



## **Conducting and Vocal Techniques – Level 1 & 2 (multi-level class) (11.25 hours)**

**Lecturer:** Celia Christmass

**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 (8 days): Saturday 2 July to Saturday 9 July 2016 (Wednesday 6 July off)  
Block 2 (2 days): Saturday 1 October to Sunday 2 October 2016

**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:**

	<b>Conducting and Vocal Techniques Level 1</b>	<b>Conducting and Vocal Techniques Level 2</b>
<b>Basic conducting skills:</b>	<ul style="list-style-type: none"> <li>• Body Alignment</li> <li>• 2, 3 and 4 conducting patterns in Simple Time</li> <li>• Mastery of the full breath cue on the first beat of the bar</li> <li>• Mastery of cut offs on the downward movement of the beating hand (ie.e on beat "one")</li> <li>• Pauses on "one"</li> </ul>	<ul style="list-style-type: none"> <li>• Body alignment</li> <li>• Mastery of 2, 3 and 4 patterns (Simple and Compound)</li> <li>• Full breath cue on all beats of the bar</li> <li>• Mastery of the cue on the last and first beat of the bar.</li> <li>• Cut offs on the downward, upward and away (on 3 in 4/4 , on 2 in 3/4) movements of the beat hand</li> <li>• Pauses on the first and last beat of the bar</li> <li>• Mastery of cut off on first and last beat of the bar</li> </ul>
<b>Techniques for showing the following:</b>	<ul style="list-style-type: none"> <li>• Style</li> <li>• Phrasing</li> <li>• Dynamics with the size of the pattern</li> <li>• Expression</li> </ul>	<ul style="list-style-type: none"> <li>• Style</li> <li>• Phrasing</li> <li>• Dynamics with size of pattern</li> <li>• Expression</li> </ul>



		<ul style="list-style-type: none"> <li>• Introduction to the use of the left hand for cutting off and cueing</li> </ul>
<b>Rehearsal practice.</b>	<ul style="list-style-type: none"> <li>• Discussion and demonstration of the skills required by a conductor in order to develop good rehearsal practice.</li> </ul>	<ul style="list-style-type: none"> <li>• Warm-up exercises</li> <li>• An introduction to working with the accompanist</li> <li>• Suggested format for a rehearsal</li> </ul>
<b>Starting pitches.</b>	<ul style="list-style-type: none"> <li>• Develop the ability to give starting pitches from a tuning fork A440 at simple intervals (i.e. start on A, G, F or C)</li> </ul>	<ul style="list-style-type: none"> <li>• Secure ability to give starting notes with a tuning fork at all intervals from A440.</li> </ul>
<b>Vocal techniques:</b>	<ul style="list-style-type: none"> <li>• Posture for vocalisation</li> <li>• Breathing and breath management</li> <li>• Vocal warm-ups</li> </ul>	<ul style="list-style-type: none"> <li>• Posture for vocalisation</li> <li>• Voice production</li> <li>• Vowel resonance and modification</li> <li>• Range extension exercises (Not sure what you are doing with formatting here? Started to change it but thought I'd leave it in case you wanted the weird space??)</li> </ul>
<b>Suggested Repertoire:</b>	Repertoire suitable for beginning of inexperienced groups, including: <ul style="list-style-type: none"> <li>• Unison folk songs</li> <li>• Simple 2 part canons</li> </ul>	<ul style="list-style-type: none"> <li>• Unison without accompaniment</li> <li>• Unison with piano accompaniment</li> <li>• Two part including canons</li> <li>• Simple three part – an introduction</li> <li>• Australian choral repertoire suitable to the level</li> </ul>

**Repertoire:** Repertoire will be set by the lecturer.

**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 (sourced from the Australian Kodály Certificate Curriculum 2013).

**Individual Part Work**



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

### 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>