San Diego State University
Syllabus
Intermediate (Instrumental & Choral) Conducting
MUSIS 349, Section 01, Schedule #: 21980, 1 Unit
11-11:50am – Monday, Wednesday, Friday – Room M20
Spring 2016

Instructor: Dr. Patrick Walders
Office: M226
Office Phone: 619-594-6315
Email: pwalders@mail.sdsu.edu OR sdsuchoirs@gmail.com
Office Hours: See schedule posted on Instructor’s door; other times by appointment via email
Web site: http://music.sdsu.edu/newsite/
Graduate Assistant(s): Catharine Bishop
GA Office: 114B
GA Email(s): catharinevbishop@gmail.com

Purpose of course: Students will explore concepts and philosophies of conducting. They will develop gestural techniques for choral and instrumental conducting and apply these techniques in practical conducting situations/experiences. These practical situations/experiences will employ the class as an ensemble simulating a future chorus or instrumental ensemble after graduation.

Final Exam Time: Monday May 9, 2016 (10:30am-12:30pm) Room M20

Learning Outcomes
After completion of this course, the student will have:
• understanding of the fundamental motor skills required for conducting with and without a baton for choral and instrumental conducting
• studied representative literature and techniques for instrumental and choral organizations
• the ability to express musical concepts through effective conducting gestures
• developed an understanding of the role and responsibilities of the choral and instrumental conductor
• increased confidence in leading a musical ensemble in rehearsal and concert
• experience programming a set of works for a choral/instrumental concert with multiple ensembles
• basic exposure to transpositions and working with instruments
• practical experience conducting an academic choral/instrumental ensemble (subject to change)
• experience leading an instrumental and choral warm-up
• evaluated the work and/or career of renowned choral and/or orchestral conductors

After completion of this course, the student will be able to:
• demonstrate effective use of beat patterns (simple, compound, divided, and subdivided) with intermediate-advanced proficiency at an upper division level
• demonstrate effective use of conducting gesture (cues, cut-offs, active and passive gestures, gestures of syncopation, etc…) with intermediate-advanced proficiency at an upper division level
• demonstrate visual and aural discrimination skills through gesture and facial expression
• define common score markings and instruments listed in foreign languages
• conduct changes in meter, tempo, and dynamics at an intermediate-advanced level
• demonstrate effective conducting using different gestures/hand positions and face, with or without a baton
• demonstrate obvious independence between the right and left hands
• intelligently and comfortably discuss a new score from different time periods and in different musical styles
• use their acquired knowledge of conducting fundamentals to evaluate other conductors as well as their own conducting skill through the use of video

BLACKBOARD
There will be a Blackboard account for this course. There, students will find a copy of the syllabus, details and guidelines for assignments, and announcements including a list (by no means complete) of non-SDSU rehearsals and concerts of which the Instructor is aware. The Instructor will send emails to the entire class through this account and the sdsuchoirs@gmail.com, so please check email regularly to not miss important information.
Texts & Readings (REQUIRED, available via amazon.com):

1. Mozart *Requiem* ed Bärenreiter (Piano/Vocal score)  

AND FROM BASIC CONDUCTING CLASS:


- There may be selected readings found in the library- tba.  
- There may be handouts received frequently throughout the semester for reading and assessment.

Materials (REQUIRED):

1. 32GB memory stick, labeled with name/initials. (TBA)  
2. One, 1-2”, 3-Ring binder, with 5 Dividers labeled: 
   - Notes  
   - Readings  
   - Conducting Reflections  
   - Scores/Repertoire  
   - Rehearsal/Concert Observations and Reflections  
   - MISC (feel free to make another category)  
3. Metronome (an “app for that” is acceptable)  
4. Tuning fork (A= 440)  
5. Conducting Baton (As per Instructor’s approval, purchased online.)

DEADLINES:

- Notebook and dividers: 1st Monday of classes  
- Baton: 1st Monday of classes  
- “Textbooks”: 2nd Monday of classes

ADDITIONAL READINGS (TBA, and FYI for students’ libraries):

5. TBA in class
Music

• Music will be ordered for you to purchase or borrow from the various SDSU Repertoire Libraries.
• The Choral Public Domain Library will be used for free.
• Excerpts will be provided.

