



## Department of Music

POINT LOMA NAZARENE UNIVERSITY

**MUA 312 Choral Conducting and Literature: 2 units**  
**Fall 2015**

**Cooper Music 115**

**8:30-9:25, T-TH**  
**DR. KEITH PEDERSEN**

OFFICE: CMC 217

OFFICE HOURS: M, W, F, 8:30-9:30; T-TH 9:00-10:00 or by appt.

PHONE: 619-849-2202

EMAIL: [kpederse@ptloma.edu](mailto:kpederse@ptloma.edu)

### REQUIRED TEXTS:

Choral Conducting and Literature packet (bookstore)

Up Front! Becoming the Complete Choral Conductor ed. Guy Webb, ECS Publishing: Boston, 1993

ISBN 0-911318-19-4

ADDITIONAL MATERIALS: 1. Audio Visual Recording device 2. Baton

Meeting days: <b>T-TH</b>	Instructor: <b>Dr. Keith Pedersen</b>
Meeting times: <b>8:30-9:20</b>	Phone: <b>2202</b>
Meeting location: <b>Cooper 118</b>	E-mail: <b><a href="mailto:kpederse@pointloma.edu">kpederse@pointloma.edu</a></b>
Additional info: <b>cell 858.353.3615</b>	Office hours: <b>MWF 8:30-9:30, T-Th 9-10</b>
Schedule: <b>See attached</b>	Additional info:

*"In music you must think with the heart and feel with the brain."*

Sir George Solti, conductor

## PLNU Mission

**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

### **COURSE DESCRIPTION**

**Catalog:** Application of conducting principles and techniques to choral music. Includes an overview of choral literature. Music Education majors must co-register for Choral and Vocal Techniques (MUE 303).

**POSITION OF COURSE IN UNIVERSITY CURRICULUM:** This course is required for the B. A. in Music and Ministry, the B.A in Music Education, the B. M. in Vocal Performance, and the B. M. in Piano Performance, is strongly recommended for all those also taking Choral and

Vocal Techniques (MUE 303), and meets the elective requirements for all other degree programs.

**PREREQUISITES:** MUT 121 (Music Theory II) and MUA 212 (Beginning Conducting)

## **COURSE GOALS AND LEARNING OUTCOMES**

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*The goals of this course are 1) to provide aspiring choral conductors with additional conducting techniques that facilitate successful choir directing, 2) to give students practical experience applying these techniques, 3) to expose students to the stylistic characteristics of Western music through time, and 4) to expose students to a variety of choral literature, representing different time periods and genres, useful in various settings, including the school and the church.*

Students who successfully complete MUA312 will be able to:

1. demonstrate intermediate level skills in choral rehearsal and conducting techniques through both in-class practice and conducting exams;
2. evaluate conductors in a variety of settings as demonstrated by written assignments;
3. read choral scores from various style periods as demonstrated in class conducting assignments;
4. understand the individual characteristics of various style periods as evidenced on a final written exam; and
5. initiate the development of a wide-ranging knowledge of choral literature of various styles, voicings, difficulty levels and settings as demonstrated through the completion of a group repertoire project.

## **UNIVERSITY POLICIES**

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- 1. ACADEMIC HONESTY:** Please be honest in all your work. Academic dishonesty is a serious offense in any academic institution. Moreover, in a Christian environment we believe one's character and honesty have spiritual and moral implications. Thus, cheating and plagiarism (any use of someone else's ideas or words without citing the source) will earn you an "F" for the written work in question, and may be grounds for failure in the course. (See *PLNU Catalog*.) Standards of honesty also apply to attendance: signing in for someone else or leaving after signing in is dishonest and will have consequences. ALL borrowed quotes and ideas must be correctly attributed. Cutting and pasting from internet sources without identifying sources is also plagiarism. See [Academic Policies](#) in the undergrad student catalog.
- 2. ATTENDANCE:** Please read the Class Attendance section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10 percent of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20 percent of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. Exceptions to this policy are certain University sponsored activities approved in writing by the Provost, family emergencies, and medical emergencies for which I must receive written notification from your doctor.

Please email me in advance, or ASAP, if you are sick. If you must leave class early, please let me know before class. Communication regarding attendance is crucial.

- 3. ACADEMIC ACCOMMODATIONS:** *While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantee all qualified students equal access to and benefits of PLNU programs and activities. See [Academic Policies](#) in the undergrad student catalog.*
- 4. FERPA:** In compliance with federal law, neither PLNU student ID nor social security number should be used in publically posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (each faculty member choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See [Policy Statements](#) in the undergrad student catalog.

