Course Description

This course is designed to provide students classroom experience in the study of the technical and expressive skills of conducting. Choral Conducting II will equip students with basic conducting techniques and preliminary rehearsal methods that are unique to choral conducting. During the course of study, students apply these techniques and methods to in-class conducting rehearsals and "performances".

Learning Objectives

Course goals for each student include the following: express musical concepts through effective conducting gestures; confidently lead an ensemble in basic choral repertoire; conduct changes in meter, tempo and dynamics; conduct preparations and releases for all counts; effectively indicate cues and releases; conduct asymmetrical meters; understand more fully the role and responsibilities of the choral conductor.

Course Objectives and Goals

To apply basic conducting skills to specific repertoire. Students should be exposed to basic theory and mechanics of skills such as:

- Conduct basic beat patterns (simple, compound, and subdivided)
- Conduct basic beat styles (legato, marcato, and staccato)
- Rhythmic accuracy
- Cues and releases on various beats
- Communication of dynamics (including independent left hand functions)
- Demonstrate correct body alignment and hand positions
- Breathing with, and for, the ensemble
- Demonstrate basic techniques in non-verbal communication, which will allow the conductor to more effectively render a musical performance by becoming a true reflection of the score.

Goals:
- Audiation
- Confidently lead an ensemble in basic choral repertoire
- Express musical concepts through effective conducting gestures
- Conduct changes in meter, tempo, and dynamics
- Accurately reproduce (and/or verbalize) and internalize all aspects of the written score, including pitch, rhythm, articulation, expressive elements, and written instructions
- Understand the roles and responsibilities of the conductor
- Evaluate other conductors' skills as well as their own through the use of "video tape"
- Conduct preparations and releases for all counts
- Conduct cues with either hand
- Conduct asymmetrical and changing meters
- Demonstrate ability to analyze and synthesize the score for conception, interpretation, rehearsal, and performance

USC Thornton Classical Performance and Composition Program Objectives
Students will create a distinctive musical voice by...

• Developing musical excellence

• Connecting scholarship to music-making

• Integrating the relevance of music to a diverse and inclusive society

• Erasing performance boundaries between different genres of music

And create a fulfilling musical career by...

• Navigating their way into the music profession to monetize their skills

• Mastering skills to share music through digital platforms and non-traditional venues

• Building a lifelong, global professional network

• Leading a healthy life as a musician

Technological Proficiency and Hardware/Software Required
Before each conducting session, ensure Zoom recording is turned on. The instructor will send you the link to your recording at the conclusion of each session.

Required Materials
A Course Reader for (MUCD 441/So-Mang Jeagal) is required and is available for purchase

at the USC Bookstore (Custom Publishing). It may also be ordered from the bookstore as a digital download.

Suggested Materials

- Phillips, Kenneth. *Basic Techniques of Conducting.* New York: Oxford University Press, 1997. (ISBN: 0- 19-509937-0)
- Wall, Joan et al. *Diction for Singers.* Redmond: PST... Inc., 1990.
- Music Dictionary (Selected from the following)
- The A to Z of Foreign Musical Terms by Christine Ammer • The New Harvard Dictionary of Music by Don Randel
- The Oxford Dictionary of Music by Kennedy/Bourne

Description and Assessment of Assignments
Each student will conduct the ensemble (other students in the course) during class meetings. Students will observe and offer constructive feedback to peers who are conducting. Students will continue improvement of conducting through observation and self-assessment of video-recorded conducting assignments.

Instructional Methodology
Continual improvement through observation and assessment of digitally recording conducting through Zoom assignments with personalized responses from instructor to electronic self-evaluation forms. In lieu of a pianist, mp3s accompaniment tracks are provided. Students are expected to play accompaniment audio through Zoom and conduct while muted.

Assignment Self-Submission Policy
In keeping with the professional objectives of the program, the Department of Choral and Sacred Music at the USC Thornton School of Music enforces a strict policy regarding participation and punctuality. Unavoidable emergencies will be handled on an individual basis.

Late Work Policy
Late work will be penalized by a 10% deduction in the assignment grade every 24 hours late unless do to and emergency situation excused by the instructor. Email the instructor as soon as possible to discuss alternate assignments due to an emergency.

Communication Policies:
Students are encouraged to contact the instructor though USC email (jeagal@usc.edu) and during Office Hours (See first page of the Syllabus for office Hours). Instructor will respond within 48 hours, 72 hours over a weekend, and the workday following a holiday.

The instructor does not respond to questions during the 24 hours before an assignment is due and does not respond to non-USC accounts.

In-Class Work Policies

As a record of active participation and attendance, the instructor may require the completion of small, in-class work products individually or in teams. For teamwork, all members will receive same grade for the work product. Students who miss the assignment due to arriving late to class or leaving early will not have the opportunity to make up work.

Technology Policies

USC recognizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an application on the Student Basic Needs Portal.

Synchronous session recording notice

As required by USC, the synchronous sessions for this course will be recorded and provided to all students asynchronously. This policy does not apply to individual lessons.

Sharing of course materials outside of the learning environment

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. Please do not share or otherwise distribute class materials, music scores or recordings produced by me or any students in the conduct of this course without expressed permission.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy)

Zoom Etiquette

I expect you to demonstrate your presence and participation in class by your being on camera in all Zoom sessions. If you will be unable to keep your camera on during the synchronous Zoom session, please contact me prior to the class session to discuss.