Repertoire may include:

Mozart  
Dies Irae and Confutatis

Beethoven  
Ninth Symphony (Final movement)

Handel  
Let Us Break Their Bonds (from Messiah)

Farrant  
Call to Remembrance

Durufle  
Ubi Caritas

…and selected repertoire to conduct during the last week of classes

MOZART REQUIEM and CONDUCTING COMPETITION
Spring 2016

A large part of the choral-focused portion of the semester will be studying the Mozart Requiem and Beethoven Ninth Symphony in class. This is part of the MUSIC 349 Syllabus so all students are expected to sing in the concert* if not playing in the orchestra. Students are expected to attend the SUPER TUESDAY (TBA) rehearsals, and are invited to join the ACC (T/Th 5:30-6:45pm) at anytime throughout the second half of the semester. See below for details.

CONCERT – Sunday March 20, 2016
5pm CALL, 7:30pm performance

SUPER WEDNESDAY REHEARSAL* – Wednesday April 16, 2016
7-10pm, Room 114 or at CABC

*MUSIC 349 CONDUCTING COMPETITION (3rd annual)
Students in MUSIC 349 will compete for an opportunity to conduct the SDSUSO and Combined Choirs for 15min during the SUPER WEDNESDAY rehearsal. The winner will be chosen by the MUSIC 349 class, and a selected movement or movements will be prepare in class and conducted by the winner.
Class Participation Policy
Since Conducting classes are laboratory-style in nature, class participation is essential to the progress of the entire class. Coming to class allows students to participate in class, justifying class participation as 25% of the final grade. Serious illness or other class participation issues should be discussed with the Instructor as soon as possible. If a student is unable to attend class for any reason, it is the student’s responsibility to make up all classwork missed and to receive homework assigned. (Classes may be videotaped upon request.)

ANNOUNCED QUIZZES and ASSESSMENTS
If a student misses an announced quiz or assessment, it is the student’s responsibility to contact the Instructor as soon as possible, stating the reason for the absence. At this point, the Instructor and student will discuss whether to issue a make-up quiz or assessment outside of class time. [Acceptable reasons for missing announced quizzes or assessments include ensemble tours, other class performing requirements, weddings, funerals, emergencies, etc…] If the reason for missing the quiz or assessment does not fall under the acceptable reasons, then the student will not be allowed the make up.

UNANNOUNCED QUIZZES and ASSESSMENTS
The Instructor has the right to issue unannounced quizzes and assessments of written or practical nature. These are meant to help students maintain consistency within a semester outside of planned quizzes or assessments. Students who miss an unannounced quiz or assessment will not have the option to make it up, however, a student’s lowest quiz score may be dropped at the end of the semester.

PUNCTUALITY AFFECTS CLASS PARTICIPATION
Since each student is pursuing a professional degree, class will begin promptly at the designated time. Students are expected to be on time for class and ready to participate, maintaining professionalism throughout the semester. Records of lateness and absences will be kept. If a student is chronically late (6 or more = 13% of the semester, or 2 weeks total), the progress of the entire class is disrupted. In the event of chronic lateness, a student will receive a warning from the Instructor either verbally or via email. If chronic lateness continues, the student’s final class participation grade will be lowered by 1/3 letter grade. [i.e.: A = A-]

ASSIGNMENTS, GRADING, and KEEPING TRACK
The Instructor records all grades and will try to return all work, quizzes, assessments, reflections, etc... in a timely fashion. In the event materials are not returned, students are encouraged to inquire about their grades via email or in person, before or after class.

GENERAL THOUGHTS
• Upper Division students are expected to be proactive and self-motivated in their education.
• Practice and preparation time outside of class is expected and will vary depending upon the ability of a particular student. At least 30 minutes of practice time per week is recommended.
• As always, the Teaching Assistants and Instructor are available for extra help, but will not provide this extra help for students who miss class and do not make the effort to communicate.
• The Instructor is not responsible for contacting students who may not have completed assignments or otherwise. As stated above, it is the students’ responsibility to do so.
• Due to the laboratory nature of this type of course, the calendar schedule may be altered with short notice, or, in some cases, no notice, per the needs of the class. In these cases, students can rely on an email (Blackboard) or verbal announcement as soon as possible.
Course Requirements and Grading Procedures
(please read the Gradesheet/Points System on the following pages)