## COURSE REQUIREMENTS, POLICIES & GUIDELINES

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- I. Requirements:** Students enrolled in this course will be expected to
1. attend each class and each additional meeting time to be announced (see [university attendance policy](#));
  2. be prepared to conduct in front of the class every session;
  3. bring text(s) and baton to every session, and recording materials to assigned classes;
  4. observe conductors (not PLNU) conducting in two different concerts and report on them. The reports should follow the basic format of the included form: "Conducting Critique."
  5. conduct 3 exams and, possibly, a choral group (TBA).
- II. Points:** Grades will be computed according to the following schedule:

Classroom work	26 days	20
Conductor observation	2 reports	5
Video reports	3 reports	7.5
Quizzes		10
Literature project 1 (Music List)		10
Literature project 2 (Program)		5
Conducting Exam I		10
Choir Conducting II		12.5
Final Conducting Exam (Contemporary)		15
Historical Styles Exam		<u>5</u>
<b>Total Points Possible</b>		<b>100%</b>

**Grades:**

A = 186 – 200	B = 166 – 173	C = 146 – 153	D = 126 – 133
A- = 180 – 185	B- = 160 – 165	C- = 140 – 145	D- = 120 – 125
B+ = 174 – 179	C+ = 154 – 159	D+ = 134 – 139	F = 0 – 119

**Conducting Preparations:**

Chant	Pange Lingua
Josquin	Kyrie from Missa Panga Lingua
Bach	Movt. 7, <i>Christ lag in Todesbanden</i>
Schubert	Kyrie, from Mass in G Major
Brahms	Schaffe in mir, Gott, op. 29. No. 2
Barber	Sure on this shining night PLNU Choral Library #935
Britten	Rejoice in the Lamb PLNU Choral Library #79

Additional literature may be assigned. Students will conduct others in the class. In addition, special arrangements may be made for you to conduct a PLNU choral ensemble during one of its regularly scheduled rehearsals.

**I. CHORAL LITERATURE PROJECT #1**

Students, in groups of 3, will create a database of entries of 45 choral pieces, five each representing the following categories: Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup>-Century/Contemporary, Vocal Jazz, Children’s, Contemporary Worship, and Multi-cultural. The group members can divide the 45 required pieces however they see fit. Information on selected repertoire will be printed into the following table and combined into one file, which will then be emailed to the instructor by the due date. Make hard copies for professor and each student in the class. Tables from all groups will then be assembled into a single large file and emailed to each student in the class so everyone has a large list of pieces. Your entries will look like this:

Title			Author/Arr.		Voicing	
Accomp.	Language	Text	Publisher	Pub.#		
Use			Style			
Ped. Value			Diff. Level (Scale of 1-5)			
Comments						

(PLEASE USE THE EXEL FILE I WILL SEND YOU AS YOUR TEMPLATE FOR EACH ENTRY.)

Each group member will receive the same grade, which will be based on thoroughness and accuracy, as well as demonstration of assignment intent.

**II. CHORAL LITERATURE PROJECT #2**

Each group will create a program based on the literature chosen for Choral Literature Project #1 or other appropriate works (no works from repertoire being rehearsed this year by PLNU ensembles are acceptable). Each group will build a 50-60 minute concert program (13-15 pieces) for one of the following scenarios.

1. Children’s
2. Junior High
3. High School
4. College
5. Church

The program will be printed, complete with composer’s and publisher’s information, and copies made for class members and instructor. Use models discussed in class.

Take into consideration length, difficulty level, theme and variety: styles, accompaniments, lengths, etc.

