS (ACDA Central Division Conference—which you are strongly encouraged to attend!)
- Th 2/25 NO CLASS (ACDA Central Division Conference—which you are strongly encouraged to attend!)

### Week 8

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- M 2/29 Listening task #4; In-class score study and rehearsal brainstorming: “Im Wald” (Hensel)  
*Prepare:* Download “Im Wald” (Hensel), bring to class
- Tu 3/1 Conducting rounds: “Im Wald” (day 1)
- W 3/2 Conducting rounds: “Im Wald” (day 2)
- Th 3/3 NO CLASS (Individual coaching sessions on Thursday 3/3 and Friday 3/4)

## SPRING BREAK | MARCH 7–11, 2016

### Week 9

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- M 3/14 Classical “choice” conducting rounds (day 1)  
*Submit:* Marked score and bubble map
- Tu 3/15 Classical “choice” conducting rounds (day 2)
- W 3/16 Catch-up day
- Th 3/17 Romantic overview; introduction to “Selig sind, die da Leid Tragen” from *Ein Deutsches Requiem* (Brahms)  
*Read:* Williams, “Reawakening the Romantic Spirit”  
*Prepare:* Download “Selig sind...” (Brahms), bring to class

### Week 10

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- M 3/21 Listening task # 5; In-class study and brainstorming: “Selig sind...” (Brahms)  
*Prepare:* Deadline to select Romantic “choice” piece from menu  
*Submit:* Conducting reflection #3
- Tu 3/22 Conducting rounds: “Selig sind...” (day 1)
- W 3/23 Conducting rounds: “Selig sind...” (day 2)
- Th 3/24 NO CLASS (Individual coaching sessions on Thursday, 3/24 and Friday, 3/25)

**Week 11**

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- M 3/28 Romantic “choice” conducting rounds (day 1)  
*Submit:* Marked score and bubble map
- Tu 3/29 Romantic “choice” conducting rounds (day 2)
- W 3/30 20th/21st century overview; introduction to *Rejoice in the Lamb* excerpt (Britten)  
*Prepare:* Download *Rejoice in the Lamb* excerpt, bring to class  
*Prepare:* Deadline to select 20th/21st Century piece from menu
- Th 3/31 Listening task #6, In-class score study/conducting practice: *Rejoice in the Lamb*

**Week 12**

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- M 4/4 Continued in-class conducting practice: *Rejoice in the Lamb*  
*Submit:* Conducting reflection #3
- Tu 4/5 Listening task #7; In-class score study and rehearsal brainstorming: “In Remembrance” (Daley)  
*Prepare:* Deadline to select piece for Final conducting round
- W 4/6 Conducting/rehearsal rounds: “In Remembrance” (day 1)
- Th 4/7 Conducting rounds/rehearsal rounds: “In Remembrance” (day 2)

**Week 13**

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- M 4/11 NO CLASS (Individual coaching sessions on Friday, 4/8 and Monday, 4/11)
- Tu 4/12 20th/21st Century “choice” conducting rounds (day 1)  
*Submit:* Marked score and bubble map
- W 4/13 20th/21st Century “choice” conducting rounds (day 2)
- Th 4/14 Style focus: Early American choral music; in-class study and brainstorming: “Easter Anthem” (Billings)  
*Prepare:* Download “Easter Anthem” (Billings), bring to class

**Week 14**

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- M 4/18 Listening task #8; Practice conducting: “Easter Anthem” (Billings)
- Tu 4/19 Practice conducting rounds for final (day 1)
- W 4/20 Practice conducting rounds for final (day 2)
- Th 4/21 Practice conducting rounds for final (day 3)

**Week 15**

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- M 4/25 NO CLASS (individual coaching sessions on Friday 4/22 and Monday 4/25)
- Tu 4/26 FINAL: Conducting/rehearsal rounds in State Singers rehearsal (12:40pm–1:30pm, MPB 103)  
*Submit:* Marked score and rehearsal plan
- W 4/27 FINAL: Conducting/rehearsal rounds in State Singers rehearsal (12:40pm–1:30pm, MPB 103)
- Th 4/28 FINAL: Conducting/rehearsal rounds in State Singers rehearsal (12:40pm–1:30pm, MPB 103)

W 5/4 Final reflection and video “highlight reel” due  
*NB: We will not meet as a class during this time. Just be sure to submit your reflection on this date.*

### RECOMMENDED OPTIONS FOR “CHOICE” CONDUCTING ROUNDS

In each unit, there will be assigned pieces/excerpts that all students will conduct, as well as the opportunity to choose a piece from that style period to conduct. The pieces below offer a suggested “menu” of options from which you might choose. You may choose a piece that is not included on this list; however, you will need to gain instructor approval for any off-list piece you select. Many of these pieces are available from CPDL/IMSLP or are housed in our choral library. Please be in touch if you need help securing a score for any of these.

