

Eastern Illinois University  
**NEW COURSE PROPOSAL FOR GRADUATE CONDUCTING**  
 (Approved by CAA on 9/29/11 and CGS on 10/18/11, Effective Fall 2011)

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies.

**Please check one:**      ☒ New course    ☐ Revised course

**PART I: CATALOG DESCRIPTION**

1. **Course prefix and number, such as ART 1000:** MUS 5580
2. **Title (may not exceed 30 characters, including spaces):** Graduate Conducting
3. **Long title, if any (may not exceed 100 characters, including spaces):**
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 1-1-2
5. **Term(s) to be offered:** ☐ Fall    ☐ Spring    ☒ Summer    ☐ On demand
6. **Initial term of offering:** ☐ Fall    ☐ Spring    ☒ Summer    **Year:** ☐ 2015
7. **Course description:**

This course addresses graduate-level choral and instrumental conducting techniques, score study and preparation, interpretation, and rehearsal techniques. Students will also research and compile two annotated bibliographies of quality works for band and choral/orchestral ensembles.

**8. Registration restrictions:**

**a. Equivalent Courses**

- **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).  
None
- Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course. ☐ Yes    ☒ No

**b. Prerequisite(s)**

- **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.

Admission to the graduate program in Music

- Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s). ☐ Yes    ☒ No

If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:

**c. Who can waive the prerequisite(s)?**

☐ No one    ☒ Chair    ☐ Instructor    ☐ Advisor    ☐ Other (Please specify)

**d. Co-requisites** (course(s) which MUST be taken concurrently with this one): N/A

**e. Repeat status:** ☒ Course may not be repeated.

☐ Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

**f. Degree, college, major(s), level, or class** to which registration in the course is restricted, if any: None

**g. Degree, college, major(s), level, or class** to be excluded from the course, if any: None

**9. Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive].  
N/A

**10. Grading methods** (check all that apply): ☒ Standard letter ☐ CR/NC ☐ Audit ☐ ABC/NC  
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

**Please check any special grading provision that applies to this course:**

☐ The grade for this course will not count in a student's grade point average.

☐ The credit for this course will not count in hours towards graduation.

**If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:**

☐ The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in  (insert course prefix and number).

☐ Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in  (insert course prefix and number).

**11. Instructional delivery method:** (Check all that apply.)

☐ lecture ☐ lab ☒ lecture/lab combined ☐ independent study/research  
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad  
☐ Internet ☐ hybrid ☐ other (Please specify)

## PART II: ASSURANCE OF STUDENT LEARNING

### 1. List the student learning objectives of this course:

Upon completion of this course, students will:

- 1) develop technical skills by acquiring the physical gestures necessary for competent conducting at an advanced level;
- 2) prepare for future teaching by selecting and preparing quality repertoire, and then justify its significance;
- 3) exhibit competent musicianship through effective score study, interpretation, and rehearsal preparation;
- 4) analyze personal performance and the performance of others in a group setting by providing feedback to one another as it pertains to conducting and rehearsal techniques.

#### a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:

- EIU graduates will write and speak effectively.
- EIU graduates will think critically.
- EIU graduates will function as responsible citizens.

#### b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:

- Depth of content knowledge: 1, 2, 3
- Effective critical thinking and problem solving: 2, 3, 4
- Effective oral and written communication: 2, 4
- Advanced scholarship through research or creative activity: 2

### 2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

Learning Objectives	Annotated Bibliographies (30%)	In Class Assessment (30%)	Video Assessment (20%)	Core Repertoire Assignments (20%)
1		X	X	
2	X	X		X
3		X	X	
4		X	X	

### 3. Explain how the instructor will determine students' grades for the course:

Assessment of objective achievement includes the following:

Annotated Bibliographies – 30%

In Class Assessment – 30%

Video Assessment – 20%

Core Repertoire Assignments – 20% (2 at 10% each)

4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:
  - a. Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:
  - b. Describe how the integrity of student work will be assured:
  - c. Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):  
N/A
5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:
  - a. course objectives;
  - b. projects that require application and analysis of the course content; and
  - c. separate methods of evaluation for undergraduate and graduate students.  
N/A
6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix \*.)  
N/A

### PART III: OUTLINE OF THE COURSE

This course will meet for thirty hours of lecture and lab during the six-week summer term. The course will be taught by two different faculty members to address two different types of conducting: choral and instrumental. Three weeks will focus on instrumental conducting, and three weeks will focus on choral conducting.

Sample course outline:

#### Week 1:

##### Conducting Technique

Review beat patterns and conducting terminology (preparatory ictus, rebound, plane, etc.); review three basic conducting styles (staccato, marcato, legato); begin left hand independence exercises.

##### Score Study

Outline score study process, discuss score marking, importance of historical context, begin score study on Holst *First Suite in E-flat*, movements 1 and 2.

##### Repertoire Selection

Discuss five pieces from the band core repertoire and what makes them “core” works. **Assignment:** find five other pieces that might be considered core repertoire and be able to defend their place in the canon.

#### Week 2:

##### Conducting Technique

Continue left hand independence exercises; address cuing and advanced rebound control; begin conducting Holst *First Suite in E-flat*, movement 2 with the class acting as a singing ensemble; videotape conducting sessions.