## **ADDITIONAL COURSE REQUIREMENTS, POLICIES & GUIDELINES**

1. ***Class Preparation:*** Complete all readings and assignments. These should be prepared in advance of the class scheduled/due.
2. ***Class Participation:*** The overall quality of your class participation rests upon attendance and contributions to class discussions and performance.
3. ***Assignments:*** Completion of all assignments is required. It is your responsibility to see to it that I receive your work.
  - a. Each assignment must follow format given and be completed on or before deadlines. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
  - b. No make-up (extra-credit) work will be given for any missed work.
  - c. Always keep multiple disc and hard copies of your work so that you can provide duplicate copies if needed.
  - d. College level writing standards are expected on every written assignment (correct grammar, mechanics, documentation, etc.). Assignments with more than 3 errors on a page may be returned unmarked. No handwritten assignments accepted (unless so specified).
4. ***Office Hours:*** You may be required to attend office hours with the professor if need arises.
5. ***Email:*** You are responsible for routinely checking your *pointloma.edu* account for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email; and I will send messages only to your *pointloma.edu* accounts.
6. ***Extenuating Situations & Grades:*** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, telegram).
7. ***Classroom Decorum:*** Appropriate academic attire is required in all class sessions: this excludes sorority/fraternity rush and sexually suggestive (either in design or logo) attire from the classroom. Please also note that the student handbook states: "Clothing should be appropriate to the occasion and in good taste, reflecting the atmosphere of vital Christianity, which is one of the basic objectives of Point Loma Nazarene University. Personal appearance should not disrupt the mood or atmosphere of the activity being attended. Some examples will be helpful: Tank tops, halter-tops, tight fitting clothing, tube tops, muscle shirts and any clothing revealing undergarments, togas and any clothing with unwholesome advertising." Be modest. As a conductor, people are supposed to watch you; dress and act professionally.

### **ACADEMIC ACCOMODATIONS:**

All students are expected to meet the standards for this course as set by the professor. However, students with learning disabilities who may need accommodations should discuss options with the professor during the first two weeks of class and provide approved documentation and verification of need. The Academic Support Center (Tutorial Services) is available to students for a variety of tutorial needs and is located in the Bond Academic Center.

## **SUPPLEMENTARY MATERIALS**

### Books

- Daniels, David. *Orchestra Music, a handbook*. 4<sup>th</sup> ed. Lanham, MD: Scarecrow Press, 2005. 785 D186o.
- Moses, Don V, Robert Demaree and Allen F. Ohmes. *Face to Face with Orchestra and Chorus*. 2<sup>nd</sup> ed. Bloomington, IN: Indiana University Press, 2004. 784.209 M911f
- Moses, Don V, and Robert Demaree. *The Complete Conductor: A Comprehensive Resource for the Conductor of the Twenty-First Century*. Englewood Cliffs, NJ: Prentice Hall, 1995.
- Garretson, Robert. *Conducting Choral Music*. 8<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall, 1998. 784.96 G239c5
- Grunow, Richard F., and Milford H Fargo. *Choral Score Reading Program*, GIA Publications.
- Haasemann, Frauke and James Jordan. *Group Vocal Techniques*. Chapel Hill: Hinshaw Music, 1991.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Vol. 1. *Sacred Latin Texts*. Corvallis, OR: Earthsongs, 1988 783 J45t
- Lamb, Gordon. *Choral Techniques. Connexions*. Rice University, 8 Mar. 2010. Web. 29 Aug. 2013. ([http://www.amazon.com/Choral-Techniques-ebook/dp/B005KWOSSS/ref=sr\\_1\\_sc\\_1?s=books&ie=UTF8&qid=1377793631&sr=1-1-spell&keywords=Choral+Music+Education+lamb#reader\\_B005KWOSSS](http://www.amazon.com/Choral-Techniques-ebook/dp/B005KWOSSS/ref=sr_1_sc_1?s=books&ie=UTF8&qid=1377793631&sr=1-1-spell&keywords=Choral+Music+Education+lamb#reader_B005KWOSSS)) \$2.99
- Lamble, Walter. *The Handbook for Beginning Choir Educators*. Bloomington, IN: Indiana University Press, 2004.
- Phillips, Kenneth. *Directing the Choral Music Program*. New York: Oxford University Press, 2004.
- Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials and Methods*. New York: Harper and Roe, Inc., 1976. 782.527R663c
- Sadie, Stanley. ed. *Grove Music Online*. <http://www.grovemusic.com>..
- Schrock, Dennis, *Choral Repertoire*, New York: Oxford University Press, 2009.
- Ulrich, Homer. *A Survey of Choral Music*. New York: Harcourt Brace Jovanovich, 1973. 784.96 U45s

### Videos/DVDs

- Ely, Eph, *Excellence in Conducting*, vol. 1 (Technique) and vol. 2 (Expressivity), VC0412
- Eichenberger, Rodney, *Enhancing Musicality through Movement*, VC 3314
- Neuen, Donald, *Artistic Musical Conducting*, 5 volumes, DVD 0239.1 and .2
- Neuen, Donald, *Choral Techniques and Methods*, 5 volumes, DVD 0240
- Energy, Beauty and Placement: The Qualities of Fine Singing, DVD 0240 V.1
- Individual Section Characteristics, DVD 0240 V.2
- A Unified Approach to Vowel Formation, DVD 0240 V.3
- The Power of Words, DVD 0240 V.4
- Rhythmic Interest and Forward Motion, DVD 0240 V.5
- Shaw, Robert, *Preparing a Masterpiece*, Vol. 1, VC 2559 A & VC 2559 B
- Warland, Dale, *Attention to Detail: A Choral Conductor's Guide*, VC 1516

## **PREREQUISITE SKILLS TO REVIEW:**

These skills are fundamental to good, basic conducting of all ensembles. They should be practiced and reviewed on a regular basis, as a soloist would practice scales, arpeggios, etc. They should become second nature, existing on the level of the sub-conscious.

