**COURSE SPECIFICATION FORM**

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| **Department/**  **School** | Music | | | | | | | | | | | | | | | | | |
| **With effect from Academic Session** | 2015-16 | | | | **Availability**  (Please state which teaching terms) | | | | | | Terms 1 and 2 | | | | | | | |
| **Course Title**  **(max 70 characters)**  *Please also give short title where applicable (30 characters max)* | Orchestral Conducting | | | | **Course Unit Credit Value** | | | | | | 15 credits (0.5 unit) | | | | | | | |
| **Course Code** | MU2342 | | | | **Course JACS Code(s)** | | | | | | W313 | | | | | | | |
| **Academic level** | Level 4 | | | | Level 5 | | | | | | Level 6 | | | | | | | |
|  | Level 7 (Masters level) | | | | Level 3 (Sub-HE) | | | | | |  | | | | | | | |
| **Programme(s) for which the course is chiefly intended.** | | | | | | | | | | | | | | | | | | |
| **Programme** | Course status  (i.e. Mandatory or Optional) | | Indicate whether or not a fail in the course is **condonable** or **non-condonable** | | | | | | | | **Co-requisites** | | | | **Pre-requisites** | | | |
| BMus Music; BA Joint and Combined programmes involving Music | Optional | | condonable | | | | | | | | none; not to be taken at same as MU2343 | | | | Some previous conducting experience preferred; audition for entry | | | |
| **Learning Outcomes:** | *(Describe no more than 6 outcomes that students should be expected to achieve by the end of the course)*  By the end of the course students should be able to: | | | | | | | | | | | | | | | | | |
| 1. show skills of baton technique/hand gesture and the principles of orchestral direction, | | | | | | | | | | | | | | | | | |
| 2. show an understanding of orchestral instruments and their sound production, including string techniques and bowing, and ranges/qualities of winds, brass and percussion | | | | | | | | | | | | | | | | | |
| 3. show skills of score-reading and analysis, in conjunction with listening skills. | | | | | | | | | | | | | | | | | |
| 4. show an understanding of and experience with historical performance techniques and practices. | | | | | | | | | | | | | | | | | |
| 5. communicate ideas clearly to an orchestra through good use of gesture and verbal communication and achieve effective results | | | | | | | | | | | | | | | | | |
| 6. manage rehearsal time and prepare scores, increase aural awareness and show the ability to correct wrong notes, poor intonation, and inaccurate rhythms within complex textures. | | | | | | | | | | | | | | | | | |
| **Course Summary:** | *Please outline the course aims and content, max 300 words*  This course will give students the technical skills, confidence, and abilities to direct orchestral rehearsals and performances, convey through gesture musical ideas, improve verbal and non-verbal communication to achieve effective results, grasp a broad understanding and interpretation of large-scale scores, and understand and incorporate historical and contextual aspects of orchestral scores into rehearsal and performance.  The course will consist generally of fortnightly sessions over two terms, in which student conductors will direct an ensemble consisting of students on MU2343 Orchestral Performance. When not conducting, students will play in the ensemble or actively participate by score-reading and providing analysis and feedback on the student conductor and players. One session may include practical application of historical performance techniques, for instance using the department's collection of historic instruments and Baroque bows.  The course repertory will change from year to year and depend on student enrolment, but may include some of the following: symphonies by early Classical composers; Mozart, Beethoven and Haydn orchestral music; selected 19th-century repertory e.g. Brahms, Dvorak; early 20th-century repertory such as Stravinsky, Octet; Schoenberg, Verklärte Nacht; Elgar, Introduction and Allegro. | | | | | | | | | | | | | | | | | |
| **Teaching & Learning Methods:** | The total number of notional learning hours associated with this course are \_\_150\_\_\_\_\_\_\_\_  These hours will normally be divided between the following activities: | | | | | | | | | | | | | | | | | |
