New Course Request

Indiana University

Check Appropriate Boxes: Undergraduate credit □ Graduate credit □ Professional credit □

1. School/Division : Engineering and Technology
2. Academic Subject Code : Mus
3. Course Number : X341 (must be cleared with University Enrollment Services)
4. Instructor :Varies
5. Course Title : Guitar Ensemble

Recommended Abbreviation (Optional)

6. First time this course is to be offered (Semester/Year): Fall 2009
7. Credit Hours: Fixed at □ or Variable from □ to □
8. Is this course to be graded S-F (only)? Yes □ No □ X
9. Is variable title approval being requested? Yes □ No □ X
10. Course description (not to exceed 50 words) for Bulletin publication: Guitarists receive coaching in duet, trio and quartet ensembles. Provides students with the opportunity to perform with other guitarists as well as other instrumentalists/vocalists.

11. Lecture Contact Hours: Fixed at □ or Variable from □ to □
12. Non-Lecture Contact Hours: Fixed at □ or Variable from □ to □
13. Estimated enrollment: 5-20 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: Fall, Spring Will this course be required for majors? Yes
15. Justification for new course: New Bachelor Degree
16. Are the necessary reading materials currently available in the appropriate library? Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant. Does NOT overlap.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature] Date 2/10/09
Department Chairman/Division Director

Dean
Date ______

Dean of Graduate School (when required)

Approved by: [Signature] Date 2/10/09
University Enrollment Services

Chancellor/Vice-President
Date 4/14/09

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
SYLLABUS
GUITAR ENSEMBLE

MUSIC X340
Section: TBA
Credit Hour: 1
Pre-Requisite: Approval of Instructor

Class Information
Location: [Building and room number]
Hours: [Date and Meeting Time]

Instructor Information for Mr. John Alvarado, Lecturer

My Office: IT376
Office Hours: By Appointment
Phone: 317-274-4786
Email: joalvara@iupui.edu

Music Office: IT 325
Music Office Hours: Mon.-Fri. 8-5
Music Office Phone: 317-274-4000
Music Office Fax: 317-278-2590
Music Web Site: music.iupui.edu

Required Materials

1. A six-string acoustic guitar
2. All six strings on guitar
3. Spare set of strings for guitar
4. One three-ring binder or folder for keeping ensemble music
5. Pencil (for EVERY rehearsal)
6. Strongly encouraged (but not required):
   Metronome
   Guitar tuner

Course Description According to the University Bulletin
Guitarists receive coaching in duet, trio and quartet ensembles. Provides students with the opportunity to perform with other guitarists as well as other instrumentalists/vocalists.

General Course Goals

1. To provide students with an opportunity to build their guitar skills through ensemble playing;
2. To develop a better understanding of rhythm;
3. To improve their sight reading skills;
4. To grow from the challenge of performing as a member of a group.
Specific Objectives

Students will be able to do the following by the end of this semester:

1. Think, speak, and write clearly and effectively about music through Concert Reports. [1]
2. Hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and structure. [8]
3. Understand compositional process, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces. [10]
4. Develop and defend musical judgments. [12]
5. Perform in areas appropriate to the student’s needs and interests. [13]
7. Develop improvisational skills in all areas of musicianship. [26]
8. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances. [27]

Schedule of Required Dates

1. All rehearsals, including dress.
2. Concerts: TBA

Practicing

Learning to play the guitar is essentially about building habits. Consistent practice, dedication, and patience are the keys to learning to play well. Building the skills of playing is not something that can be “crammed” like facts for a quiz. The single most important thing you can do to improve your playing is to play at least a little every day. You will improve much more with just 20-30 minutes a day than you will with a 2 hour practice marathon the day before class.

