

Course Title	Advanced Conducting				
Course Code	MPR350				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3 <sup>rd</sup> or 4 <sup>th</sup> Year / 7 <sup>th</sup> or 8 <sup>th</sup> Semester				
Teacher's Name	TBA				
ECTS	3	Lectures / week	2 hours/14 weeks / and 1 hour studio/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>Improve previously learnt basic conducting skills, and grow a more advanced vocabulary of gestures for music expression while on the podium. Gain greater proficiency in baton technique. Learn how to study a score comprehensively and prepare it for practice and rehearsal. Develop the professional skills of rehearsal management, including effective communication and judicious use of rehearsal time. Acquire skills and experience in identifying and solving problem areas during rehearsals.</p>				
Learning Outcomes	<p>Upon successful completion of this course students should be able to</p> <ul style="list-style-type: none"> <li>• Distinguish the role of the conductor as leader and teacher.</li> <li>• Detect and evaluate the role of the ensemble/orchestra as a living organism in the music performance, society and community.</li> <li>• Apply knowledge gained from the study of instrumentation and orchestration to the art of conducting.</li> <li>• Analyze the score in detail, understand the musical processes and communicate them to the musicians during rehearsals.</li> <li>• Memorize music in order to concentrate on musical expression beyond mere gestures.</li> <li>• Evolve a personal style after studying and selectively emulating famous conductors of the present or past.</li> <li>• Attain a level of excellence in personal communication with the members of the ensemble/orchestra.</li> </ul>				
Prerequisites	MPR410	Co-requisites	None		
Course Content	<p><b>Description:</b></p> <ul style="list-style-type: none"> <li>• BRIEF HISTORY OF CONDUCTING: Baroque <i>kapellmeisters</i>, Stamitz and the Mannheim school, Habeneck and the <i>concert spirituel</i>,</li> </ul>				

	<p>nineteenth-century composer/conductors, twentieth-century specialist conductors.</p> <ul style="list-style-type: none"> <li>• IN-CLASS PERFORMANCE AND PEER REVIEW: students will conduct, preferably from memory, repertoire from the Baroque period through the twentieth century, with evaluations from instructor, peers, and self.</li> <li>• ELEMENTARY INSTRUMENTATION AND ARRANGING: instrument classification, standard ensembles, instrumental ranges, transposition.</li> <li>• PROFESSIONAL SKILLS: programming, concert preparation, rehearsal time management, rehearsal communication, standard seating arrangements, venue types.</li> </ul>								
Teaching Methodology	Face to face								
Bibliography	<p>Bowen, J. A. <i>The Cambridge Companion to Conducting</i>.</p> <p>Del Mar, N. <i>Anatomy of the Orchestra</i>.</p> <p>Dickreiter, M. <i>Score reading: A key to the Music Experience</i>.</p> <p>Green, E. <i>The Modern Conductor</i>.</p> <p>Hunsberger, D. and Roy, E. <i>The Art of Conducting</i>. McGraw Hill.</p> <p>McElheran, B. <i>Conducting Technique for Beginners and Professionals</i>.</p> <p>Phillips, K., (1997). <i>Basic Techniques of Conducting</i>. Oxford University Press.</p> <p>Rudolf, M. <i>The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation</i>.</p> <p>Shepherd, W. <i>A Conducting Workbook (with CD- ROM Video)</i>. Wadsworth Publishing.</p> <p>Willetts, S. <i>Upbeat Downbeat: Basic Conducting Patterns and Techniques</i>.</p>								
Assessment	<table border="1"> <tr> <td>Examinations</td> <td>60%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td>Assignments</td> <td>30%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Examinations	60%	Class Participation and Attendance	10%	Assignments	30%		100%
Examinations	60%								
Class Participation and Attendance	10%								
Assignments	30%								
	100%								
Language	English								