*Appendix No. 1.5 to the Resolution No. 7/2023*

 *of the Rector of the University of Rzeszów*

**SYLLABUS**

**regarding the qualification cycle**

**FROM 2023/2024 TO 2025/2026**

**Academic year 2024/2025, 2025/2026**

1. **Basic Course/Module Information**

|  |  |
| --- | --- |
| Course/Module title | Conducting |
| Course/Module code \* | C1/EI |
| Faculty (name of the unit offering the field of study) | Colleges of Humanities |
| Name of the unit running the course | Institute of Music  |
| Field of study  | Artistic Education in the field of Music |
| Qualification level | BA degree |
| Profile  | General academic |
| Study mode | Full-time studies |
| Year and semester of studies | Year: II i III, semester: 3, 4, 5 i 6 |
| Course type | Major subject |
| Language of instruction | English |
| Coordinator | prof. dr hab. Grzegorz Oliwa |
| Course instructor | prof. dr hab. Grzegorz Oliwadr Katarzyna Sobas |

**\* *-****opcjonalni*e,*zgodnie z ustaleniami w Jednostce*

#  Learning format – number of hours and ECTS credits

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Semester(n0.) | Lectures | Classes | Laboratories | Seminars | Practical classes  | Internships | Others | **ECTS credits** |
| 3  |   | 15 |   |   |   |   |   | 3 |
| 4  |   | 15 |   |   |   |   |   | 3 |
| 5  |   | 15  |   |   |   |   |   | 3 |
| 6  |   | 15 |   |   |   |   |   | 3 |

1.2. Course delivery methods

X classes are in the traditional form

☐ classes are implemented using methods and techniques of distance learning

1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

###  Credit with grade

**2.** Prerequisites

The movement skills

Knowledge of English at the level B1 according to the European Language Description System

3. Objectives, Learning Outcomes, Course Content, and Instructional Methods

## 3.1 Course/Module objectives

|  |  |
| --- | --- |
| C1  | Learning about conductor's movements - the conductor's motor apparatus. |
| C2  | Correct posture, eye expression, hand position, facial expressions, breathing. |
| C3  | Learning and using patterns of bar movements: time signatures 2, 3, 4. |
| C4  | Practical implementation of sound articulation and variable rhythmic groupings using gestures. |
| C5  | Setting the tempo and changing it in songs. |
| C6 | Familiarization with the issues of dynamics in the conductor's manual and expressive communication |
| C7 | Implementation of the verbal and musical content of the piece, taking into account correct phrasing and tension distribution. |
| C8 | Development of the ability to constructively criticize and self-assess one's own performance as well as motivation to improve one's skills. |
| C9 | Learning the basic repertoire of choral literature. |

**3.2 OUTCOMES FOR THE COURSE / MODULE (TO BE COMPLETED BY**

**THE COORDINATOR)**

|  |  |  |
| --- | --- | --- |
| Learning Outcome | The description of the learning outcome defined for the course/module | Relation to the degree programme outcomes |
| LO\_01  | The student has knowledge of the basic repertoire related to the field of study, in relation to all historical eras | K\_W01 |
| LO\_02  | The student has basic knowledge of vocal and vocal-instrumental music, constituting the basis for further development, uses knowledge of the elements of a musical work | K\_W02 |
| LO\_03  | Student knows the characteristic features of forms and genres of vocal, vocal-instrumental and instrumental music in the repertoire developed during studies | K\_W02 |
| LO\_04  | Student performs musical pieces related to the field of study, in accordance with the style of the era in which they were created | K\_U05 |
| LO\_05  | The student has habits of correct posture, using his or her body as an element supporting all musical activities while conducting | K\_U15 |
| LO\_06 | The student has the skills needed to produce musical works, in particular vocal and vocal-instrumental literature | K\_U04 |
| LO\_07 | The student has the basic skills needed to present his or her own interpretation of a musical work | K\_U01 |
| LO\_08 | The student has the ability to self-assess his or her actions and draw conclusions that translate into specific actions | K\_K02 |
| LO\_09 | Student is able to cooperate with other performers during the implementation of joint artistic and cultural projects. | K\_K03 |

