

Rationale

SIUE has a thriving international community of students, faculty and staff including some who play music traditional to their respective cultures. Add to that the international population of the surrounding metro-east communities interested in Continuing Education and this represents a situation ripe for meaningful cultural interaction and exchange through musical discourse.

Music is an ideal mode of human discourse for cultural sharing, in that:

1. Music is, by nature, a human social phenomenon;
2. Music is always culturally situated;
3. Musical discourse makes it possible to share rich human information without relying solely on spoken language. The modes of musical discourse are performing, listening, composing and critique.

The purpose of this course is to provide a musical ensemble experience that encourages the active exchange of culture and promotes the learning of musical concepts, knowledge and skills. Participants will share the music of their cultures, pass on musical traditions to one another and will also be encouraged to combine genres into living folk “fusions”. Although the course is primarily intended for instrumentalists, singers of traditional music are also welcome to enroll as long as they are willing to work with instrumentalists as members of an ensemble.

Experience in Global Cultures Lincoln Plan designation

As seen in the syllabus, the course objectives are consistent with EGC guidelines. In accordance with those guidelines, the majority of the music learned and performed in the class will be music from outside the US, even if there are no international students enrolled in the course. If there are no international students enrolled in a given semester, we will learn the music of world cultures in which enrolled students have an affinity, experience or interest, bringing in outside expertise whenever possible. Since it is a goal to encourage International Students to enroll in the course, it is important for the Lincoln Plan implementation assessors to understand that, in addition to sharing their own culture’s music, international enrollees in the course may harbor a keen interest in learning American traditional music, which for them, is experiencing another culture;¹ not including some American traditional music would be ignoring their interests as well as limiting the growth of the American students in the course who would benefit from learning to teach and share American traditional music (e.g., Bluegrass, Blues, etc.) to students from other countries as well as understanding how music from other countries has so heavily influenced American musical traditions.

¹ American musical traditions have their own bases in the music of diverse historical cultures from nearly every continent. How African music, for instance, has so heavily influenced multiple genres of American and Latin American music while retaining clear African musical features is interesting and important to everyone in the class.

SYLLABUS

World Music Ensemble - MUS 105

Meeting time/Location: TBA

Instructor: D. Coan Office: DH 0199 Phone: 650-2012 Hrs: TBA

Purpose: The purpose of this course is to provide a musical ensemble experience that encourages the active exchange of culture and promotes the learning of musical concepts, knowledge and skills. Students will share the music of their cultures, pass on musical traditions to one another and will also be encouraged to combine genres (i.e., traditional folk and modern popular) into living folk “fusions”. Although the course is primarily intended for instrumentalists, singers of traditional music are also welcome to enroll as long as they are willing to work with instrumentalists as members of an ensemble.

Objectives: Students in the course will study and build habits in...

- good performance practice, including attention to cultural differences in performance practice
- listening to music critically
- skill sets such as tune acquisition (primarily by ear) and the learning of unfamiliar scales, modes, harmonic systems and rhythms
- appreciation for the relationship between language, musical expression and musical/cultural identity

Learning to play an unfamiliar instrument is not a primary objective of the course but students will be encouraged to engage in such activity and the instructor will assist students in discovering and accessing individuals who can help them in that goal.

Who is this course for? All SIUE students and faculty from the US and abroad are welcome to bring their musical traditions, instruments, practices and experience to this course. The more diverse the musical traditions represented by the students, the more beneficial the course will be for everyone. Members of the surrounding communities interested in this form of Continuing Education are also welcome to enroll in the course. Music majors are encouraged to enroll in this course but it will not count as “Major Ensemble” credit.

Course Format: The students will divide (by instrument, interests and schedule compatibility) into small ensembles. Each ensemble will, with the instructor’s guidance, share, practice (and when possible, combine) musical traditions important to them, always attending to improvement of the performance and requisite skills involved, involving both cooperative learning and working with the instructor.

