

THE IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Introduction to Choral Conducting	ECTS Credits	2
Course Coordinator	prof. dr hab. Jan Borowski	Credit Hours Total	60
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Composition, Music Theory	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN			
Semester 5	30 hours, Pass/Fail basis, 1 ECTS	Semester 6	30 hours, Graded Test, 1 ECTS

Instructor	dr Sławomira Raczyńska
Learning Aims and Objectives	Equipping students with knowledge in the field of choral conducting: learning conducting techniques with an emphasis on the specific nature of a choral ensemble, familiarizing oneself with the methodology of working with a choir (with particular emphasis on the stylistic diversity of works from different eras), learning the basics of voice production necessary for working with a choir ensemble.
Prerequisites	Reading music in treble and bass clef, knowledge of harmony, voice leading, agogic and dynamic terms, as well as styles and periods in music.

COURSE CONTENT	
Semester 5	
<ul style="list-style-type: none"> • Introduction to choral conducting, the specifics and classification of choral ensembles. • Work on Renaissance and Baroque pieces: learning to conduct selected motets and madrigals, analysis of scores and old prints with particular emphasis on performance and interpretation issues. 	
Semester 6	
<ul style="list-style-type: none"> • Work on Romantic era compositions: learning to conduct selected pieces, analysing scores with particular emphasis on performance and interpretation issues. • Elements of voice production in choir work: a methodical approach to warming up the ensemble. • Work on 20th and 21st century choral literature: learning to conduct selected pieces, analysing scores with particular emphasis on performance and interpretation issues. 	

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W03	Student is aware of the complex and contextual nature of musical creativity and its historical variability.	P6S_WG	P6U_W
	KTM1_W05	Student knows basic musical terminology.	P6S_WG	P6U_W
Skills	KTM1_U03	Student has basic skills in interpreting pieces representing different musical styles.	P6S_UW	P6U_U
	KTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work.	P6S_UU	P6U_U
Competence	KTM1_K01	Student has the ability to collect, analyse, and interpret necessary information.	P6S_KK	P6U_K
	KTM1_K10	Student effectively uses imagination, intuition, creativity, and independent thinking when faced with the need to solve problems.	P6S_KK	P6U_K

TEACHING METHODS	
lecture, problem solving, artistic problem solving, individual work, group work, presentation of CD and DVD recordings, activation ("brainstorming," "snowball" method, constructing "mind maps"), distance learning	

METHODS OF VERIFICATION OF LEARNING OUTCOMES	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
practical exam (performance observation)	KTM1_W03, KTM1_W05, KTM1_U03, KTM1_U05
audition (performance)	KTM1_W03, KTM1_U03
completion of the assigned task	KTM1_W03, KTM1_W05, KTM1_U03, KTM1_K10
all other methods used by the instructor	KTM1_W05, KTM1_U03, KTM1_K01, KTM1_K10

ASSESSMENT METHODS AND CRITERIA	
Course Completion Requirements	Class attendance (according to the Study Regulations: Clause 22), achievement of the intended learning outcomes (above 50%), in semester 5: conducting two diverse pieces from the Renaissance and/or Baroque literature and providing correct answers to questions concerning performance and interpretation issues of selected pieces.
Exam Requirements	Passing the course; in semester 6: conducting two diverse pieces from the Romantic era and/or the 20th/21st century, and providing correct answers to questions concerning performance and interpretation issues related to selected pieces.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor	60	2

Recommended Reading

- Bury E., Podstawy techniki dyrygowania, PWM 1961.
- Jaworski L., Podstawy techniki dyrygowania, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 2003.
- Lasocki J. K., Chór: poradnik dla dyrygentów, PWM 1962.

Supplementary Reading

- Demorest S. M, Building choral excellence: teaching sight-seeing in the choral rehearsal, Oxford University Press 2001.
- Harnoncourt N. Muzyka mową dźwięków, Fundacja Ruch Muzyczny, Warszawa 1995.
- Harnoncourt N. Dialog muzyczny, Fundacja Ruch Muzyczny, Warszawa 1999.
- Jaworski L., Problemy techniki dyrygowania w wybranych pieśniach, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 2007.
- Lasocki J. K., Dyrygent i dyrygowanie, 1956.
- Ordyk-Czyżewska E., Wybrane zagadnienia sztuki chóralnej, Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 2005.
- Szaliński A., Problemy wykonawcze współczesnej muzyki chóralnej, Centralny Ośrodek Metodyki i Upowszechniania Kultury 1974.
- Thomas K., Wagner A., Kompendium dyrygentury chóralnej, Wydawnictwo UMFC 2016.
- Weingartner F., O dyrygowaniu, PWSM w Katowicach 1961.
- Wiechowicz St., Podstawowe uwagi dla dyrygentów chórowych, PWM 1951.
- Wilkiewicz M., Repertuar chóralny i jego zastosowanie w procesie nauczania przedmiotu „dyrygowanie”, Wydawnictwo Uczelniane Akademii Muzycznej im. F. Nowowiejskiego 2009.
- Współczesna chóralityka: 1. Wartości, konteksty, perspektywy, Akademia Muzyczna im. K. Lipińskiego, Wrocław 2018.
- Zabłocki J., O technice dyrygowania, Centralny Ośrodek Metodyki i Upowszechniania Kultury 1972.

Virtual Libraries and On-Line Resources

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