Syllabus - MUG 4202 Choral Conducting
Dr. Will Kesling, Instructor

Texts: Various scores extracted from the Choral Library

Materials: Conductor's baton
Handouts and recordings

General Objectives:
1. To master the manual technique of the baton.
2. To introduce score study procedures.
3. To survey the ultimate goals of conducting mastery.

Specific Objectives:
The student will be concerned with:
1. Use of the baton.
2. Time beating: common meters/traditional patterns.
4. Expressive gestures.
5. Cues and developing the left hand.
6. Developing manual coordination and control, as well as the independence required of the body (the head and each hand).
7. An awareness of the impression a person created through their physical position and motion.
8. Executing and controlling dynamics, speed, rubato, etc.
9. Controlling the five properties of the beat - direction, speed, style, size and shape.
10. The mechanics of a choral score.
11. Interpreting the choral score.
12. An overview of early Christian chant to the present choral genres from the standpoint of performance practice.

Course Requirements:
1. Conducting Technique Exam 25%
2. Conducting assignments and assigned exercises 50%
3. Final conducting project 25%

* Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in this class. Please see the School of Music for details.

** As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University. The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. The members of the University of Florida Community pledge to hold themselves and their peers to the highest standards of honesty and integrity."
CHORAL CONDUCTING CLASS SCHEDULE

1. Introduction: purpose, requirements, procedures - What is a Conductor and What About the Baton?
2. The Body in Preparation: a review of pulse, preparation and basic hand motions Releases, Cues and Basic Gestures of Interpretation.
4. Standing on Your Head and Other Practical Matters: cueing with body turns and mixed meters
5. Fundamental of Conducting Exam
6. Middle Ages Mass/Requiem Texts and the liturgical Year - Other Latin Texts: canticles and psalms – Chant Style and Interpretation
7. Conducting Chant - In Paradisum
8. Renaissance - Motet Style and Interpretation
10. Conducting Motets - Palestrina Sicut Cervus
11. The "Madrigal" and other forms
12. Conducting Madrigals – Passereau Il est bel et bon
13. Polychoric Style and Stile Concitato
14. Conducting Polychoric Works – Hassler Verbum caro factum est
15. Conducting Polychoric Works – Mendelssohn Heilig
16. Baroque - The Birth of Opera and Spin-Off
17. Forms Conducting an Early Cantata - Hammerschmidt Heilig ist der Herr
18. Forms Conducting an Early Cantata – Hammerschmidt Heilig ist der Herr
19. The Classical Style
20. Conducting Mozart - Ave Verum Corpus
21. Conducting Haydn - Evening Song to God
22. Romantic Style Class
23. Conducting - Brahms Zum Schluss
24. Conducting - Mendelssohn He Watching Over Israel
25. Modern Music
26. Conducting - Whitacre Sleep
27. Conducting - Clausen Tonight Eternity Alone
28. Conducting - Hennagin Walking on the Green Grass
29–30. Final Conducting Projects