During the scheduled class time, the instructor will work with each ensemble before the group in a way that benefits. Each group will share what it is doing in a non-threatening environment and communicate through playing and talking about the music with the instructor and class. The instructor will listen and offer advice on the performance, sense of ensemble, rhythm and speed (tempo) issues, rehearsal techniques, and more. Members of the ensemble will have the opportunity to talk about the cultural context in which the music arose and how that affects the performance of the music. In addition, the entire class will be encouraged to ask questions and share constructive critique.

Each small ensemble is expected to meet outside of the course meeting time at least once per week (more often is encouraged) and will be asked to keep a record. Each small ensemble will invite the instructor to an outside rehearsal twice during the semester, once in the first half of semester and once in the second half. Individual members of ensembles are encouraged to develop a regular practice schedule for individual improvement.

Required Course Materials: Student must bring an instrument in good working order; traditional instruments of various cultures are welcome and preferred whenever appropriate and possible. Acoustic (non-electrical) instruments are preferred but exceptions can be made (student will need to supply his/her own cables and amplifier). Singers need to meet with the instructor prior to registering for the course. If that isn't possible then they should meet with the instructor at the end of the first class session.

Final Performance: There will be a concert at the end of the semester on which all small ensembles will be performed. The concert will be free and open to the public. Concert locations will vary by semester but possible venues might include the Dunham Hall Instrumental room, Lovejoy Auditorium, Goshen Lounge, the Quadrangle, International Night, etc.

Grades: Students enrolled in the course will be assessed on 5 criteria:

- 1) Attention to performance and musicality (including attention to cultural differences in performance practice)
- 2) Responding to music critically
- 3) Tune acquisition (learning tunes)
- 4) Learning of unfamiliar scales, modes, harmonic systems and/or means of musical texture
- 5) Rhythmic accuracy

Each individual will be assessed for the above criteria at each class meeting. The class meeting ensemble demonstrations are reflective of the practice of that ensemble. If you miss for an unexcused reason, you will not receive the points for that assessment.

All Assessment will follow the following rubric:

2 = Meets or exceeds all weekly expectations

1 = Meets most weekly expectations

0 = Meets few or no weekly expectations

Each student's cumulative points for their best 10 assessments in each of the 5 subcategories above will determine the grade.

Total possible points: 3pts x 10 assessments x 3 categories = *90 points*

Scale

A = 90%

B = 80%

C = 70%

D = 60%

F = 59 or below

Musician Health and Hearing Care: Playing certain instruments in enclosed spaces can affect your hearing. If you have any questions about health, safety and injury prevention for musicians, please refer to the document: HSP.doc on the Blackboard shell for this course.

Students with Disabilities: Students needing special academic accommodations and who have documented disabilities with an ID CARD from Disability Support Services should make an appointment to discuss these accommodations by the end of the first week. Students with disabilities are encouraged to visit the SIUE Disability Support Services office located in Rendleman Hall, room 1218.

Plagiarism: (From SIUE Policies and Procedures, available online at <http://www.siue.edu>)

The University recognizes plagiarism as a serious academic offense. Plagiarism, the act of representing the work of another as one's own, may take two forms. It may consist of copying, paraphrasing or otherwise using the written or oral work of another without acknowledging the source, or it may consist of presenting oral or written course work prepared by another as one's own.

Normally a student who plagiarizes shall receive a grade of F in the course in which the act occurs. The offense shall also be reported to the Provost. In addition, any graduate student who has been found to have committed an act of plagiarism may be dropped from his or her graduate degree program by his or her department. A student who is reported a second time shall be suspended from the University for a period of not less than one term. Should a student who has been suspended for plagiarism be readmitted and be again found guilty of the offense, he/she shall be permanently expelled from the University.

This policy statement shall appear in the University catalogs and course announcements, shall be called to the attention of advisers, shall be explained during the program of new student orientation, and shall be published in the Alester at least once during the beginning of each fall term.