- a. Beat patterns in all meters: 2/4, 3/4, 4/4, 5/4, 6/8, 7/8, 9/8, 10/8, 12/8—and appropriate sub-divisions, both hands together and each individually.
- b. Cues and cut offs on all beats and sub-divisions of beats, both hands together and each individually.
- c. Six basic tempos: 48, 60, 88, 104, 120, 144 (memorize songs for each tempo), as well as *ritard* and *accelerando*.
- d. Six different dynamic levels, as well as *crescendos* and *diminuendos*.
- e. Minimum 4 different articulations: *non-legato*, *legato*, *staccato*, and *marcato* (*martellato*).
- f. 3 kinds of *fermatas*: connected, separated in tempo, and separated out of tempo.
- g. Expressive left-hand gestures.

# Student Conducting Evaluation Form

Name of Conductor \_\_\_\_\_

Piece \_\_\_\_\_

Date \_\_\_\_\_

25 points possible.

Please give the appropriate grade for each category (5=A; 4=B; 3=C; 2=D; 1=E)

## Preparation

Does the conductor know the music?

1                      2                      3                      4                      5

## Purpose

Does the conductor know what he/she wants to accomplish with the group?

1                      2                      3                      4                      5

## Precision

How well does the conductor convey what he/she wants to accomplish with the group?

1                      2                      3                      4                      5

## Pattern

How clear is the conductor?

1                      2                      3                      4                      5

## Presence

How well does the conductor command the group?

1                      2                      3                      4                      5

## Comments:

Total Points \_\_\_\_\_  
(out of 25)

Signature of Evaluator \_\_\_\_\_



## CONDUCTING CRITIQUE

Name \_\_\_\_\_ Date \_\_\_\_\_

Performance \_\_\_\_\_

Date of Performance \_\_\_\_\_

Conductor(s) \_\_\_\_\_

Summary of performance:

Comments on conducting (**BE VERY SPECIFIC**):

## **SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS:**

(This schedule is subject to revision as necessary; you are responsible for any announced changes.)

1. **9/3:Th** Class Introduction; Expectations, Policies, & Syllabus **B1, B2,B3,B4,B5,B6**
  2. **9/8:T** Conducting Review (Neuen: Choral Tech., vol. 1) **“Conducting.” *Up Front!*. Neuen, pp. 121-145**
  3. **9/10:Th** Conducting Review (Neuen: Choral Tech., vol. 2) **Neuen DVD assignment—Artistic Choral Cond. V. 1**
  4. **9/15:T** MEDIEVAL: Greg. Chant—*Pange Lingua*; **Phillips: Medieval Era, pp. 315-317**
  5. **9/17:Th** *Pange Lingua* **C2: *Score Preparation*, Rilling**
  6. **9/22:T** BAROQUE: Bach—Movt. 7, *Christ lag in Todesbanden* **SQ1, (baton); R1**
  7. **9/24: Th** Bach **Phillips: Baroque Era, pp. 319-321, R2**
  8. **9/29:T** Bach **R3**
  9. **10/1: Th** REN: Josquin—“Kyrie,” *Missa Pange Lingua* **SQ2; Phillips: Renaissance Era, pp. 317-319, R4**
  10. **10/6:T** Josquin **Score preparation and Analysis: Donald Neuen**
  11. **10/8:Th** Josquin **R5**
  12. **10/13:T** CLASSICAL: Schubert—*Mass in G: Kyrie (baton)* **R6**
  13. **10/15:Th** Schubert (Neuen: Choral Tech. vol. 5) **Neuen DVD assign—Artistic Choral Cond. V. 5 R7**
  14. **10/20:T** Schubert **R8**
  15. **10/22:Th** Schubert **R9**
- October 25-27 Fall Break**
16. **10/27:T** Conducting Exam: Schubert
  17. **10/29:Th** **Conducting Exam: Schubert**
  18. **11/3:T** ROMANTIC: Brahms Op. 29 #2, Mov’t 1 **SQ3; Phillips: Romantic Era, 323-326**
  19. **11/5:Th** Brahms **R10**
  20. **11/10:T** Brahms **Rehearsal Planning, Donald Neuen, R11**
  21. **11/12:Th** Brahms **Additional video report (one page written)**
  22. **11/17:T** **Conducting Exam: Brahms,**
  23. **11/19:Th** **Conducting Exam: Brahms**
  24. **11/24:T** CONTEMPORARY: Britten *Rejoice in the Lamb* **Phillips: Modern Era, 326-329, R12**  
**November 27-December 1: Thanksgiving Break**
  25. **12/1:T** Britten *Rejoice in the Lamb* **SQ4; Literature Project #1 Due**
  26. **12/3:Th** Britten *Rejoice in the Lamb* **R13**
  27. **12/8:T** Concert Program Planning **Literature Project #2**
  28. **12/10:Th** Britten *Rejoice in the Lamb*

