THE EDUCATION UNIVERSITY OF HONG KONG

Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music) Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)
Programme QF Level	:	5
Course Title	:	**Conducting**
Course Code	:	MUS3222
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
Level	:	3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I):
- **P**rofessional **E**xcellence;
- **E**thical **R**esponsibility; **&**
- **I**nnovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:
1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
4a. Oral Communication Skills
4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. **Course Synopsis**

   In this course students will develop a spectrum of conducting skills for directing ensemble music performance and practices. Participants will also develop a whole range of knowledge, skills and techniques relevant to ensemble conducting and directing experience, including aspects of leadership, rehearsal procedures, music selection, programming and administration issues. There will be opportunities for participants to conduct and direct a music ensemble.

2. **Course Intended Learning Outcomes** (CILOs)

   Upon successful completion of this course, students should be able to:

   $CILO_1$ demonstrate expressive gestures and effective podium communication skills to interpret different styles and genres of ensemble music literatures with stylistic interpretation and artistic performance;

   $CILO_2$ demonstrate musical ensemble performances by effective conducting, directing and collaborating;

   $CILO_3$ develop effective, flexible, and collaborative practice and logistic plans to meet the unique demands of effective rehearsal and ensemble practices; and demonstrate effective leadership in the realization of effective ensemble

   $CILO_4$ programming, planning and performance.

3. **Content, CILOs and Teaching & Learning Activities**

Course Content	CILOs	Suggested Teaching & Learning Activities
Conducting techniques: fundamentals, musical expression and podium image. Conducting and baton technique – gestures of expression	$CILO_1$	• Lecture • Workshop
Selecting literature and programming: score reading, studying and score marking. Stylistic performance and interpretation	$CILO_{1, 2}$	• Lecture • Workshop • Use of IT in the search of relevant music ensemble literature for rehearsal practice
Rehearsal: planning and execution – conducting a performance, study repertoire, rehearsal preparation, schedules, seating arrangement, study of repertoire. Conductor / player relationship and leadership	$CILO_{1, 2, 3 \& 4}$	• Workshop • Ensemble • rehearsal observation

4. **Assessment**

Assessment Tasks	Weighting (%)	CILOs
(a) To conduct selected beating exercises with baton and hand gestures.	30%	$CILO_{1, 2}$
(b) Attend a selected music ensemble rehearsal session and submit a reflective report on effective music ensemble directing.	30%	$CILO_3$
(c) To select and conduct a stylistic music ensemble literature for a targeted ensemble and along with a written rehearsal plan.	40%	$CILO_{1, 2, 3 \& 4}$

5. **Use of Generative AI in Course Assessments**
    Please select one option only that applies to this course:

    ☐ *Not Permitted*: In this course, the use of generative AI tools is not allowed for any assessment tasks.

    ☑ *Permitted*: In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. **Required Text(s)**
    Nil

7. **Recommended Readings**

Batisti, F.L. (2007). *On becoming a conductor.* New York: Meredith Music Publications. Casey, J. L. (1991). *Teaching techniques and insights for instrumental music educators.* Chicago: GIA Publications Inc.

Cipolla, F. J. & Hunsberger, D. (Eds.). (1994). *The wind ensemble and its repertoire: Essays on the fortieth anniversary of the Eastman Wind Ensemble.* Rochester, NY: University of Rochester Press.

Fraedrich, E. (2000). *Art of elementary band directing.* Milwaukee, Wisconsin: Meredith Music.

Green, E. (2003). *The modern conductor.* (7th ed.) Upper Saddle River, NJ: Prentice Hall.

Hallam, S., & Gaunt, H. (2012). Preparing for success a practical guide for young musician. London: IOE University of London.

Kerchner, J.L., & Strand, K. (2016). Musicianship composing in choir. Chicago: GIA Publication.

Kohut, D. & Grant, J. (1990). *Learning to conduct and rehearse.* Englewood Cliffs, NJ: Prentice Hall.

Lisk, E. S. (2000). *The creative director: Alternative rehearsal techniques.* Milwaukee, Wisconsin: Meredith Music.

Parncutt, R. & McPherson, G. E. (2002). *The science and psychology of music performance.* New York: Oxford University Press.

Pearson, B. & Nowlin, R. (2011). *Teaching band with excellence.* San Diego: Kjos Music Press.

Seifter, H. & Economy, P. (2001). *Leadership ensemble: Lessons in collaborative management from the world's only conductor less orchestra.* New York: Times Book.

Sharp, A. T., & Floyd, J. M. (2002). *Choral music.* London: Routledge.

Smith, B. and Sataloff, R. T. (2000). *Choral pedagogy.* San Diego: Publishing Group.

Zorn, J. D. (1995). *Brass ensemble methods.* Belmont, CA: Wadsworth Publishing.

8. **Related Web Resources**
    http://www.choralnet.com
    http://www.freemusic.com

9. **Related Journals**
    International Journal of Music Education Practice: *The International Society for Music Education Recommended Readings.*

Journal of World Association of Symphonic Bands and Ensembles.

10. Academic Honesty
The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (**https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5**). Students should familiarize themselves with the Policy.

11. Others
Nil