

*MATCHING BL*

**New Course Request** **Indiana University (Matching)** **IUPUI** **Campus**

Check Appropriate Boxes: Undergraduate credit  Graduate credit  Professional credit

1. School/Division Engineering and Technology 2. Academic Subject Code Mus
3. Course Number X490 *must be cleared with University Enrollment Services* 4. Instructor Varies
5. Course Title Percussion Ensembles  
Recommended Abbreviation (Optional) \_\_\_\_\_
6. First time this course is to be offered (Semester/Year): Fall 2009
7. Credit Hours: Fixed at 1 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: Provides an opportunity for students to perform on all percussion instruments in a variety of musical styles.
11. Lecture Contact Hours: Fixed at 0 or Variable from \_\_\_\_\_ to \_\_\_\_\_
12. Non-Lecture Contact Hours: Fixed at 1 or Variable from \_\_\_\_\_ to \_\_\_\_\_
13. Estimated enrollment: 5-25 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:  
Frederick Joseph Rees Date 2/10/09  
Department Chairman/Division Director

\_\_\_\_\_  
Date \_\_\_\_\_  
Dean of Graduate School (when required)

Approved by:  
H. W. Akay Date 2/10/09  
Dean

Thomas A. May Date 4-14-09  
Chancellor/Vice-President

\_\_\_\_\_  
Date \_\_\_\_\_  
University Enrollment Services

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.

University Enrollment Services Final-White; Chancellor/Vice-President-Blue; School/Division-Yellow;  
Department/Division-Pink; University Enrollment Services Advance - White

**SYLLABUS**  
**PERCUSSION ENSEMBLES**  
**Advanced Urban Percussion Experience**

**MUSIC D490**  
**Section: TBA**  
**Credit Hour: 1**

**Pre-Requisites**

1. U320 – Advanced Urban Percussion Experience 1.
2. Audition and permission of instructor.

**Class Information**

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

**Instructor Information for Mr. Richard Walker**

My Office: CIT373

Music Office: IT 325

Office Hours: By Appointment

Music Office Hours: Mon.-Fri. 8-5

Music Office Phone: 317-274-4000

Phone: 317-278-4137

Music Office Fax: 317-278-2590

Email: rilwalker@iupui.edu

Music Web Site: music.iupui.edu

**Required Materials**

1. Book: Afro-Cuban Percussion and Drum Set by Ed Uribe
2. Uniform: Black Dress Pants, Black Dress Shirt (Long Sleeves), Black Dress Shoes
3. Black Socks.

**Course Description According to the University Bulletin**

“Provides an opportunity for students to perform on all percussion instruments in a variety of musical styles.”

**General Course Goals**

The purpose of this course is to provide a hands-on student introduction of advanced world percussion instrument techniques and rhythms used in various cultures around the world. Primarily, this is an Afro-Cuban Ensemble comprised of percussion, bass guitar, guitar, piano, and other instruments. Listening examples of these rhythms incorporated into today's popular music styles are demonstrated. The student will enhance their knowledge of afro-Cuban music by playing traditional and non-traditional songs incorporating Afro-Cuban rhythms. Students

will experience the fun and healthy benefits of performing. Knowledge gained from this course can be applied to professional and recreational musical experiences.

Additional instruments will include: Timbales, bongos and small hand percussion instruments.

### 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. Develop and defend musical judgments. [12]
4. Perform in areas appropriate to the student's needs and interests. [13]
5. Sight-read. [9]
6. Develop improvisational skills in all areas of musicianship. [26]
7. 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]
8. Understand and have experience with art forms other than music. [7]
9. Address culture and history from a variety of perspectives. [3]
10. Understand compositional process, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces. [10]

### Specific Requirements

1. Attendance: Class attendance and punctuality is a must. Students must provide notification in advance if they are unable to attend class. **To be early is to be on time, to be on time is to be late.**
2. Participation: This is a performance class which requires hands-on involvement. Class contribution is critical for technical growth, facility, and musicianship on the instruments. *Instrument set-up and storage are the responsibility of the students.* Each student is responsible for individual instrument set-up and storage.
3. Concert and Performances: The concert is mandatory (both performances), no exceptions! Other outside performances are expected.
4. Attitude: Must maintain a positive, supportive, and non-judgmental attitude toward yourself and others. Above all, be respectful.

### Class Schedule

The professor reserves the right to make class scheduling based on student skill. Also, changes in this syllabus if outside scheduling problems occur and as deemed necessary.

CONCERT DATE: MANDATORY – Final Exam Performance in IT152 at 7:30. Report time 5:00.

## Grades

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

	Attendance/Participation	25%
	Attitude	25%
	Class Preparation	25%
	Concert or Performance	25%
	TOTAL	100%

## Grading Scale

A+	1000-975	A	974-925	A-	924-900
B+	899-875	B	874-825	B-	824-800
C+	799-775	C	774-725	C-	724-700
D+	699-675	D	674-625	D-	624-600
F	599 and below				

**Grades will not be curved. Late papers will not be accepted.**

**Assignments**

*Let's Grove!!*

## 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).

Outcomes	NASM Standards	PUL	Assessment Methods
Upon completion of the BSMT degree, students will be able to: 1. Think, speak, and write clearly and effectively.	1.	1a 1b 1c	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.
2. Demonstrate acquaintance with mathematical and experimental methods of the physical and biological sciences; including analysis and historical and quantitative techniques	2.	1d	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.
3. Address culture and history from a variety of perspectives.	3.	5a 5b 5c 6b	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.
4. Understand and experience thinking about moral and ethical problems.	4.	2a 3a 4c 6a	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.
5. Respect, understand, and evaluate work in a variety of disciplines.	5.	3a 4b 4c	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.
6. Explain and defend one's views effectively and rationally.	6.	1c 4c 5b	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.
7. Understand and have experience with art forms other than music.	7.	4b 6b	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.
8. Hear, identify, and work conceptually with the elements of music-rhythm, melody, harmony, and structure.	8.	4a	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.
9. Understand compositional process, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.	9.	4a	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.
10. Demonstrate acquaintance with a wide selection of musical literature - the principal eras, genres, and cultural sources.	10.	4a	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.
11. Develop and defend musical judgments.	11.	2a 2b 2e	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.
12. Perform in areas appropriate to the student's needs and interests.	12.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
13. Sight read.	13.	4a	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.
14. Understand procedures for realizing a variety of musical styles.	14.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
15. Demonstrate capacity to create derivative or original music both	15.	4a	Students will be composing and arranging music throughout their undergraduate study.

extemporaneously and in written form.			These will be performed and directed by each student in classes, and will receive feedback from peers, self-reflection, and instructor responses.
16. Compose and improvise at a basic level in one or more musical languages	16.	4a	All students will demonstrate music keyboard and instrumental performance proficiency through end-of-semester juries and proficiency examinations.
17. Understand how technology serves the field of music as a whole.	17.	1e	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.
18. Demonstrate a working knowledge of the technological developments applicable to their area of specialization.	18.	1e	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.
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.	19. 25.	2d 4a 4b	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.
20. Form and defend judgments about music.	20.	2a 2b 2d 2e	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.
21. Acquire the tools of work with a comprehensive repertory, including music from various cultures of the world and music of their own time.	21.	5a	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.
22. Understand basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.	22.	3a 3b 5b 5c	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.
23. Acquire the skills necessary to assist in the development and advancement of their careers.	23.	2a 2d 3b	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.
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	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.
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.