**Dec. 18, FRIDAY: FINAL EXAM (7:30-10:00)**

***Rejoice in the Lamb*; Contemporary Conducting and Historical Styles**

**Readings are to be prepared before the class upon which they appear.**

**Conductors should be able to know and hear all parts. To internalize this, they must be able to sing all parts prior to conducting the class. Additionally, you will be the choir for your colleagues and must be able to sing your part in class. Consequently, singing quizzes (SQ) will video recorded and submitted to ensure the class is prepared for productive conducting sessions. You should be able to sing your part alone or with others, and to switch from part to part when asked.**

**Up Front! Becoming the Complete Choral Conductor, ed. Guy Webb, pp. 1-94, 265-276**

**R**

1. Score Selection, Score Study, and Interpretation, Gordon Paine, pp. 33-40.5.
2. Score Selection, Score Study, and Interpretation, Gordon Paine, pp. 40.5-49
3. Score Selection, Score Study, and Interpretation, Gordon Paine, pp. 50-58.
4. Score Selection, Score Study, and Interpretation, Gordon Paine, pp.59-69.
5. Historical Performance Practices, Melinda O’Neal, pp. 71-78.3.
6. Historical Performance Practices, Melinda O’Neal, pp. 78.3-86.
7. Historical Performance Practices, Melinda O’Neal, pp. 87-94.
8. Choral Lit.: Research References, Current Sources, Future Directions: Timothy Sharp, pp. 17-23.5
9. Choral Lit.: Research References, Current Sources, Future Directions: Timothy Sharp, pp. 23.5-32.
10. The Challenge of Choral Leadership in the Twenty-First Century, Ray Robinson, pp. 1-8.5
11. The Challenge of Choral Leadership in the Twenty-First Century, Ray Robinson, pp. 8.5-15
12. Effective Choral Programming, G. Roberts Kolb, pp. 265-275.
13. Resources for the Choral Director, Scott W. Dorsey, pp. 277-286.

(The readings have been divided into what I hope are relatively equal sections. These sections are based not on exact numbers of pages, but rather on my perception of the amount of work which must go into preparing them for presentation. Believing that applying the written analysis to actual notes takes more time than reading simple text, I have weighted passages with more musical analysis heavier than those with more text.)

**Each of you will be asked to read each section. One of you will be assigned to present each reading to class in 5-10 minutes. Questions to prepare might include:**

**WHAT ARE THE MOST IMPORTANT IDEAS OF THIS SECTION (often headings of sections)?**

**WHAT ARE SOME OF THE MAIN SUPPORTING POINTS (often paragraph main ideas)?**

**WHAT ARE SOME OF THE MOST INTERESTING OR SALIENT DETAILS?**

**IN WHAT IMPORTANT WAYS DOES THE ANALYSIS DEMONSTRATE ANY MUSICAL EXAMPLES?**

**WHAT DID YOU/DID YOU NOT UNDERSTAND?**

**WHY WAS THIS SECTION INCLUDED IN A TEXT ON CHORAL CONDUCTING MASTERY?**

**WHAT WAS THE MOST USEFUL IDEA IN YOUR READING?**

**WHY MIGHT YOU WANT TO REMEMBER/REVIEW THIS SECTION WHEN YOU BEGIN YOUR OWN CAREER?**

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## 2015 Problems to solve

1. When is DVD 2 assignment due?
2. Are DVDs still available in Media Services?
3. Check out DVDs and watch again.
4. Post syllabus to Canvas
5. Create grading scheme to Canvas
- 6.