Course: **CHORAL CONDUCTING** (MUS 362 A)  
Spring 2013

**Class Schedule:**  
Tuesday and Thursday, 4:10-5:00 p.m.; Wednesday, 4:10-5:45 p.m.

**Professor:**  
Dr. James F. Rodde  
294-0395 (office)  
Music Hall Room 111  
296-1171 (home)  
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**Content:**  
The acquiring of skills  
- clear and expressive conducting skills  
- improved listening skills  
- rehearsal techniques

The acquiring of knowledge  
- performance practices  
- score analysis  
- repertoire

**Attendance Policy:**  
Because of the additive nature of the course, attendance is assumed.

**Required Materials:**  
Choral packet (to be purchased through the Music Department)  
Conducting baton (12-14 inches in length)  
USB Memory Stick  
Set of colored pencils  
Concurrent participation in a large ISU choral ensemble is expected.

**Recommended Materials:**  
Portable metronome  
A-440 tuning fork

**Strongly Recommended:**  
Membership in the American Choral Directors Association.

**Recommended Texts:**  


Specific Required Assignments:

1. Conducting Sessions (7 @ 30 points each)* 210 points
2. Choral Repertoire File (5 points each, maximum 6) 30 points
3. Professional Development Assignments (8 @ 10 points) 80 points
4. Small Conducting Assignments (5 @ 10 points each) 50 points
5. Recitation of Gloria text 5 points
6. Final Conducting Exam 10 points

TOTAL 385 points

*If time allows for an 8th or 9th conducting session, points will be altered.

Grading Procedure:

A = 355-385 points. Outstanding results. All assignments completed on time.
B = 325-354 points. Commendable results. All assignments completed on time.
C = 275-324 points. Average results. Most assignments completed on time.
D = 235-274 points. Fair or inconsistent results. Most assignments completed.
F = 000-234 points. Performance lacking the requirements outlined for a D grade.

Note: A minimum of 15 points must be earned in each major assignment area (numbers 1-4) to receive a passing grade in the course.

Detail of Requirements:

Conducting Sessions: Each major conducting session will be videotaped. For full credit, the student will complete the assignment and submit a self-evaluation form at the next class session. Failure to bring a memory stick on the assigned day will result in a 5-point deduction. Failure to submit a conducting session self-evaluation will result in a 10-point deduction. Late self-evaluations will not be accepted unless there are extreme extenuating circumstances. Each student will be expected to play each part and sing each part of their assigned piece prior to conducting the lab choir. On designated days each student will be tested on being able to sing the music that he/she is preparing to conduct. The accompanist will play one vocal line while the singer sings another, lines to be assigned “on the spot.” Students receiving the equivalent of a B on singing can only receive a maximum of 25 points on their conducting session. Students receiving the equivalent of a C on singing can only receive a maximum of 20 points on their conducting session.

Choral Repertoire File: Students will examine choral repertoire and begin to construct their own ongoing file of choral repertoire, using this music as a starting point. As assigned, each student will schedule fifteen-minute sessions with the course instructor to display and discuss examined scores.

Each musical score should show the overall form (noted on first page, e.g., ABA), all imitative themes bracketed (brown pencil), all breath marks (vertical lines through staffs in lead pencil), all loud dynamic marks (red pencil), all soft dynamic marks (blue pencil), all major cues (green pencil), and all tempo changes (color of your choice).
Professional Development Assignments: Students may earn as many as 80 points for the following activities (10 points each):

1. Videos on reserve at Parks Library (6 maximum)
   Choose from the following:
   
   VIDE 003 525  Eph Ehly (with high school singers: “positive motivation”)
   VIDE 003 558  Henry Leck (children’s voices)
   VIDE 003 526  Rod Eichenberger (What they see is what you get)
   VIDE 003 619  Robert Shaw (rehearsing a masterwork)
   VIDE 003 545  Helen Kemp (children’s voices)
   VIDE 003 543  Jeff Johnson (kinesthetic vocal techniques)
   VIDE 003 541  Jerry Blackstone (working with men’s voices)
   VIDE 003 540  Charlotte Adams (vocal techniques, warm-ups)

2. Observation of an off-campus rehearsal or performance (2 maximum)
   Must be at least a 50-minute event and must be approved by instructor.

3. Observation of an ISU Honor Choir rehearsal (2 maximum)
   Each observation must be of at least a 50-minute rehearsal.

Note to Students:

The successful student conductor seeks to become familiar with all styles of music, attends class regularly, studies assigned scores, and practices the physical movements required of a conductor -- daily. Intellectual and musical curiosities are of the highest priority in becoming a successful conductor.

The American Choral Directors Association is the lifeblood for choral conductors throughout the nation. In lieu of additional textbooks for conducting class, membership in the organization is strongly recommended. As a member of ACDA you will receive the Choral Journal, Melisma, and Sounding Board (the national, regional, and state publications). You also will receive various mailings and will be able to attend conventions.

Students are strongly encouraged to “stay ahead of the game,” in particular with their Choral Repertoire File and Professional Development Assignments, beginning work as soon as possible.

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that a Disability Resources staff send a SAAR form verifying your disability and specifying the accommodation you will need.
Self-Evaluation Form  Name: ______________________________ Date: __________

1. What percentage of time did you look at your score?
   Was this an improvement?

2. How many times did you fail to breathe before your cues?
   Was this an improvement?

3. How many times did you fail to make eye contact for major cues?
   Was this an improvement?

4. How many times did you mirror your pattern? How many were unnecessary?
   Was this an improvement?

5. What percentage of time did your body “rock” with the beat?
   Was this an improvement?

6. How many times was your pattern not symmetrical or out-of-plane?

7. How many times did you lose the pattern?
   Did you get back on the next downbeat?

8. How many times did you give more than one beat of prep to start?
   Was this an improvement?

9. Did you use good attention position before you started?

10. Did your left hand assist with major cues or sustaining the tone?
    Did you feel your left hand was used effectively?

11. Did you maintain a sense of pendulum in your beat pattern?

12. Regarding verbal communication, 1) Was there too much talking?
    2) Were comments concise?
    3) Did you use “community” language?

13. On the back, list four things you did well and one thing you need to improve.