The Provost and Vice Chancellor for Academic Affairs is charged with administrative responsibility for handling complaints, allegations, or grievances against students concerning plagiarism, according to the [Student Academic Code \(Policy 3C2\)](#).

Music 105: World Music Ensemble: Course Outline

For this course, you will be assigned to a small musical group. As noted in the syllabus, your group will need to meet at least once per week to work together and learn your music. During classroom time, each group will demonstrate their weekly progress for assessment. Also during that time, the instructor will, for the benefit of all, offer critique and recommendations for improvement. Also during this time, each group will be asked to talk about the culture and the music with attention to the course objectives. The class will be able to ask questions and compare and contrast various aspects of culture and music in a positive and non-judgmental way.

Week 1	<ul style="list-style-type: none">• Introduction to course format and expectations• Get to know our classmates and hear a little about their culture and music• Tentative small ensemble assignments• How to organize your personal practice
Week 2	<ul style="list-style-type: none">• Revised ensemble assignments• How to learn tunes by ear• How to rehearse in a small ensemble• Getting started with your first small ensemble practice• Initial repertoire discussion• Three students will bring good quality recordings of music from their culture (individuals chosen/volunteer the week before)
Week 3	<ul style="list-style-type: none">• Verbal update by all groups about their first practice session• Volunteers perform for class• How to teach tunes to your group: cultural musical practices know-how shared by students and general tips from instructor• Current repertoire assessment• Expectations for next week's demonstrations• Three students will bring good quality recordings of music from

	their culture (individuals chosen/volunteer the week before)
Week 4	<ul style="list-style-type: none"> All group first demonstrations and discussion <i>Note: Try not to be nervous and don't worry if your group didn't get very far yet. All groups must demonstrate.</i> First assessment and group discussion (see syllabus for expectations and requirements) Three students will bring good quality recordings of music from their culture (individuals chosen/volunteer the week before)
Week 5	<ul style="list-style-type: none"> All groups demonstrate (assessment will happen from now on) Software apps, metronomes, tuners and how to use them to improve your personal and group practice
Week 6	<ul style="list-style-type: none"> All groups demonstrate remaining students will bring good quality recordings of music from their culture (individuals chosen/volunteer the week before)
Week 7	<ul style="list-style-type: none"> Group tune day #1! Half of the groups will each teach a tune to the whole class
Week 8	<ul style="list-style-type: none"> All groups demonstrate (each group should have at least four tunes underway by this time)
Week 9	<ul style="list-style-type: none"> Group tune day #2! Half of the groups will each teach a tune to the whole class
Week 10	<ul style="list-style-type: none"> Arranging, Varying and Improvising week 1: Instructor demonstrates this week but you will need to bring your instruments
Week 11	<ul style="list-style-type: none"> Arranging, Varying and

	Improvising week 2: Instructor demonstrates this week but you will need to bring your instruments
Week 12	<ul style="list-style-type: none"> • All groups demonstrate new arrangement of at least one of their tunes
Week 13	<ul style="list-style-type: none"> • All groups demonstrate new arrangement of at least one of their tunes that they didn't demonstrate in Week 12
Week 14	<ul style="list-style-type: none"> • Final Concert
Week 15	<ul style="list-style-type: none"> • Finals week preparations
Finals Exam	<ul style="list-style-type: none"> • Skill Set Assessment

Southern Illinois University Edwardsville
Request To Create A Course - Form 90A

1. Department: Music
2. Subject: MUS
3. Course number: 105
4. Short course title (limit to 30 characters): World Music Ensemble
5. Long course title (limit to 75 characters): World Music Ensemble
6. Credit hours: Fixed hours: 1 or Variable: Hours ☐ To ☐ Or Hours
7. Is course repeatable for credit? (circle one) ☒ Yes ☐ No
- 7a. If yes, specify maximum # hours students may accumulate: 8
8. Credit may be received at the following level (s): ☒ UG ☐ G ☐ PR
- 8a. Graduate program applied to? (if applicable)
na
- 8b. Course requirements for graduate students:
na
9. Grade type:

