Western Australian Branch Incorporated PO Box 1073 CLAREMONT WA 6910 wa@kodaly.org.au



# Conducting and Vocal Techniques – Level 5 & 6 (multi-level class) (11.25 hours)

Lecturer: Réka Csernyik

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.

**Dates:** Block 1 (5 days): Monday 13 April to Friday 17 April 2015

Block 2 (5 days): Monday 28 September to Friday 2 October 2015

**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), students 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 5	Conducting and Vocal Techniques Level 6
Basic conducting skills:	<ul> <li>Mastery of irregular metres</li> <li>Master of cues and cut-offs on subdivisions on beats.</li> </ul>	<ul> <li>Mastery of irregular metres</li> <li>Master of cues and cut-offs on subdivisions on beats</li> <li>Conducting without metre</li> </ul>
Techniques for showing the following:	<ul> <li>Stylistic work with the conducting pattern showing sensitivity to style and genre. (eg, Gregorian chant or modern material without metre or in rapidly changing metre.)</li> <li>Refining the gestures given by the non-conducting hand</li> </ul>	<ul> <li>Stylistic work with the conducting pattern showing sensitivity to style and genre. (eg, Gregorian chant or modern material without metre or in rapidly changing metre.)</li> <li>Advanced function of both conducting and non-conducting hands</li> </ul>
Rehearsal	Working with accompanist, soloist and/or instrumentalists	Working with accompanist, soloist

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practice.	Score analysis focussing on "vertical" issues, as well as "horizontal" issues, melodic issues, vocal range issues, diction issues, and suggested vowel modification at extremes of range.	<ul> <li>and/or instrumentalists</li> <li>Efficient rehearsals strategies in preparation of a repertoire while working with deadlines</li> <li>Achieving the highest possible standard under specific circumstances</li> </ul>
Starting pitches.	Confidence with repertoire using alto/tenor clef.	Confidence with repertoire for transposing instruments.
Vocal techniques:	<ul> <li>Develop a sensitivity for the relationship between conducting patterns and vocal production</li> <li>Achieving a unique choral blend and a specific sound required by a piece</li> </ul>	<ul> <li>Achieving a unique choral tone and a specific sound required by a piece</li> <li>Knowledge of potential vocal hazards and pathologies</li> </ul>
Suggested Repertoire:	<ul> <li>A Cappella compositions</li> <li>Unison with accompaniment</li> <li>2 and 3 part material (including canons)</li> <li>SATB A Cappella and accompanied</li> <li>Australian choral repertoire suitable to the level</li> </ul>	<ul> <li>A Cappella compositions</li> <li>Unison with accompaniment</li> <li>2-and 3 part material (including canons)</li> <li>SATB A Cappella and accompanied</li> <li>Australian choral repertoire suitable to the level</li> </ul>

Repertoire: The lecturer will determine repertoire.

#### **Assessment Tasks:**

- Demonstrations of conducting skills.
- Demonstrations of rehearsal techniques that reflect an understanding of the content of the course at the appropriate level.
- Individual part work via 'sing and play' on the piano using repertoire for the appropriate level.
- 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** 

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

High Distinction	Distinction	Credit	Pass	Fail
The conductor uses posture as an expressive tool to	The conductor has good posture which is sensitive to the	The conductor has appropriate posture.	The conductor has adequate posture.	Elements of postu are inappropriate and make singing
support the singers and in musical	needs of the singers and the music	Conducting patterns and/or other	Conducting patterns and/or other	difficult
interpretation	Conducting patterns	gestures are secure and reasonably	gestures are adequate at this level	Conducting patter and/or other
Conducting patterns and other gestures	and other appropriate gestures	musical	Cues and cut offs are	gestures are inadequate and
are used to support the singers and are	are sensitive to the needs of the singers	Cues and Cut Offs are secure and	functional at this	insecure at this le
expressive tools in musical	and the music	reasonably musical The conductor	The conductor gives notes with the tuning	Cues and cut offs inadequate
interpretation.	Cues and Cut offs are sensitive to the	generally gives notes accurately	fork with reasonable accuracy on most	The conductor frequently gives
Cues and Cut offs are	needs of the singers		occasions	notes incorrectly
vocally and musically highly effective	and the music	The conductor generally works well	The conductor is	from the tuning f
	The conductor works	with the accompanist	aware of and works	The conductor ne
The conductor is	very well with the		with the accompanist	to be more aware
consummate with the tuning fork	tuning fork The conductor works very well with the			the accompanist
The conductor quickly builds an	accompanist		1	
efficient relationship with the accompanist				

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#### 1.1.1. Conducting and Vocal Techniques – Level 6 (11.25 hours)

Lecturer: Réka Csernyik

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.

**Dates:** Block 1 (5 days): Monday 13 April to Friday 17 April 2015

Block 2 (5 days): Monday 28 September to 2 October 2015

**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 6
Basic conducting	Mastery of irregular metres
skills:	Master of cues and cut-offs on subdivisions on beats
	Conducting without metre
Techniques for showing the following:	Stylistic work with the conducting pattern showing sensitivity to style and genre. (eg, Gregorian chant or modern material without metre or in rapidly changing metre.)
	Advanced function of both conducting and non-conducting hands
Rehearsal practice.	Working with accompanist, soloist and/or instrumentalists
	<ul> <li>Efficient rehearsals strategies in preparation of a repertoire while working with deadlines</li> </ul>
ALC:	Achieving the highest possible standard under specific circumstances

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Starting pitches.	•	Confidence with repertoire for transposing instruments.
Vocal techniques:	•	Achieving a unique choral tone and a specific sound required by a piece
	•	Knowledge of potential vocal hazards and pathologies
Suggested Repertoire:	•	A Cappella compositions
	•	Unison with accompaniment
	•	2-and 3 part material (including canons)
	•	SATB A Cappella and accompanied
	•	Australian choral repertoire suitable to the level

Repertoire: The lecturer will determine repertoire.

#### **Assessment Tasks:**

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

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

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of the music.		

#### Conducting

High Distinction	Distinction	Credit	Pass	Fail
The conductor uses	The conductor has	The conductor has	The conductor has	Elements of posture
posture as an	good posture which	appropriate posture.	adequate posture.	are inappropriate
expressive tool to	is sensitive to the			and make singing
support the singers	needs of the singers	Conducting patterns	Conducting patterns	difficult
and in musical	and the music	and/or other	and/or other	
interpretation		gestures are secure	gestures are	Conducting patterns
	Conducting patterns	and reasonably	adequate at this level	and/or other
Conducting patterns	and other	musical		gestures are
and other gestures	appropriate gestures		Cues and cut offs are	inadequate and
are used to support	are sensitive to the	Cues and Cut Offs are	functional at this	insecure at this level
the singers and are	needs of the singers	secure and	level.	
expressive tools in	and the music	reasonably musical	The conductor gives	Cues and cut offs are
musical		The conductor	notes with the tuning	inadequate
interpretation.	Cues and Cut offs are	generally gives notes	fork with reasonable	The conductor
CASCILI	sensitive to the	accurately	accuracy on most	frequently gives
Cues and Cut offs are	needs of the singers		occasions	notes incorrectly
vocally and musically	and the music	The conductor		from the tuning fork
highly effective	- P	generally works well	The conductor is	
	The conductor works	with the accompanist	aware of and works	The conductor needs
The conductor is	very well with the		with the accompanist	to be more aware of
consummate with	tuning fork	N. 17		the accompanist
the tuning fork	The conductor works			
V 25 70.	very well with the			
The conductor	accompanist	- A		
quickly builds an				
efficient relationship		1 70		
with the accompanist				