Choral Conducting II
Syllabus

- MUP 456 Choral Conducting Seminar - Advanced choral conducting theories and techniques, with emphasis on score study. This course is designed to introduce and aid the young conductor with musical decision-making relating to stylistic interpretations of a choral score through research and analysis. Each musical period will be discussed and examples will be analyzed and conducted.

- Text: *The Choral Experience* by Robinson.

- Students are responsible for all the content in the assigned readings and should be completed prior to lectures. Lectures are designed to enhance and supplement the readings. **Students should review Music History notes.**

- Grading and units of study

  3-4 Major tests 40% (basically, 10% of total for each test). Test may vary due to class discussion and in some cases Music Periods may be combined. **ALL** terms from your reading as well as “appropriate” definitions at the end of the syllabus will be included. Examples from the listening will be played for identification.

    Renaissance, Art, Listening, and Terms. Robinson Chapter 11. 2/9

    Editions/Baroque, Listening Terms. Robinson Chapter 12, 3/10

    Classical/Rom, Listening, and Terms. Robinson Chapters 13 and 14, 4/12

    (Dead Week) Rom/Contem., Listening, and Terms Chapters 14 and 15, 5/5

**Dates and content subject to change per class discussion.**

Conducting Assignments which may include graphs and critiques 20%

Mid-term -none

Final-Conducting and Written; accumulative material 10% **Comparative listening and score analysis will be on the final.**

Final Project (Term Paper) 40% **Due on final day of class.**

Chapters to be included:

Before you leave today select a composer and possibly a masterwork

1. Edition Analysis 5%

   This chapter deals with comparing your accumulated editions. Taken from *Music in Print* (this may be found on the library webpage), and a comparative listing of all available scores from [www.jwpepper.com](http://www.jwpepper.com) and [www.sheetmusicplus.com](http://www.sheetmusicplus.com). Content should include comments concerning style, artistic markings, language, translation, editor’s remarks, printing, publishing techniques, etc. of each of the scores you were able to secure. **It is important to include a comparison of the performing and urtext editions. This comparison is a note-by-note, measure-by-measure analysis of discrepancies in your chosen performing addition and the complete works addition. You will not pass this chapter unless this comparison is made. The comparison is only over the 150 pre-approved measures of you the final blow by blow.** The final statement should include justification for an edition you would purchase for your choir and the discrepancies found in the comparison.

2. Recording Analysis 5%
This chapter deals with comparing at least 3 recordings. Once you have decided on an edition, it is sometimes helpful to have a good recording(s). Content should include comments for each secured recording relative to your chosen edition (style, artistic markings, language, translation, editor’s remarks, etc.). A final statement and justification for the recording you would purchase.

3. Biography 10%
4. Inspiration for the work. The significance of the work (events, inspiration, etc.) within the composer’s life 10%
5. Graph 20%
   The graph will be explained in class. There should be a complete chordal and formal analysis of the work or you will fail this section. For analysis there should be approximately 150 pre-approved measures.
6. Written statement of your interpretation---what the piece should sound-like. It should include a detailed description a measure by measure, phrase by phrase, or what I call a “blow by blow” description of your graph with supportive comments of stylistic and interpretive elements. This is NOT a retelling of the graft or some description of conducting gestures to be use. It is a verbal description of phrasing, dynamics, vocal techniques, stylistic consideration…. Basically, how do you want the choir to sing your piece! As you can see the weight of this project deals with this “blow by blow.” Therefore, this section should be close to half of the written project.

Bibliography, Endnotes, and Writing Style. 10%

- The paper should be written in proper term paper style and language.
- 12-point Times font for all headers and content, double-spaced should be used with 1” margins, headers, footers
- All work should be documented…even web sources…quotes for exact usage and endnotes for paraphrase
- Estimated 15 pages in length…not counting the graph
- Papers will be check for accuracy and documentation.

Documentation MUST be complete and at least five sources must be quoted within the paper. Ten sources must be cited in the bibliography unless permission is granted for less. THERE IS NO EXCEPTION FOR THE LACK OF COMPARISON OF THE URTEXT AND THE WORK’S SELECTED EDITION. If the urtext is not in the library then one MUST be secured from interlibrary loan (DO IT NOW) or with permission another source for the urtext maybe used.

This a RESEARCH on how one should prepare a score. Undocumented direct comments will not be taken lightly. Papers will be submitted both “hard copy” and electronically …word document…forms.

- Attendance Policy: It has become necessary for me to insure your success in this course. Therefore, 2 unexcused absences will be a reduction in the final grade and each unexcused absence thereafter will result in a letter deduction. By unexcused, I mean notification prior to class. If attendance in any other class is made, the absences will be considered unexcused.

ASSIGNMENT. Analyze Lacrymosa and Find Translation. Chapter 11 in Robinson
Terms: It is assumed that all terms in the reading assignments should be understood.

TERMS

Mass
Motet
Madrigal
Chanson
Lied
Requiem
Te Deum
Magnificat
Stabat Mater
Mass Ordinary
Mass Proper
Missa Brevis and various forms
Office
Cantus firmus
Musica Ficta
Tenor
Motive
Head Motive
Sequence (both usage)
Micro Pulse
Macro Pulse
Genre
Polyphony
Monophony
Matins
Vespers
Graduale
Introit

Fugue
Ritornello
Ground Bass
Continuo
Recitative
Aria
Arioso
Chorale
Basso Continuo
Coro Concertato
Coro ripieno
Hemiola
Prima Pratica
Secunda Pratica

Classic/Romantic
Rubato
Song Form
Sonata Form
Rondo
Theme and Variation
Cadenza
Coda
Part Song

BAROQUES TERMS

Cantata
Sonata
Passion
Oratorio
Stabat mater
Homophony