| **Type of Activity** | | | | | **Check the boxes where applicable** | | | | **Hours per week \*** | | | **Number of weeks \*** | | | **Total Hours** | | |
| Practical Classes and Workshops | | | | |  | | | | 2 | | | 10 | | | 20 | | |
| Guided Independent Study | | | | |  | | | | 13 | | | 10 | | | 130 | | |
| **Reading list materials:** | **Core/essential reading list material (print, electronic, etc.) for the course (6-10 titles only):**  José Antonio Bowen (ed.), The Cambridge Companion to Conducting, CUP 2003  Max Rudolf, The Grammar of Conducting, Schirmer Books 1993  John Lumley and Nigel Springthorpe, The Art of Conducting, Rhinegold 1989  Clive Brown, Classical & Romantic Performance Practice, Oxford 1999  Adler, The Study of Orchestration , Norton 1989  Schuller, The Compleat Conductor, Oxford 1997  CPE Bach, Essay on the True Art of Playing Keyboard Instruments, Norton 1949  Hermann Scherchen - Handbook of Conducting, OUP 1989 | | | | | | | | | | | | | | | | |
| **Formative Assessment** *(assessment which does not contribute to the marks awarded for the course unit)* & **Feedback on this assessment:** | On what activities (e.g. coursework, seminars etc) will students receive feedback? What will the main modes of feedback be for each activity? | | | | | | | | | | | | | | | | |
| **Activity** | | | | | | | | | | | **Mode of feedback** | | | | | |
| Fortnightly conducting workshops | | | | | | | | | | | verbal feedback from tutor and fellow students | | | | | |
| Video of conducting sessions | | | | | | | | | | | tutorial feedback and opportunity to review video independently | | | | | |
| Preparation for presentation | | | | | | | | | | | tutorial feedback in office hours | | | | | |
| **Summative Assessment** (assessment which contributes to the final marks awarded for the course unit): | **Method** | | | **%** | | | **Typical KIS sub-categories** *(See Guidance notes)* | | | | | | | | | | |
| Coursework | | | 30 | | | e.g., Essay, Report, Dissertation, Portfolio, Project Output, Set Exercise  Essay | | | | | | | | | | |
| Practical Exam(s) | | | 70 | | | e.g., Oral Assessment, Presentation, Practical Skills Assessment, Set Exercise  Practical Exam (50%), Presentation (20%) | | | | | | | | | | |
| **Please list all assessments, indicating length (i.e. word count), hours, KIS sub-category, etc.** Please also indicate whether the assessment is completed individually or as a group. | | | | | | | | | | | | | | | | |
| Method of Assessment (coursework, practical or written exam) | | | **%** | | | | Detail (length, hours, group/ individual) | | | | | | KIS Sub-Category | | | |
| Coursework | | | 30 | | | | Essay of 1800-2000 words, completed individually, on choice of given topics (e.g. comparison of recordings, performance practice, in-depth study of specific conductor) | | | | | | Essay | | | |
| Practical exam | | | 20 | | | | 10-minute oral presentation introducing orchestral movement to general audience | | | | | | Presentation | | | |
|  | Practical exam | | | 50 | | | | 15-minute exam testing conducting and rehearsing skills, completed individually | | | | | | 15-minute exam testing conducting and rehearsing skills, completed individually | | | |
|  |  | | | | | | | |  | | |  | | | | | |
| Name and email of course leader/ contact: | Rebecca Miller, rebecca.miller@rhul.ac.uk | | | | | | | | | | | | | | | |
| Signatures of HoDs in the sponsoring departments to certify that the Department Boards have agreed to the above proposal and that resources are being made available in the department(s) to support it. | | | | | | | | | | | | | | | | |
| Name: Stephen Downes | | Department: Music  Date: 27/4/15 | | | | | | | | | | | | | | |

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The information contained in this course specification is correct at the time of publication, but may be subject to change as part of the Department’s

policy of continuous improvement and development. Every effort will be made to notify you of any such changes.