Criteria by Category*:
A. Daily Class Participation 25%
B. Video Assessment and Email Reflections 15%
C. PRACTICAL Mid-term and Final Exam 15%
D. WRITTEN Mid-term and Final Exam (averaged) 10%
E. Quizzes (averaged; lowest grade is dropped) 10%
F. Misc. Assignments (Readings, Videos, Reflections, etc...) 10%
G. Programming Assignment 5%
H. 1 Rehearsal & 1 Concert Observation Review (choral) 5%
I. 1 Rehearsal & 1 Concert Observation Review (instrumental) 5%

100% TOTAL

SDSU University Grading Scale
93-95%=A, 90-92%=A-, 87-89%=B+, 83-86%=B, 80-82%=B-, 77-79%=C+, 73-76%=C, 70-72%=C-, 67-69=D+, 63-66%=D, 60-62%=D-, 59 and below=F

*Any graded part of the course not submitted in a timely manner will remain ungraded and will consequently lower the final grade.

Criteria in Detail:

A. Daily Class Participation 25%
   o Due to the laboratory-nature of this course, class participation is the most important ingredient to a student successfully achieving the desired goals.
   Under the umbrella of this large area includes the following:
   - active class discussion of reading assignments
   - daily progress of gesture/rehearsal technique/other class topics
   - daily preparation of conducting excerpts/pieces/parts as both musician and conductor
   o The nature of the course requires active participation and interaction among all class members at all times. Students must bring to class a positive and inquisitive approach that stimulates both themselves and others. The class will evolve as both lecture and laboratory and students will be expected to participate as both conductor and participant of the class ensemble. Students are expected to ask and answer questions when appropriate and initiate and participate in class discussions. Students must also be prepared to conduct at all times. Students are expected to bring their instruments to every class unless advised otherwise by the instructor and will be expected to play or sing different parts as required.
GENERAL DAILY PARTICIPATION GRADING CRITERIA:

A student earning an “A” (28-30 points):

- came **consistently prepared** to class with assignments ready (i.e.- notes, rhythms, language, solfege, count-singing, etc...), and contributed positively to the progress of the class and to a standard of excellence on a daily basis as expected
- came **consistently prepared** to class with folder, pencil, music, etc...
- followed all procedures and assignments listed in syllabus or announced in class
- had no lateness issues or class participation issues

A student earning a “B” (25-27 points):

- **did not come consistently prepared** to class with assignments ready (i.e.- notes, rhythms, language, solfege, count-singing, etc...), and did not contribute as positively to the progress of the class and to a standard of excellence on a daily basis as expected, but their effort was noted
- **did not come consistently prepared** to class with folder, pencil, music, water, etc...
- may not have followed all procedures and assignments listed in syllabus or announced in class
- may have had 1-2 unexcused tardies, or 2-4 excused tardies
- may have had an unexcused absence or an attendance issue

A student earning a “C” (22-24 points):

- came **consistently UNprepared** to class; assignments not ready, (i.e.- notes, rhythms, language, solfege, count-singing, etc...), and did not contribute as positively to the progress of the class on a daily basis as expected
- came **consistently UNprepared** to class; missing folder, pencil, music, water, etc...
- did not follow all procedures and assignments listed in syllabus or announced in class
- may have had 2-4 unexcused tardies, or 4+ excused tardies
- had 2 unexcused absences or a significant attendance issue

A student earning a “D” or lower (19-21 points):

- came **consistently UNprepared** to class; assignments not ready, (i.e.- notes, rhythms, language, solfege, count-singing, etc...), and did not contribute as positively to the progress of the class on a daily basis as expected
- came **consistently UNprepared** to class (non-musically); missing folder, pencil, music, water, etc...
- did not follow all procedures and assignments listed in syllabus or announced in class
- may have had 4-6 unexcused tardies, or 4+ excused tardies
- had 3 unexcused absences or a significant attendance issue

A student earning an “F” (18 points and below):

- came consistently Unprepared to class, had significant attendance issues, and did not follow procedures according to the syllabus
B. **Mid-Term and Final Exams**  
25% (combined)  
Written Exams and Conducting (Practical) Exams will be given at the mid-term and end term. All exams will be cumulative, unless otherwise announced.  
**Mid-term (approximate date):** Monday March 14, 2016 (during classtime)  
**Final Exam Time:** Monday May 9, 2016 (10:30am-12:30pm) Room M20

