

MUCD 441 Choral Conducting II
2 Units

Summer 2023: T & Th 9:00-11:05 am

Location: MUS 106 (MacDonald Recital Hall)

Instructor: So-Mang Jeagal

Office: MUS 104

Office Hours: By appointment

Contact Info: 213-819-3563 (cell),
jeagal@usc.edu

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

USC Technology Support Links

[Blackboard help for students](#)

[Software available to USC Campus](#)

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

Instructional Methodology

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.

Video Self-evaluation

All students will submit video self-evaluations from each unit via Blackboard. A template is available on Blackboard for download (under “Assignments”).

Final Essay: End of Term Self-Evaluation

The paper is due by **Friday, June 30th at 9pm**. Submit on Blackboard under “Assignments.” Upon viewing your first and last (or “best/most effective, expressive”) conducting videos of the term, submit a written analysis and reflection of your conducting throughout the term, comprising summative observations about expressivity and clarity, defined areas of growth, and goals for future engagement. *Target length: 500 words.*

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 through 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.

Grading Breakdown

Conducting (In-class)	20 pts/each x 10	300	30%
Participation (Observation)	20 pts/each x 10	200	20%
Preparation & Score analysis	10 pts/each x 10	100	20%
Video self-evaluations	20 pts/each x 5	100	10%
Final Essay	100 pts	100	10%
Final Conducting Exam	200 pts	200	10%
Total Possible Points: 1,000		1000	100%

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/departments/departments-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.

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Course Schedule: A Weekly Breakdown (*subject to change*)

May 18 Introduction

Unit 1: Preparatory Gestures & Fermatas:

Komm, süsßer Tod, J. S. Bach (pg. 5)

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

May 23 Unit 1, continued / Round 1, *Komm, süßer Tod* & *Break Forth*

May 25 Unit 2: Cues:

Sicut cervus, Palestrina (pg. 8);

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

“Sanctus” from *Missa Brevis*, Lotti (pg. 19)

May 30 **DUE: Self Evaluation (Video Review) #1**

Unit 2, continued / Round 2, *Sicut Cervus* & *Sanctus*

June 1 Unit 2, continued / Round 2, *Sam Was A Man*

Unit 3: The Orchestra: Choral Orchestral Repertoire:

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

June 6 Unit 3, continued / Round 3, *Elijah*

- June 8 **DUE: Self Evaluation (Video Review) #2**
- Unit 3, continued / Round 3, *Elijah*
- Unit 4: Changing Meters:
- Ubi caritas*, Duruflé (pg. 42);
- “IV. Epilogue: Set Me As a Seal” from *Wedding Cantata*, Pinkham (pg. 46)
-
- June 13 Unit 4, continued / Round 4, *Ubi Caritas & Set Me As A Seal*
-
- June 15 **DUE: Self Evaluation (Video Review) #3**
- Unit 4, continued / Round 4, *Ubi Caritas & Set Me As A Seal*
- Unit 5: Asymmetrical Meter:
- Rejoice in the Lamb, Section 2: “*Let Nimrod the Mighty Hunter*,” Britten (pg. 50)
-
- June 20 **DUE: Self Evaluation (Video Review) #4**
- Unit 5, continued / Round 5, *Let Nimrod the Mighty Hunter*
-
- June 22 Unit 5, continued / Round 5, *Let Nimrod the Mighty Hunter*
-
- June 27 **DUE: Self Evaluation (Video Review) #5**
- Final Conducting (Exam)
- Final Essay Due: June 30