Score Study

Continue studying movement 2 and begin studying movement 3; create a flow chart (study tool) for movement 3; discuss interpretation as part of the score study process.

Repertoire Selection

Due: Core repertoire assignment. Provide feedback based upon core repertoire assignment and re-direct if needed. **Assignment:** twenty-work annotated bibliography of band pieces (due the last week of class).

**Week 3:**

Conducting Technique

Complete final conducting of Holst *First Suite in E-flat*, movement 2.

Repertoire Selection

Continue individual work on the annotated bibliography assignment.

Rehearsal Techniques

Class members will view rehearsal videos (brought from their home ensembles) of themselves and their classmates. Based upon the student's performance in rehearsal, we will discuss rehearsal techniques that may be used effectively for each student's unique ensemble situation.

**Week 4:**

Conducting Technique

Review beat divisions/patterns in simple and compound meters while incorporating varying conducting styles (staccato, marcato, legato, tenuto); continue work on left hand independence (cues and expressive elements in the music); videotape conducting sessions.

Score Study

Outline score study process using a color system, review the International Phonetic Alphabet (IPA) in the choral setting, begin score study on the Mozart *Requiem*, movement 1: "Introit and Kyrie."

Repertoire Selection

Choose one major choral or orchestral work from each of the following major periods: Baroque, Classical, Romantic and 20<sup>th</sup> Century/Contemporary. Discuss what makes these works core repertoire and why they have continued to survive to the present. **Assignment:** find four other pieces that might be considered core repertoire and be able to defend them as major works today.

**Week 5:**

Conducting Technique

Continue beat divisions/patterns found in the "Introit" from the Mozart *Requiem* while utilizing the contrasting conducting styles found in each section. Continue work on left hand independence as it relates to vocal/instrumental cues; videotape conducting sessions.

Score Study

Continue studying movement 1: "Introit" and begin studying the "Kyrie" (double fugue); using the IPA, review Latin Diction (Ecclesiastical Latin and introduce Austro-German Latin) discussing the historical significance of each within the *Requiem*.

Repertoire Selection

Due: Core repertoire assignment. Provide feedback based upon core repertoire assignment and re-direct if needed. **Assignment:** twenty-work annotated bibliography chosen from choral or orchestral repertoire including works from each of the major historical periods (due the last week of class).

**Week 6:**

Conducting Technique

Complete final conducting of “Introit and Kyrie” from the Mozart *Requiem*.

Repertoire Selection

Continue individual work on the annotated bibliography assignment.

Rehearsal Techniques

Class members will view rehearsal videos (brought from their home ensembles) of themselves and their classmates. Based upon the student’s performance in rehearsal, we will discuss rehearsal techniques that may be used effectively for each student’s unique ensemble situation.

**PART IV: PURPOSE AND NEED**

**1. Explain the department’s rationale for developing and proposing the course.**

This course is being offered to meet the needs of working music teachers seeking an advanced degree in music. It will be part of the new hybrid curriculum for the Master of Arts in Music, Music Education Concentration that will be offered in the summer and online.

- a. **If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.**
- b. **If the course or some sections of the course may be technology delivered, explain why.**

**2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.**

Since this course covers advanced conducting techniques, previous study in conducting is required. This course offers graduate level engagement and is appropriately placed at the 5000 level.

**3. If the course is similar to an existing course or courses, justify its development and offering.**

This course is not similar to an existing conducting course. This is a new summer course designed specifically for the Music Education Concentration.

- a. **If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.**
- b. **Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.**

MUS 5855 and MUS 5860 can be deleted.

**4. Impact on Program(s):**

- a. **For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**

- b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

This course is a core requirement for the Master of Arts in Music, Music Education Concentration.

**If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.**

## **PART V: IMPLEMENTATION**

- 1. Faculty member(s) to whom the course may be assigned:** Richard R. Rossi, Alicia Neal or other qualified music faculty.

**If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.**

- 2. Additional costs to students:**

**Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)**

Additional costs to the students are incidental and relevant to the particular repertoire assigned.

- 3. Text and supplementary materials to be used (Include publication dates):**

Holst/Matthews–First Suite in E-flat for Military Band (1984); musical score  
Mozart/Requiem-Dover musical full score (Dec. 1989) & Schirmer vocal score (G. Schirmer #ED1882)  
Published by G. Schirmer (HL 50324450).

Other scores may be required based upon the conducting level of each individual student.

## **PART VI: COMMUNITY COLLEGE TRANSFER**

**If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.**

A community college course will not be judged as equivalent to this course.

## **PART VII: APPROVALS**

**Date approved by the department or school:** 28 March 2013

**Date approved by the college curriculum committee: 11 September 2013**

**Date approved by the Honors Council (*if this is an honors course*):**

**Date approved by CAA: CGS:**

\*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

**Student  
Success  
Center**

<http://www.eiu.edu/~success/>

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<http://www.eiu.edu/~counsctr/>

**581-3413**

**Career  
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<http://www.eiu.edu/~careers/>

**581-2412**

**Disability  
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**581-6583**