

Conducting and Vocal Techniques – Level 4 (11.25 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.

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 4
Basic conducting skills:	<ul style="list-style-type: none">• Mastery of Level 3• Introduction to conducting patterns for irregular metres, including 5/4, 5/8 and 7/8• Mastery of cues on the “ands” of beats
Techniques for showing the following:	<ul style="list-style-type: none">• Mastery of the use of non-dominant hand (left hand) gestures:• Go through• Phrase momentum• Dynamics• Phrasing• Agogics and Articulation• Styles of conducting patterns for different effects.
Rehearsal practice.	<ul style="list-style-type: none">• Analysis of points of difficulty in repertoire• Designing warm-up exercises to address potential vocal/musical challenges present in repertoire.
Starting pitches.	<ul style="list-style-type: none">• Confidence in giving multiple part entry pitches from A440 tuning fork at any particular point of chosen repertoire.

Vocal techniques:	<ul style="list-style-type: none"> • Develop a sensitivity to the effects of conducting patterns on vocal production • Different types of resonance: speech (chest), head and mixed.
Suggested Repertoire:	<ul style="list-style-type: none"> • Repertoire comparable to the standard of: • Senkima Vilagon – Bartok • Don't Leave Me – Bartok • Mid the Oak Trees – Kodaly • Simple Gifts – Copland • Pentatonic Music IV – mixed metre examples • Australian Choral works of a similar standard are to be included.

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 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	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.

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Conducting

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