Eastern Illinois University
New Course Proposal
MUS 1110-1163, Intermediate Applied Study

1. Catalog Description
   a) MUS 1110 (Voice)
      MUS 1120 (Flute)
      MUS 1121 (Oboe)
      MUS 1122 (Clarinet)
      MUS 1123 (Bassoon)
      MUS 1124 (Saxophone)
      MUS 1130 (Trumpet)
      MUS 1131 (Horn)
      MUS 1132 (Trombone)
      MUS 1133 (Baritone)
      MUS 1134 (Tuba)
      MUS 1140 (Percussion)
      MUS 1150 (Violin)
      MUS 1151 (Viola)
      MUS 1152 (Violoncello)
      MUS 1153 (Double Bass)
      MUS 1160 (Piano)
      MUS 1161 (Organ)
      MUS 1163 (Jazz)
   b) Intermediate Applied Study
   c) Arr.-Arr.-1, -2, or -4
   d) F, S
   e) Intermed Applied
   f) Intermediate study in music performance on a one-to-one basis with a studio instructor. May be repeated for credit.
   g) Prerequisite: All students who wish to enroll in Intermediate Applied Study must audition and demonstrate intermediate-level music reading skills.
   h) Initial term to be offered: Fall 2003

2. Objectives and Evaluation of the Course
   a) Upon completion of this course, students will:
      1. understand the common elements and organizational patterns of music in intermediate-level repertoire;
      2. understand how cultural and historical context impacts performance of assigned repertoire;
      3. demonstrate technical skills requisite for artistic self-expression in intermediate-level repertoire;
      4. demonstrate an ability to read at sight with fluency;
5. demonstrate the ability to analyze the performance of others and provide methods of improving;
6. exhibit competent musicianship in intermediate-level repertoire.

b) Assessment of objective achievement includes the following:
   - Performance of repertoire at lessons  80%
   - Participation on departmental recitals/seminars  10%
   - Final jury performance  10%

**Grading Policy**
A = Consistently shows clear evidence of substantial outside practice and a mastery of skills. Is exceptionally well prepared at all times.
B = Usually shows clear evidence of considerable outside practice and a beginning mastery of skills. Well prepared.
C = Shows evidence of outside practice but needs more outside work to improve skills. There is an attempt to master skills and some preparation is evident.
D = Shows evidence of very little outside practice and few skills.
F = Little or no preparation.

c) This is not a technology-delivered course.
d) This course is not numbered 4750-4999.
e) This course is not writing-active, writing-intensive, or writing-centered.

3. Outline of the Course
   a) 15 fifty-minute lessons over 15 weeks.

   **Lesson Content and Procedures**
   
   **Technical skill:**
   Skill levels are assessed and techniques for improvement of deficiencies are demonstrated. Repertoire and/or exercises (scales, etudes, etc.) appropriate for the improvement of skills are assigned. Students demonstrate their understanding of the techniques for improvement through its application to the repertoire and/or exercises assigned.

   **Musicianship (Dynamics, Rhythm, Phrasing, Expression, Style):**
   Exposure to repertoire and level of musicianship is assessed. Repertoire designed to fill deficiencies is assigned. Principles of musicianship appropriate for the assigned repertoire are discussed and demonstrated. Students demonstrate their understanding of those principles through the application of the principle to repertoire performance.

   **Sight Reading:**
   Sight reading materials are chosen. Common elements and organizational patterns are identified. Performance is attempted and analyzed with recommendations for improvement.

   **Pedagogy:**
   Principals of pedagogy and their application in age-appropriate settings are presented.
4. Rationale
   a) Purpose and need: All music majors must acquire the technical skills requisite for artistic self-expression in at least one major performance area. They must acquire an overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory, as well as the ability to read at sight with fluency. All music majors must acquire knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. These goals can only be met with ongoing study over an extended period of time.

   Three levels of enrollment reflect the following in practice:
   - 1 hour enrollment - 1 hour daily practice
   - 2 hour enrollment - 2 hours daily practice
   - 4 hour enrollment - 3-4 hours daily practice

   b) The lower-division number allows students to focus on building intermediate-level technical skills in preparation for performance of intermediate-level repertoire. This course serves as a prerequisite for advanced-level study.

   c) This proposal constitutes the renumbering of the existing course MUS 0010-MUS 0063.

   d) This course is required of all music majors.
      MUS 1110-1163.001 is required of all teacher certification majors.
      MUS 1110-1163.002 is required of all first semester performance majors.
      MUS 1110-1163.004 is required of all performance majors in the second, third, or fourth semester.

5. Implementation
   a) Courses may be assigned as follows:
      MUS 1110 (Voice), Marilyn Coles, Jerry Daniels, Richard Rossi
      MUS 1120 (Flute), Brian Luce
      MUS 1121 (Oboe), Joseph Martin
      MUS 1122 (Clarinet), Richard Barta
      MUS 1123 (Bassoon), Kimberly Persia
      MUS 1124 (Saxophone), Sam Fagaly
      MUS 1130 (Trumpet), W. Parker Melvin
      MUS 1131 (Horn), Jeremy Hansen
      MUS 1132 (Trombone), Allan Horney
      MUS 1133 (Baritone), Allan Horney
      MUS 1134 (Tuba), Joseph Allen
      MUS 1140 (Percussion), Terence Mayhue
      MUS 1150 (Violin), István Szabó
      MUS 1151 (Viola), István Szabó
      MUS 1152 (Violoncello), Ji Yon Shin
      MUS 1153 (Double Bass), Marchos Machado
      MUS 1160 (Piano), W. David Hobbs, Susan Teicher
b) Additional costs to the student are incidental and relevant to the particular instrument of study.

c) Since assigned repertoire is skill specific, each student will purchase music chosen to address individual needs.

6. **Community College Transfer**
   A community college course may be judged equivalent to this course.

7. **Date approved by the department**

8. **Date approved by the college curriculum committee**

9. **Date approved by CAA**