Attendance Policy

Learning to play in an ensemble is a cumulative process; each new rehearsal builds on previous rehearsals. Also, as a member of an ensemble, your fellow players are counting on you to do your part. Therefore, attendance at all class meetings is required. Understanding that emergencies do arise, students are permitted one absence. After that, student will forfeit the attendance points for any other missed class period. If a regular class meeting is missed, it is the student’s responsibility to obtain any assignments or instructions that were given by the instructor. Missing a class is NOT an excuse for not preparing for the next class meeting. Note: If you decide to withdraw from class it is YOUR responsibility to withdraw. The university policy and calendar for withdrawal will be followed. Simply no longer attending class does not constitute withdrawal from class.
Grades

The grade you receive in this course is based on the following:

<table>
<thead>
<tr>
<th></th>
<th>Attendance</th>
<th>150 pts/ 15%</th>
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<tbody>
<tr>
<td>15</td>
<td>Preparation</td>
<td>300 pts/ 30%</td>
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<tr>
<td>2</td>
<td>Concert Preparation</td>
<td>350 pts/ 35%</td>
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<tr>
<td>2</td>
<td>Concert Reports @ 100 points /10% each</td>
<td>200 pts/20%</td>
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<tr>
<td>TOTAL</td>
<td></td>
<td>1000 pts/100%</td>
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Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>1000-975</td>
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<tr>
<td>A</td>
<td>974-925</td>
</tr>
<tr>
<td>A-</td>
<td>924-900</td>
</tr>
<tr>
<td>B+</td>
<td>899-875</td>
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<tr>
<td>B</td>
<td>874-825</td>
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<tr>
<td>B-</td>
<td>824-800</td>
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<tr>
<td>C+</td>
<td>799-775</td>
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<tr>
<td>C</td>
<td>774-725</td>
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<tr>
<td>C-</td>
<td>724-700</td>
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<tr>
<td>D+</td>
<td>699-675</td>
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<tr>
<td>D</td>
<td>674-625</td>
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<td>D-</td>
<td>624-600</td>
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<td>F</td>
<td>599 and below</td>
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Grades will not be curved. Late papers will not be accepted.

Assignments

Students will attend two concerts and write reviews (Concert Reports) that will be at beginning of class. Specific dates will be provided. One concert must be an IUPUI Sponsored Event. The other should deal with the type of music/performances studied in the class/ensemble.

Late papers will not be accepted.

Concert Report Instructions

Reason: To allow students the opportunity to actively participate in live performance during the semester only. The experience of performing and listing to music live is much different from the use of recordings, and being part of an audience can make the experience more memorable and the music more meaningful.

Verification: Remember to keep your programs and/or ticket stubs. Program and/or tickets must be included when you turn in your concert report. If no programs were handed out (which often occurs at jazz recitals and concerts), some sort of verification must be provided to prove that you actually went, such as a ticket stub or an autograph from one of the program participants with the
date and location of the show also listed. If attendance verification is not turned in, a grade of 0 will be given for that essay.

Requirements: Essay should be 1 full page double spaced. Your essay need not be limited to, but should include at a minimum the following information:

- Who was performing?
- Where was the performance?
- Was it a soloist or ensemble? If ensemble, what other instruments were included?
- Was the guitarist playing electric or acoustic guitar?
- What type of music was being performed?
- What techniques did you observe? (Playing melodies, strumming chords, playing with a pick or with fingers, etc.)
- General impressions of the guitarist.
- Did you enjoy the performance? Why or why not?
- Any other information you would like to share.

Indiana University Policy on Academic Honesty

- **Cheating**
  "Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations shall be considered cheating. It is the responsibility of the student not only to abstain from cheating but, in addition, to avoid the appearance of cheating and to guard against making it possible for others to cheat. Any student who helps another student to cheat is as guilty of cheating as the student he or she assists." — *Academic Handbook*

- **Plagiarism**
  "Honesty requires that any ideas or materials taken from another source for either written or oral use must be fully acknowledged. Offering the work of someone else as one's own is plagiarism." — *Academic Handbook*

- **Disciplinary Action**
  "Any student found engaged in cheating, aiding in cheating, plagiarism, or any other unfair practice, will be dealt with immediately and strictly according to University policies. Only severest possible penalties will be applied." — *Academic Handbook*
Criteria and Strategies for Course Assessment

Prefatory Note:

The following table is structured to offer insight on how program outcomes are aligned with the Principles of Undergraduate Learning and the standards of our peer review body, the National Association of Schools of Music (NASM).

