

# Conducting - course description

General information	
Course name	Conducting
Course ID	03.2-WA-P-Dyr-S18
Faculty	<a href="#">Faculty of Arts</a>
Field of study	WA - oferta ERASMUS / Humanities and Arts, Music
Education profile	-
Level of studies	First-cycle Erasmus programme
Beginning semester	winter term 2020/2021

Course information	
Semester	1
ECTS credits to win	5
Course type	obligatory
Teaching language	polish
Author of syllabus	

Classes forms					
The class form	Hours per semester (full-time)	Hours per week (full-time)	Hours per semester (part-time)	Hours per week (part-time)	Form of assignment
Class	15	1	-	-	Credit with grade

## Aim of the course

The student must acquire the manual techniques required for conducting non-professional ensembles and for independent preparation of music works

## Prerequisites

Receiving a pass for the following subjects: Introduction to conducting, Principles of Music, History of Music

## Scope

Semester 1:

- 1.Introducing 3-voice texture, indicating the entrances of voices.
- 2.Development of the independency of the hands, basic elements of the imitation technique. 3.Differentiation of metric and expressive accents.
- 4.Performing dotted rhythms and syncopation.
- 5.Performing crescendo, decrescendo, subito piano and forte.
6. Introducing the basic elements of manual techniques for pieces using imitation with 4-voice texture. 2. Learning different types of articulation and combining them.
7. Changes of time signature and tempo.

Semester 2.:

1. Introducing elements of polychoral technique.
2. Elements of conducting technique and their meaning for the style appropriation, for the expression of the performance and for the building of climax
3. Connecting phrases and movements in the context of the work construction
4. Changing articulation and tempo within a bar and a phrase
5. Improving the movement technique and combining with other elements of the conducting apparatus (facial expression, posture etc.)
6. Compound time signatures and ways to perform them
7. Shaping the phrasing and the independence of both hands.
8. Relations between lyrics and music and their meaning for the performance

## Teaching methods

Individual work with the student and the accompanist, including demonstration, lecture, work with a score and expressive methods.

## Learning outcomes and methods of their verification

Outcome description	Outcome symbols	Methods of verification	The class form
No outcomes found			

## Assignment conditions

Semester 2

Preparing and performing a minimum of five works with the accompanist

Independent performance of three pieces out of the prepared works independently prepared work.

### Assessment criteria:

- attendance in class
- preparing of the required number of pieces
- receiving a pass for the prepared programme or passing the exam

## Recommended reading

1. Z. Noskowski Spiewnik „Cztery pory roku”
2. Spiewajmy razem cz. I, cz. II , Wydawnictwo Muzyczne Agencji Autorskiej
3. J.K. Lasocki Spiewnik „Z pieśnia ” z. I, II , IV
4. Orlando di Lasso “Bicinia”
5. Choral music of thousand years Editio Musica Budapest 1977
6. Wacław z Szamotuł Pieśni,
7. Mikołaj Zieleński- Comuniones
8. Antologia muzyki chóralnej Renesansu red. St. Wiechowicz
9. M. Gomółka Psalmy
10. „Choruebungen” Wullner- Schwickerath-Stephani Musik Verlag Hans Sikorski Hamburg
11. J. Brahms – Dzieła chóralne( Peters), J. Rheiberger- Abendlied ( Carus Verlag)
12. A. Bruckner- Locus iste,
13. K. Szymanowski -Pieśni kurpiowskie
14. A. Koszewski- Zdrowaś królewno wyborna
15. A. Koszewski- In memoriam
16. W.A. Mozart „ Eine kleine Nachtmusik”
17. J. Haydn Symfonia „ Mit dem Paukenschlag” (excerpts)
18. W.A. Mozart „Msza koronacyjna C-dur” (excerpts)

## Further reading

Jerzy Zabłocki- „ O technice dyrygowania” COMUK Warszawa 1972 E. Bury „ Podstawy techniki dyrygowania” COMUK Warszawa 1978

## Notes

Modified by mgr Wojciech Pruszyński (last modification: 03-05-2020 21:21)

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