#### Renaissance

Byrd, “Ave Verum Corpus”  
Byrd, “Kyrie” from *Mass for Four Voices*  
Byrd, “Sanctus” from *Mass for Four Voices*  
Byrd, “Agnus Dei” from *Mass for Four Voices*  
Certon, “La, la, la, je ne l’ose dire”  
Farrant, “Lord, For Thy Tender Mercy’s Sake”  
Josquin, “El Grillo”  
Josquin, “Milles regretz”  
Monteverdi, “Si ch’io vorrei morire”  
Morley, “Fyer, fyer”  
Morley, “Now Is The Month of Maying”  
Palestrina, “Sitivit Anima Mea”  
Vecchi, “So ben mi ch’a bon tempo”  
Victoria, “O Quam Gloriosum”  
Victoria, “O Magnum Mysterium”  
Weelkes, “Hark, All Ye Lovely Saints”  
Wilbye, “Flora Gave Me Fairest Flowers”

#### Baroque

Bach, “Crucifixus” from *Mass in B Minor*  
Bach, “Ich lasse dich nicht”  
Carissimi, “Plorate filii Israel” from *Jephthe*  
Durante, “Magnificat” (first movement) from *Magnificat*  
Durante, “Deposuit potentes” from *Magnificat*  
Handel, choruses from *Messiah*

- “And the glory of the Lord”
- “And with his stripes we are healed”
- “Glory to God”
- “Lift up your heads, O ye gates”
- “O thou that tellest good tidings to Zion”
- “Surely he hath borne our griefs”
- “Worthy is the Lamb that was slain”

Handel, “Let thy hand be strengthened” (excerpt)  
Praetorius, “Psallite”  
Purcell, “Come, ye sons of art” (excerpt)  
Schütz, “Cantate Domino”  
Schütz, “Ehre sei dir Christe”  
Vivaldi, “Gloria” (first movement) from *Gloria*, RV 589

#### Classical

Haydn, “Der Greis”  
Haydn, “Harmonie in der Ehe”  
Haydn, choruses from *Creation*

- “Achieved is the Glorious Work”
- “Awake the Harp”

- “The Heavens Are Telling”

Haydn, “Agnus Dei” from *Missa in angustiis* (“Nelson”)

Haydn, “Credo” from *Missa brevis Sancti Joannis de Deo* (“Little Organ Mass”)

Mozart, “Kyrie” from Mass in C major, K. 317 (“Coronation”)

Mozart, “Kyrie” from *Missa Brevis* in D major, K. 194

Mozart, “Dixit Dominus” from *Vesperae solennes de confessore*

Mozart, “Confutatis” from *Requiem*

Schubert, “Der Tanz”

Schubert, “Lebenslust”

Schubert, “Gloria” from *Mass in G*

Schubert, “Agnus Dei” from *Mass in G*

### **Romantic**

Brahms, “Der Gang Zum Liebchen”

Brahms, “Wie lieblich sind deine wohnungen” from *Ein Deutsches Requiem*

Brahms, Liebeslieder Waltzes, Op. 52

- #1 Rede madchen, allzu liebes
- #8 Wenn so lind dein Aug emir
- #9 Am Donaustrande

Bruckner, “Locus iste”

Bruckner, “Vexilla regis”

Faure, “Cantique de Jean Racine”

Faure, “Agnus Dei” from *Requiem*

Mendelssohn, “Auf dem See”

Mendelssohn, “Die Nachtigall”

Mendelssohn, “He, watching over Israel” from *Elijah*

Mendelssohn, “Jauchzet dem Herrn”

Schumann, “Heidenröslein”

Schumann, “Sommerlied”

### **20th/21st Century**

Britten, “The Evening Primrose”

Barber, “To Be Sung on the Water”

Barber, “The Coolin”

Durufié, “Tota Pulchra Es”

Effinger, “No Mark” from *Four Pastorales*

Finzi, “My Spirit Sang All Day”

Gjeilo, “Prelude”

Howells, “A Spotless Rose”

Pärt, “Bogorodiste djevo”

Poulenc, “O Magnum Mysterium”

Poulenc, “Videntes Stellam”

Rutter, “The Lord is My Shepherd”

Stanford, “Beati Quorum Via”

Stravinsky, “Ave Maria”

Tavener, “The Lamb”

Vaughan Williams, “Antiphon” from *Five Mystical Songs*

## **ACADEMIC HONESTY**

Article 2.3.3 of the Academic Freedom Report states: “The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards.” In addition, the College of Music adheres to the policies on academic honesty specified in General Student Regulation 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations.

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Plagiarism in written work is not allowed and will be dealt with severely. Students

who violate MSU rules may receive a penalty grade, including but not limited to a failing grade on the assignment or in the course.

## ACCOMMODATIONS FOR DISABILITIES

Students with disabilities will need to contact the Resource Center for Persons with Disabilities (353-9642 or <http://www.rcpd.msu.edu/Home/>) and work with me to arrange any needed accommodations, per the Center's recommendation. It is the student's responsibility to register with the RCPD and to inform faculty of any special accommodations needed by the student as determined by Disability Specialists at the RCPD; Faculty do not determine accommodations.

## SEXUAL HARASSMENT POLICY

As your teacher, I wish to create a positive, comfortable learning environment. Each student has different boundaries emotionally and physically. The teaching of music has traditionally embraced a wide range of methods and techniques that may include physical contact between teacher and learner with the arms, shoulders, abdomen, head, neck, and lower back. There is no music teaching technique that requires and physical contact with the student's breast/chest, pubic area, or buttocks. I will initiate physical contact with a student without express permission from the student, and any such contact would be for pedagogical purposes only. We can also discuss any pedagogical interventions with which you are personally uncomfortable, and seek alternative strategies to accomplish these goals. Further, anatomical and physiological discussions may occur during the course of instruction, given the nature of music teaching and learning. These discussions should never include anything that is inappropriately sensual, sexual, or suggestive in nature.

Should you believe that any violations of this policy occur in or out of class, you are encouraged to contact the following resources:

4. Office of Student Affairs, Student Judiciary: 432-2471
5. Dean of the College of Music: 355-4583
6. Office for Inclusion and Intercultural Initiatives: 432-3898