C. **Video Assessment and Email Reflections**  
15%  
- Videos will be taken on a weekly basis in both group and individual formats. These videos will be uploaded on a UNlisted YouTube account and a link will be sent to students via email in order to access the videos.  
- Students are responsible for watching the videos and writing reflections using complete sentences and correct grammar.  
- Reflections are due by the following FRIDAY (if conducted on Monday or Wednesday) or the following MONDAY (if conducted on Friday) of the week a student conducted.  
- **Students could be given guided questions, otherwise, please begin by answering:**
  1. Going into this conducting session, what is it that you were targeting to improve or experimenting to implement for the first time?  
     (Students may think about BLAO or the 4 Levels of Conducting Rubric, of course...)  
  2. Did you accomplish the assignment and/or your goals?  
  3. What do you, as an observer, see on your gesture/face? Was it what you thought you were doing? What would you keep/change in your gesture/face? Why? Is this progress?  
  4. As an observer, how do you feel about your conducting and/or rehearsal technique?  
  5. What would you keep/change for next time? Why?  
  6. How will you improve or reach your goals if you’re not there yet?  

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**Email Reflections Assessment Rubric:**  
A= The writing showed thought, contained interesting insights, and/or specific goals for improvement.  
B= The writing showed thought, but could have gone further.  
C= The writing showed average thought and it seems less care or effort was made.  
   (NOTE: Please re-write the assignment/reflection to improve your grade, if desired.)  
D= The writing showed little thought and effort made.  
   (NOTE: The grade will remain a D.)  
F= The student either did not do this assignment or it was not received.  

**Always double-check and follow instructions to receive proper credit for completed work.**  
**Students are expected to be proactive, checking with the Instructor, if any questions arise.**

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E. **Quizzes (averaged; lowest grade is dropped)**  
10%  
(See previous section for information)

F. **MISC Assignments**  
10%  
MISC Assignments may include readings, videos, class discussion, etc...  
These assignments will be averaged together to form the grade.
G. Programming Assignment 10%

- Each student will be responsible for a programming assignment that will be handed in to the Instructor and eventually shared with classmates. This will prove to be a valuable exercise communicating with colleagues and using the compilation for future reference.

- Each student will be assigned an appropriate grade/age/gender/type of ensemble, depending upon major (eg.- K-12 choir or instrumental ensemble, Fall/Winter/Spring/Graduation Concert, or Church/Community Choir or Instrumental Ensemble- Advent/Easter/Earth Day/President’s Day Program, etc...).

- Each student must program 1 choral piece and 1 instrumental piece either as requested by the student -with approval by the Instructor- or assigned. Pieces will vary in voicing/forces, style, and difficulty appropriate to the ensemble.

- Students should use the format below to catalog each piece, in order to be shared. Please use ONE (1) TITLE/PAGE.

**Deadline for Programming Assignment:** Wednesday May 4, 2016 @ 11am

- email attachment sent to: sdsuchoirs@gmail.com
  with Subject: “__name__349 – sp14 programming assignment”
- Please feel free to copy and paste the below, enlarging/adjusting and inserting text where appropriate.
- Please ask your classmates (current and future colleagues and/or GA’s for help.)

| SDSU STUDENT NAME: | ______________________________ |
| What kind of ensemble?: |
| What level of ensemble?: |
| Category/Use: *(For what concert could this piece be programmed?)* |

Title of Piece:
Composer/Arranger:
Voicing: (SA, TTBB, etc...)
Forces (i.e. - instruments? a cappella? piano? trap set? theorbo?):
Sacred/Secular:
Style:
Publisher:
Catalog #: 
Conductor Score cost:
Cost for choral octavo:
Cost for instrumental parts:
Difficulty: EASY INTERMEDIATE ADVANCED
Length in minutes:

*Please include a brief description or comment about the piece...i.e.- vocal ranges for specific voices, tessitura for instruments, overall difficulty, comments on the poem/translation, do’s and don’t’s, “What’s in it for them?” etc...*

**PROGRAMMING ASSIGNMENT GRADING**

Assessment of PA’s:

- S = Satisfactory (100% or “A”) 
- I* = Insufficient information *(mandatory resubmit)*
- N = Not-Satisfactory *(no resubmit allowed, no credit earned)*