**3.3. Course content (to be completed by the coordinator)**

**A. Lectures**

|  |
| --- |
| Content outline |
|  - |
|  - |

B. **Classes, laboratories, seminars, practical classes**

|  |
| --- |
| Content outline |
| Preliminary definitions:- definition of conducting- learning conductor's movements - conductor's motor apparatus- basic features of a conductor: his musical talents, character traits, psyche- proper posture, eye expression, hand position, facial expressions, breathing |
| Preparatory and finishing moves:- preparatory movements to full metric units- preparatory movements for incomplete metric units- preparatory movements for taking the phrase of the song progression- preparatory movements for the introduction of individual voices- movements ending with full, lengthened and shortened metric units- movements ending individual phrases in the course of the song |
| Use of practical preparatory exercises:- relaxation exercises- exercises that make hand movements independent |
| A unit of metric movement in a piece- learning and using patterns of bar movements: time signatures 2, 3, 4- learning and using triple time as a three- and one-movement time signature- use of divided metric movement in ritenuto and rallentando releases |
| Practical implementation of sound articulation and variable rhythmic groupings using gestures:- articulation of movements in legato, staccato and non legato- dotted rhythm- fermata and syncopations- pauses and caesuras |
| Determining and implementing tempo changes in songs:- moderate tempos, fast tempos, slow tempos- slowing down the tempo in cadences- regulating agogic changes during the work |
| Familiarization with the issues of dynamics in the conductor's manual and expressive communication:- shaping the dynamics of mf, f, p and its varieties using gestures- crescendo and decrescendo changes- use of metric accents- word accents in the course of the phrase- noticing dynamic climaxes throughout the entire piece |
| Implementation of the verbal and musical content of the piece:- expressiveness in the conductor's gestures, posture and facial expressions- phrasing and arrangement of tensions- artistic realization of verse songs, single and multi-part- interpretation of folk songs in choral arrangements- implementing musical elements in songs with romantic expression- learning the rules for setting tempos in Renaissance works |

## 3.4 Methods of Instruction

The following methods are used during classes: presenting (lecture, explanation and talk), exposing (show, exhibition), problem-based (activating methods, discussions, methods developing creative musical thinking). In teaching individual musical skills, particular preference is given to methods that stimulate the student's creative activity - discussion, analysis, analysis of source materials. Practical implementation of choral pieces from the score or from memory. Realization with piano accompaniment.

4. ASSESSMENT TECHNIQUES AND CRITERIA

4.1 Methods of evaluating learning outcomes

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|  |  |  |
| --- | --- | --- |
| Learning outcome | Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes) | Learning format (lectures, classes,…) |
| LO\_ 01  | observations during classes | classes |
| LO \_ 02  | observations during classes | classes |
| LO \_ 03  | observations during classes | classes |
| LO \_ 04  | evaluation, exam | classes |
| LO \_ 05  | observations during classes | classes |
| LO \_ 06 | evaluation, exam | classes |
| LO \_ 07 | evaluation, exam | classes |
| LO \_ 08 | observations during classes | classes |
| LO \_ 09 | evaluation, exam | classes |

4.2 Course assessment criteria

##

Semesters 3-6 - pass with grade and semester 6 - exam consisting in conducting vocal and instrumental pieces under the supervision of teachers - band supervisors, board exam with piano accompaniment, presented pieces consistent with the subject's curriculum.

Exam conditions:

- conducting 2 pieces (choral or vocal-instrumental)

- performing one compulsory piece of your choice

- one piece should be conducted from memory.

- the student demonstrates knowledge of musical terminology and expressions

contained in the scores, knowledge of all problems implemented.

within the subject, confirming the competences acquired during it.

Assessment criteria.

The teacher conducting the classes, through observation and conversations with the student during classes, assesses the level of knowledge in the field of choral, orchestral and highly difficult repertoire, related performance traditions, and the efficiency of using knowledge of musical forms and styles in the process of creating and implementing one's own concept. interpretation.

The teacher assesses the student's activity in selecting the repertoire and the degree of independence in this process.

During the exams, a commission composed of teachers-conductors assesses the student's artistic personality, the quality of the artistic creation presented by him, its originality, the degree of knowledge of the performed repertoire (theoretical preparation for working on the piece, knowledge of the style, era, etc.), mastery of the program by heart, degree of understanding. elements of the musical work of the presented pieces.