- Please Mute your Microphone when we are in Zoom and you are not speaking
- If at all possible, please use a computer to long into our Online Class through Zoom
- Listen actively and attentively.
- Listen respectfully, without interrupting.
- Comments that you make (asking for clarification, sharing critiques, expanding on a point, etc.) should reflect that you have paid attention to the speaker's or instructor's comments.
- Listen carefully to what others are saying.
- Listen carefully to what others are saying even when you disagree with what is being said.
- Respect each other's views.
- Challenge one another, but, do so respectfully.
- Be respectful of what others are saying.

Grading Breakdown

Conducting (In-class)	20 pts/each x 10	300
Participation (Observation)	20 pts/each x 10	200
Preparation & Score analysis	10 pts/each x 10	100
Video recording assignment	20 pts/each x 5	100
Video self-evaluations	20 pts/each x 5	100
Final Exam	200 pts	200
	Total Possible Points:	**1,000**

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" https://policy.usc.edu/scampus-part-b/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety

http://capsnet.usc.edu/department/department-public-safety/online-forms/contact- us.
This is important for the safety whole USC community. Another member of the university
community – such as a friend, classmate, advisor, or faculty member – can help initiate
the report, or can initiate the report on behalf of another person. The Center for Women
and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support,
and the sexual assault resource center webpage sarc@usc.edu describes reporting
options and other resources.

Support Systems

Student Counseling Services (SCS)   (213) 740-7711 (on call 24/7)
Free and confidential mental health treatment for students, including short-term
psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline   1 (800)-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional
distress 24 hours a day, 7 days a week.
http://www.suicidepreventionlifeline.org/

Relationship & Sexual Violence Prevention Services (RSVP) (213) 740-4900 (on call 24/7)
Free and confidential therapy services, workshops, and training for situations related to
gender-based harm.
https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center
Information about how to get help or help a survivor, rights, reporting options, and
additional resources. http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance   (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected
class. https://equity.usc.edu/

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for
appropriate investigation and response.
https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy   (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success
as a student EX: personal, financial, and academic.
https://studentaffairs.usc.edu/ssa/

Diversity at USC

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students

https://diversity.usc.edu/

Religious Observance

University policy grants students excused absences from class for observance of religious holy days. Faculty are asked to be responsive to requests when students contact them IN ADVANCE to request such an excused absence. The student should be given an opportunity to make up missed work because of religious observance. Students are advised to scan their syllabi at the beginning of each course to detect potential conflicts with their religious observances. Please note that this applies only to the sort of holy day that necessitates absence from class and/or whose religious requirements clearly conflict with aspects of academic performance.

Copyright

Course Schedule: A Weekly Breakdown

May 20   Introduction; Unit 1: Preparatory Gestures & Fermatas:

Komm, süsser Tod, J. S. Bach (pg. 5),

Break Forth, O Beauteous, Heavenly Light, J. S. Bach (pg. 6)

May 25   Unit 1, continued / Rotation 1, Group A & B (*Komm, süßer Tod)*

Rotation 1, Group A *(Break Forth)*

May 27   Unit 1, continued / Rotation 1, Group B *(Break Forth)*

Unit 2: Cues:

Sicut cervus, Palestrina (pg. 8);

Sam was a man, Persichetti (pg. 11);

"Sanctus" from Missa Brevis, Lotti (pg 19)

June 1   Unit 2, continued / Rotation 2, Group A & B *(Sicut Cervus, Sanctus)*

DUE: Video recording #1

June 3   Unit 2, continued / Rotation 2, Group A *(Sam Was A Man)*

Unit 3: The Orchestra: Choral Orchestral Repertoire:

"He, watching over Israel" from *Elijah*, Mendelssohn (pg. 22)

DUE: Self Evaluation (Video Review) #1

June 8   Unit 2, continued / Rotation 2, Group B *(Sam Was A Man)*

                Unit 3, continued / Rotation 3, Group A *(Elijah)*

June 10   Unit 3, continued / Rotation 3, Group B *(Elijah)*

                Unit 4: Changing Meters:

                Ubi caritas, Duruflé (pg. 42);

                "IV. Epilogue: *Set Me As a Seal*" from Wedding Cantata, Pinkham (pg. 46)

                DUE: Video recording #2

June 15   Unit 4, continued / Rotation 4, Group B *(Ubi Caritas)*

                            Rotation 4, Group A (*Set Me As A Seal*)

                DUE: Self Evaluation (Video Review) #2

June 17   Unit 4, continued / Rotation 4, Group A *(Ubi Caritas)*

                            Rotation 4, Group B *(Set Me As A Seal)*

                Unit 5: Asymmetrical Meter:

                Rejoice in the Lamb, Section 2: "*Let Nimrod the Mighty Hunter*," Britten (pg. 50)

                DUE: Video recording #3

June 22   Unit 5, continued / Rotation 5, Group A *(Let Nimrod the Mighty Hunter)*

                DUE: Self Evaluation (Video Review) #3

                DUE: Video recording #4

June 24   Unit 5, continued / Rotation 5, Group B *(Let Nimrod the Mighty Hunter)*

               DUE: Self Evaluation (Video Review) #4

June 29   Final Conducting Project (Exam)

               DUE: Self Evaluation (Video Review) #5

               DUE: Video recording #5