*If a student receives and “I,” he/she is allowed to re-do the PA until it is deemed an, “S” in order to share with peers. (Students should WANT to do it well the first time, and ON-time.)
H. 1 Rehearsal* & 1 Concert Observation Review (choral) 5%

I. 1 Rehearsal* & 1 Concert Observation Review (instrumental) 5%

Rehearsal and Concert Observations
*Please extend the courtesy of asking permission to observe a REHEARSAL. Yes, a conductor’s signature is required. (Not for sp15) Perhaps an observer could have a 1-2 minute conversation with the Conductor, if anything, to share who you are and why you’re there?
NOTE: Students may have to wait for a Conductor to finish after-rehearsal business or needs.

Each student is required to submit completed rehearsal observations:
ONE (1) Choral rehearsal and ONE (1) Choral Concert Review
ONE (1) Instrumental rehearsal and ONE (1) Instrumental Concert Review

- These observations should reflect not less than thirty minutes spent in a rehearsal of...
  - ONE (1) SDSU choral ensemble* REHEARSAL
  - ONE (1) SDSU instrumental ensemble* REHEARSAL
  - ONE (1) conducted CONCERT of an SDSU ensemble not in your discipline
  - ONE (1) conducted CONCERT of a non-SDSU ensemble
    - Examples of some appropriate non-SDSU ensembles would be: San Diego Symphony, San Diego Opera, San Diego Master Chorale, La Jolla Symphony and/or Chorus, Grossmont Symphony Orchestra, West Wind Brass, Bach Collegium San Diego, Pacific Bach Project, San Diego Pro Arte Voices, etc...

- These observations should be of different ensembles and should represent as many different conductors as possible.
- It is appropriate to ask permission from and/or confirm with the instructor/conductor beforehand- either in person, or via email- regarding attending and evaluating the rehearsal for class.
- As always, if a student has an opportunity to observe a rehearsal or concert that may not fall into the requirements, please ask the Instructor for approval. Off-campus and professional observations are highly encouraged, and extra credit will be granted to students who do more than these observations!

*The Instructor is willing to accept ONE (1) REHEARSAL observation for an ensemble in which a student performs.
**MUSIC 349: Intermediate Conducting**  
**GRADE SHEET SPRING 2016: SUBMIT FOR CREDIT**

Name ________________________________________  
E-mail ________________________________________

*This grade sheet is to be submitted at semester’s end for grade tabulation. Without this sheet, no grade will be submitted.*

<table>
<thead>
<tr>
<th>Grade Components</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Class Participation</td>
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</tr>
<tr>
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<td>5%</td>
</tr>
</tbody>
</table>

**A. Daily Class Participation – 25% (possible 25 points)**

Number of Lates: ________  
[Chronic Lateness = 6 or more = 1/3 deduction of final letter grade]  
General Participation/Preparedness: ________

**B. Video Assessment and Email Reflections – 15% (possible 15 points; averaged)**

+ ________

**C. PRACTICAL Mid-term and Final Exam – 15% (possible 15 points TOTAL; averaged)**

+ ________

**D. WRITTEN Mid-term and Final Exam – 10% (possible 10 points TOTAL)**

- MID-TERM (5%) = 5 points  
- FINAL (5%) = 5 points  
  + ________  
  + ________

**E. Quizzes – 10% (averaged; lowest grade is dropped)**

+ ________

**F. MISC Assignments – (10% = possible 10 points TOTAL)**

(TOTAL; averaged)

+ ________

**G. Programming Assignment (5% = possible 5 points)**

+ ________

**H. 1 Rehearsal & 1 Concert Observation Review – Instrumental (5% = 5 points; averaged)**

- Instrumental Rehearsal: _____  
- Instrumental Concert: _____

+ ________

**I. 1 Rehearsal & 1 Concert Observation Review – Choral (5% = 5 points; averaged)**

- Choral Rehearsal: _____  
- Choral Concert: _____

+ ________

**TOTAL POINTS:** ______________

**FINAL GRADE:** ______________

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**SDSU University Grading Scale**

- 93-95%=A, 90-92%=A-, 87-89%=B+, 83-86%=B, 80-82%=B-, 77-79%=C+, 73-76%=C, 70-72%=C-, 67-69=D+, 63-66%=D, 60-62%=D-, 59 and below=F
The specific schedule adjustment deadlines for Spring 2013 are:

- Drop/Add classes by Tuesday February 3 at 11:59 p.m.

