



Conducting and Vocal Techniques – Combined Level 2 and 3 (10 hours)

Lecturer: Dr James Cuskelly

Overview: Conducting and Vocal Techniques involves the study of conducting and rehearsal strategies. This class will study core repertoire as decided by the course lecturer. Exercises and assessment will be modified/adapted to differentiate for varying levels of study.

Dates: Block 1 (5 days) Sunday 13 April to Thursday 17 April 2014
Block 2 (5 days) Monday 14 July to Friday 18 July 2014

Time: 3.15pm – 4.30pm

Venue: Presbyterian Ladies' College (room to be announced)

Time Commitment: In addition to the daily classes (total 11.25 hours), you will need to put aside time to memorise repertoire and prepare assessment tasks. The time needed to do this will vary for each person but 15-20 minutes per day is recommended as a minimum.

Materials: Students will need to bring an A440 tuning fork, pencil, eraser, manuscript and notebook. The lecturer will provide all other materials as necessary. Access to a piano or piano keyboard is strongly recommended.

Content:

	Conducting and Vocal Techniques Level 2	Conducting and Vocal Techniques Level 3
Basic conducting skills:	<ul style="list-style-type: none">• Body alignment• Mastery of 2, 3 and 4 patterns (Simple and Compound)• Full breath cue on all beats of the bar• Mastery of the cue on the last and first beat of the bar.• Cut offs on the downward, upward and away (on 3 in 4/4 , on 2 in 3/4) movements of the beat hand• Pauses on the first and last	<ul style="list-style-type: none">• Mastery of body alignment and conducting posture• Mastery of cues on all beats• Mastery of cut-offs on all full beats• Pauses on all beats• Introduction to cues on the “ands” of beats

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	beat of the bar <ul style="list-style-type: none"> • Mastery of cut off on first and last beat of the bar 	
Techniques for showing the following:	<ul style="list-style-type: none"> • Style • Phrasing • Dynamics with size of pattern • Expression • Introduction to the use of the left hand for cutting off and cueing 	<ul style="list-style-type: none"> • Conducting cues for phrasing including: • Go through • Big Break • Catch breath • Punctuation (no breath) • Continuation of work with the non-dominant hand for support and musical effect.
Rehearsal practice.	<ul style="list-style-type: none"> • Warm-up exercises • An introduction to working with the accompanist • Suggested format for a rehearsal 	<ul style="list-style-type: none"> • Working with the accompanist • Warm-up exercises to improve vocal tone and resonance, vowels • Suggested format for a rehearsal overview (10 weeks)
Starting pitches.	<ul style="list-style-type: none"> • Secure ability to give starting notes with a tuning fork at all intervals from A440. • 	<ul style="list-style-type: none"> • Confidence in giving multiple part entry pitches from A440 tuning fork.
Vocal techniques:	<ul style="list-style-type: none"> • Posture for vocalisation • Voice production • Vowel resonance and modification • Range extension exercises 	<ul style="list-style-type: none"> • Voice support mechanisms • Vowel resonance • Range extension exercises • Consonants: voiced and unvoiced
Suggested Repertoire:	<ul style="list-style-type: none"> • Unison without accompaniment • Unison with piano accompaniment • Two part including canons • Simple three part – an introduction • Australian choral repertoire suitable to the level 	<ul style="list-style-type: none"> • Unison with piano accompaniment • Two part including canons • Simple three and four part works for treble and/or mixed voices • Australian Choral works of a similar standard are to be included

Repertoire: Repertoire will be set by the lecturer.

Assessment Tasks:

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1. Demonstrations of conducting skills .
2. Demonstrations of rehearsal techniques which reflect an understanding of the content of the course at the appropriate level.
3. Individual part work via 'sing and play' on the piano using repertoire for the appropriate level.
4. Assessment will be based on punctual class attendance, the student's willingness and preparedness to participate and on all written and practical assignments .

Repertoire for assessment will be specified for each level, with assessment tasks differentiated accordingly.

Assessment will be marked according to the following matrix (taken from the Australian Kodály Certificate Curriculum 2013).

Individual Part Work

High Distinction	Distinction	Credit	Pass	Fail
The student demonstrates an accurate, fluent performance that shows consistent technical proficiency from memory.	The student demonstrates an accurate, fluent performance that shows substantial technical proficiency.	The student demonstrates a mainly accurate and fluent performance with technical proficiency.	The student demonstrates a reasonably accurate performance and adequate technical proficiency.	The student demonstrates an inconsistent or incoherent performance with frequent inaccuracies/ lapses.
The student performs expressively, demonstrating a strong sense of the style, effectively communicating the mood and character of the music.	The student performs expressively, with good awareness of the style, communicating the mood and character of the music.	The student performs with some expression and awareness of style, and generally communicates the mood and character of the piece.	The student communicates some of the style and character of the music.	The student communicates little or none of the style and character of the music.

Conducting

High Distinction	Distinction	Credit	Pass	Fail
The conductor uses posture as an expressive tool to support the singers and in musical interpretation	The conductor has good posture which is sensitive to the needs of the singers and the music	The conductor has appropriate posture.	The conductor has adequate posture.	Elements of posture are inappropriate and make singing difficult
Conducting patterns and other gestures are used to support	Conducting patterns and other appropriate gestures are sensitive to the	Conducting patterns and/or other gestures are secure and reasonably musical	Conducting patterns and/or other gestures are adequate at this level	Conducting patterns and/or other gestures are inadequate and insecure at this level
		Cues and Cut Offs are	Cues and cut offs are functional at this	

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<p>the singers and are expressive tools in musical interpretation.</p> <p>Cues and Cut offs are vocally and musically highly effective</p> <p>The conductor is consummate with the tuning fork</p> <p>The conductor quickly builds an efficient relationship with the accompanist</p>	<p>needs of the singers and the music</p> <p>Cues and Cut offs are sensitive to the needs of the singers and the music</p> <p>The conductor works very well with the tuning fork</p> <p>The conductor works very well with the accompanist</p>	<p>secure and reasonably musical</p> <p>The conductor generally gives notes accurately</p> <p>The conductor generally works well with the accompanist</p>	<p>level.</p> <p>The conductor gives notes with the tuning fork with reasonable accuracy on most occasions</p> <p>The conductor is aware of and works with the accompanist</p>	<p>Cues and cut offs are inadequate</p> <p>The conductor frequently gives notes incorrectly from the tuning fork</p> <p>The conductor needs to be more aware of the accompanist</p>
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