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>NASM Standards</th>
<th>PUL</th>
<th>Assessment Methods</th>
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<tbody>
<tr>
<td>Upon completion of the BSMT degree, students will be able to:</td>
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<tr>
<td>1. Think, speak, and write clearly and effectively.</td>
<td>1.</td>
<td>1a</td>
<td>Through specified class tasks that require critical thought, homework assignments, written essays and reports, and class presentations, students will be rated by peers, self-review, and instructor assessment throughout the course of study.</td>
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<td>2. Demonstrate acquaintance with mathematical and experimental methods of the physical and biological sciences; including analysis and historical and quantitative techniques</td>
<td>2.</td>
<td>1d</td>
<td>Studies for all majors will include courses in acoustics and related sciences. However, these will be determined by degree major and minor interests. Learning assessment will be related to disciplines, and departments involved with this program.</td>
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<tr>
<td>3. Address culture and history from a variety of perspectives.</td>
<td>3.</td>
<td>5a</td>
<td>Students will compose or arrange and perform according to specific parameters of delegated assignments or projects. Besides instructor evaluations, students will offer self-assessments and receive peer feedback from fellow students in class on their work.</td>
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<tr>
<td>4. Understand and experience thinking about moral and ethical problems.</td>
<td>4.</td>
<td>2a</td>
<td>This is a qualitative rather than a quantitative assessment concern and will not be formally assessed. However, it is an exceptionally important issue that requires mutual understanding of many factors that do not have ready answers. In music, as in other arts, there is recognition of poignant moments that transcend words. It is called authentic performance. This will remain as one mainstay of this program and will be an integral priority of its efforts through the genuine productivity of its students – that they, as peers, will also recognize, as a basis for conveying their messages. There will also be ongoing discussions in class of general integrity related to profession of music, including business initiatives that students may undertake.</td>
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<td>5. Respect, understand, and evaluate work in a variety of disciplines.</td>
<td>5.</td>
<td>3a</td>
<td>Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover.</td>
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<tr>
<td>Task Description</td>
<td>Component Code</td>
<td>Details</td>
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<td>Explain and defend one's views effectively and rationally.</td>
<td>6. 1c 4c 5b</td>
<td>Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.</td>
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<tr>
<td>Understand and have experience with art forms other than music.</td>
<td>7. 4b 6b</td>
<td>Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover relationships between non-music fields that impinge upon music.</td>
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<td>Hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony, and structure.</td>
<td>8. 4a</td>
<td>Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.</td>
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<td>Understand compositional process, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.</td>
<td>9. 4a</td>
<td>Students will be composing and arranging music throughout their undergraduate study. These will be performed and directed by each student in classes, and will receive feedback from peers, self-reflection, and instructor responses.</td>
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<td>Demonstrate acquaintance with a wide selection of musical literature - the principal eras, genres, and cultural sources.</td>
<td>10. 4a</td>
<td>Students will compose music and perform in class in numerous genres and musical styles, ranging from those grounded in music history to those associated with today's popular idioms. They will receive peer feedback from peers, self-reflection, and instructor responses.</td>
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<td>Develop and defend musical judgments.</td>
<td>11. 2a 2b 2e</td>
<td>Students will demonstrate their understanding of musical judgments by being required to justify their opinions in class and in written assignments through citation of the literature or logical argument.</td>
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<td>Perform in areas appropriate to the student's needs and interests.</td>
<td>12. 4a</td>
<td>All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.</td>
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<td>Sight read.</td>
<td>13. 4a</td>
<td>All students will demonstrate sight-reading proficiency in every music class. These will be evaluated by peers and instructors. Students will construct their own exercises for weaknesses that surface in their sight-reading abilities and perform them in class.</td>