Faculty have the option to drop students from their course for non-attendance or lack of required prerequisites. The Spring 2013 faculty drop deadline is January 29. Students must check their schedule prior to the drop deadline to make sure faculty have performed this action.

**SDSU Class Cancellation Policy**


Our class will function within the guidelines of this policy. All rehearsals, concerts, exams or assignment due dates impacted by University sanctioned school closings due to weather conditions or other official reasons will be rescheduled or re-assigned in a manner supportive of student learning and with reasonable time for completion of the project.

**SDSU Official Class Cancellations**

MLK Holiday
SoM Audition Days (TBA)
Spring Break (April 1-5, 2013)

**Academic Honesty**

Membership in the student body of San Diego State University carries with it an obligation to act with honor. Students must comply with the SDSU Honor Code (academic dishonesty will not be tolerated in this course). Blackboard postings and all submitted assignments must be originally and uniquely your creation. When critiquing, alluding to, or referencing the work of others, please comply with the Publication Manual of the American Psychological Association (APA), version 6. Any violation of the Honor Code will be dealt with within that policy. Should you have questions related to plagiarism, cheating, or academic honesty in general, please speak with the Instructor.

**Academic Integrity**

All work for this class is expected to be of the student’s own, and there will be severe penalties for academic dishonesty which includes, but is not limited to, plagiarism on papers or cheating on exams. Summaries of the University’s definitions and procedures concerning academic integrity can be found obtained from the SDSU Center for Student Rights and Responsibilities. If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, 5th ed., revised and expanded by Bonnie Birtwistle Honigsblum (Chicago and London: University of Chicago Press, 1987), or the Chicago Manual of Style, 15th ed. (Chicago: University of Chicago Press, 2006).

**Special Accomodations**

If a student has special needs (e.g., alternative testing), please contact SDSU Student Disability Services, Calpulli Center, Suite 3101, 619 594 6473 early in the semester. We can accommodate all needs with the help of this office.

**Performance Rights**

“By participating in this ensemble students waive their performance rights and assign them to San Diego State University School of Music and Dance”.

**Students with Disabilities**

This class complies with the American with Disabilities Act (ADA). Students with disabilities needing academic accommodations, or students with an Access Plan should contact the Instructor within the first week of class.
Conducting Observation/Evaluation Form
MUSIC 349 CONDUCTING – Walders

Student’s Name: _______________________________
Date: ___________________________________________________________________
Name of Ensemble: _______________________________________________________
Type of Ensemble: _______________________________________________________
Location: ___________________________________________________________________
Time of Rehearsal/Concert: ___________________________________________________________________
Conductor: _______________________________

Please observe these events from 2 perspectives:
1. a budding young conductor, observing
2. a member of the ensemble

Remember “BLAO”
How is the conductor doing? Connected to the breath?
Were they really listening, or was something getting in their way? Do they “trust” their ensemble?
Why? What? How?

OTHER CRITERIA to consider…
• Please type into this FORM using the below as a guide. Complete sentences with proper grammar is expected.
• Feel free to use the subject headings and type underneath.
• Please consider having a conversation with the conductor after the rehearsal/concert to discuss specific questions and/or thoughts.

I. Physical Gesture – hands, body, patterns, shapings
II. Rehearsal Technique
   - efficiency
   - what worked and what didn’t work, and WHY?
   - What is the OVERALL ATMOSPHERE like? Welcoming? Intimidating?
   - were their directions easily understood and accounted for?

III. Interpretation
IV. Preparation Knowledge
    - sung language (diction)
    - translation or ideas of “what the section/passage/piece is about”
    - Historical/Performance Practice Significance (Was it discussed? Should it have been?)
      ...of the composer ...of the style ...“big picture”
    - Analysis (i.e.- was it evident the conductor’s ears were listening for intonation, balance, color, etc...and prepared to troubleshoot and fix, guide, and shape as needed?)
    - Score Preparation
      - evidence of mastery of any/all meter changes and successful execution of teaching them to the ensemble?

As a courtesy, please ask permission of the Instructor/Conductor PRIOR to a rehearsal!

Conductor’s Signature (optional): ___________________________________________________________________