Grading scale.

**5.0** – demonstrates knowledge of each educational content at the level of 92%-100% (excellent knowledge and skills)

**4.5** - demonstrates knowledge of each educational content at the level of 84%-91% (very good level of knowledge and skills with minor errors)

**4.0** - demonstrates knowledge of each level of education

76-83% (good level of knowledge and skills, with some shortcomings)

**3.5** - demonstrates knowledge of each educational content at the level of 68%-75% (satisfactory knowledge and skills, with a small number of errors)

**3.0** - demonstrates knowledge of each educational content at the level of 61%-67% (satisfactory knowledge and skills with numerous errors)

**2.0** – demonstrates knowledge of each educational content below 60% (unsatisfactory knowledge and skills, numerous errors)

All major learning outcomes are implemented during 4 semesters, i.e. the entire education cycle.

5. TOTAL STUDENT WORKLOAD
needed to achieve the intended learning outcomes – number of hours and ECTS credits

|  |  |
| --- | --- |
| Activity | Hours / student work |
| Course hours | 60 |
| Other contact hours involving the teacher (consultation hours, examinations) | 35 |
| Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.) | 205  |
| **Total number of hours** | **300**  |
| **TOTAL NUMBER OF ECTS credits** | **12** |

*\* Należy uwzględnić, że 1 pkt ECTS odpowiada 25-30 godzin całkowitego nakładu pracy studenta.*

# 6. INTERNSHIPS RELATED TO THE COURSE/MODULE

|  |  |
| --- | --- |
| **Number of hours** |   |
| Internship regulations and procedures |  - |

# 7. INSTRUCTIONAL MATERIALS

|  |
| --- |
| Compulsory literature:1.Chorales, songs, pieces composed nota contra notam2.Choral miniatures containing various technical problems (basic meters, variable texture, articulation, dynamics)Garretson R. L., *Choral Music: history, style and performance practice,*Prentice-Hall, New York 1993.Neumann F., Performance Practices of the Seventeenth and Eighteenth Centuries,Schirmer Reference, 1993.Markand Thakar,  *On the Principles and Practice of Conducting,*University of Rochester Press*, 2016.* |
| Complementary literature: J. Bok, Rozśpiewanie chóru, Wyd. Muz. PZCHiO, Warszawa 1989; A.Bury, Podstawy techniki dyrygenckiej, PWM, Kraków 1978; H. Górski, Zbiór ćwiczeń z emisji głosu, PWM,Kraków 2003; S.A. Kazaczkow, Od lekcji do koncertu, Wydawnictwo Uniwersytetu w Kazaniu, 1990 ;M. Koronka, Hymny kościelne, Instytut Wydawniczy PAX, Warszawa 1978;F. Kosch – Zagadnienia emisji a frazowanie muzyczne w śpiewie chóralnym, Biblioteczka chórmistrza zeszyt 3, Poznań1972; S. Krukowski, Problemy wykonawcze muzyki dawnej, COMUK, Warszawa 1991; J. K. Lasocki, Poradnik dla dyrygentów, Chór, PWM, Kraków 1958; A. Łastik, Poznaj swój głos, Studio Emka, Warszawa 2002; Szaliński, Zespołowe muzykowanie, CPARA, Warszawa 1970;J. Zabłocki, O prowadzeniu chóru, Wyd. COK, Warszawa 1978;K. Thomas, A. Wagner, [z niem. przetłumaczył D. Synowiec], Kompendium dyrygentury chóralnej. Cz. 1, Warszawa, Wydawnictwo Uniwersytetu Muzycznego Fryderyka Chopina, cop. 2016. M. Ł. Mazur, Vademecum dyrygenta chóru, Warszawa, Wydawnictwo Triangiel, 2014.E. Ordyk-Czyżewska, Wybrane zagadnienia sztuki chóralnej, Lublin, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2005.M. Podzielny [red.], Praca z chórem dziecięcym. T. 1, Wrocław, Wydawnictwo Akademii Muzycznej im. Karola Lipińskiego, 2019.A. Grucza-Rogalska [red.], Moje doświadczenie z zespołem chóralnym T.1, Gdańsk, Wydawnictwo Athenae Gedanenses, 2017. |

Approved by the Head of the Department or an authorised person.