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<tr>
<td>Understand procedures for realizing a variety of musical styles.</td>
<td>14. 4a</td>
<td>All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.</td>
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<td>Demonstrate capacity to create derivative or original music both</td>
<td>15. 4a</td>
<td>Students will be composing and arranging music throughout their undergraduate study.</td>
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<td>Extemporaneously and in written form.</td>
<td>16. Compose and improvise at a basic level in one or more musical languages</td>
<td>These will be performed and directed by each student in classes, and will receive feedback from peers, self-reflection, and instructor responses.</td>
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<td>17. Understand how technology serves the field of music as a whole.</td>
<td>17. 1e</td>
<td>Music technology will be imbedded through the curriculum. Students will demonstrate their knowledge of this field through assignments and performances that they undertake. They will also be able to demonstrate conceptual understanding of techniques and nomenclature related to music technology in class discussions and peer reviews of their performances.</td>
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<tr>
<td>18. Demonstrate a working knowledge of the technological developments applicable to their area of specialization.</td>
<td>18. 1e</td>
<td>Technology will be imbedded throughout the curriculum. Students will demonstrate their knowledge of this field through assignments and performances that they undertake. They will also be able to demonstrate conceptual understanding of techniques and nomenclature related to music technology in class discussions and peer reviews of their performances.</td>
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<tr>
<td>19. Work independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.</td>
<td>19. 1e</td>
<td>Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.</td>
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<td>20. Form and defend judgments about music.</td>
<td>20. 2a 2b 2d 2e</td>
<td>Students will demonstrate their understanding of musical judgments by being required to justify their opinions in class and in written assignments through citation of the literature or logical argument.</td>
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<tr>
<td>21. Acquire the tools of work with a comprehensive repertory, including music from various cultures of the world and music of their own time.</td>
<td>21. 5a</td>
<td>Students will study and compose music related to world music throughout their undergraduate musicianship sequence. These compositions will be performed in class and will be evaluated through peer response, self-reflection, and instructor evaluation.</td>
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<td>22. Understand basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.</td>
<td>22. 3a 3b 5b 5c</td>
<td>All musicianship courses will include career building skills and knowledge. Students will demonstrate their understanding of these factors through class discussion, performance of course assignments, and construction of their e-portfolios.</td>
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<tr>
<td>23. Acquire the skills necessary to assist in the development and advancement of their careers.</td>
<td>23. 2a 2d 3b</td>
<td>All musicianship courses will include career building skills and knowledge. Students will demonstrate their understanding of these factors through class discussion, performance of course assignments, and construction of</td>
<td></td>
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</table>
24. Develop teaching skills, particularly as related to their major area of study. | 24. | 4a | Students will teach peers in class on a regular basis through course assignments, and will receive feedback from peers and course instructors.

25. Develop improvisational skills in all areas of musicianship | 25. | 4a |

26. Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances. | 26. | 4a | Students will complete concert reports and discuss in class musical events that they have attended for the purpose of sharing their experiences with others so they might be encouraged to attend similar performances.

27. Explore areas of individual interest related to music in general or to the major. | 27. | 4b 5a 5b |

28. Explore multidisciplinary issues that include music. | 28. | 4b 5a 5b 5c | Students will discuss, in classes, their individual areas of interest in other disciplines to enlighten peers and to uncover relationships between non-music fields that impinge upon music.

29. Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion. | 29. | 2b 3b | Students will complete two capstone projects independently, including one for the music major and one for the minor. These will receive peer evaluations as well as instructor evaluations. Capstone completions will include a written self-report on lessons learned during project involvement.