S- Standard Letter
10. Schedule type: (choose all that apply):
- | | |
|--|--|
| <input checked="" type="checkbox"/> ACT- Activity or Performance Class | <input type="checkbox"/> LAB- Laboratory |
| <input type="checkbox"/> CLN- Clinical | <input type="checkbox"/> LCL- Lecture/Laboratory |
| <input type="checkbox"/> COL- Cooperative Learning | <input type="checkbox"/> LEC- Lecture |
| <input type="checkbox"/> IDV- Individualized Learning | <input type="checkbox"/> SEM- Seminar |
| | <input type="checkbox"/> STU- Studio |
- Delivery Method: (choose all that apply):
- | |
|---|
| <input type="checkbox"/> NT- Non-Traditional |
| <input type="checkbox"/> TR- Traditional |
| <input type="checkbox"/> VC- Video conference |
| <input type="checkbox"/> WEB- Web |
11. Corequisite Course (s): na
12. Crosslisted Course (s): na
13. Will Course-Specific Fee be proposed? (requires separate approval) ☐ Yes ☒ No
- If yes, provide documentation of approval.
- 13a. Will proposed fee be assessed on all schedule types/delivery methods? ☐ Yes ☒ No
- If no, specify which schedule types/delivery methods receive fee: na

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14. General Education Category (ies): (choose all that apply)

- | | | |
|---|---|--|
| <input type="checkbox"/> BFPA- Fine and Performing Arts | <input type="checkbox"/> EL- Laboratory | <input type="checkbox"/> II- International Issue |
| <input type="checkbox"/> BHUM- Humanities | <input type="checkbox"/> EUSC- United States Cultures | <input type="checkbox"/> INSM- Intro Natural Sciences & Math |
| <input type="checkbox"/> BICS- Information and Communication in Society | <input type="checkbox"/> FQR- Foundations/Quantitative Reasoning | <input type="checkbox"/> IS- Interdisciplinary Studies |
| <input type="checkbox"/> BLS- Life Sciences | <input type="checkbox"/> FRA- Foundations/Reasoning and Argumentation | <input type="checkbox"/> ISS- Introductory Social Sciences |
| <input type="checkbox"/> BPS- Physical Sciences | | <input type="checkbox"/> SAB- Study Abroad Course |
| <input type="checkbox"/> BSS- Social Sciences | <input type="checkbox"/> FSPC- Foundations/Oral Communication | <input type="checkbox"/> SKCP- Skills/Computer Concepts |
| <input type="checkbox"/> COOP- Cooperative Education Course | <input type="checkbox"/> FW1- Foundations/Written Expression 101 | <input type="checkbox"/> SKFL- Skills/Foreign Language |
| <input type="checkbox"/> DFAH- Fine Arts & Humanities Distribution | <input type="checkbox"/> FW2- Foundations/Written Expression 102 | <input type="checkbox"/> SKLG- Skills/Logic |
| <input type="checkbox"/> DNSM- Natural Sciences & Math Distribution | <input type="checkbox"/> IAI* | <input type="checkbox"/> SKOC- Skills/Oral Communication |
| <input type="checkbox"/> DSS- Social Sciences Distribution | <input type="checkbox"/> IC- International Culture | <input type="checkbox"/> SKST- Skills/Statistics |
| <input checked="" type="checkbox"/> EGC- Global Cultures | <input type="checkbox"/> IFAH- Intro Fine Arts & Humanites | <input type="checkbox"/> SKW1- Skills Written Expression 101 |
| <input type="checkbox"/> EH- Health | <input type="checkbox"/> IGR- Intergroup Relations | <input type="checkbox"/> SKW2- Skills/Written Expression 102 |

*See instructions for info on IAI approval process

14a. Provide rationale for the chosen **general education** designation(s).

Enrollees in the proposed ensemble will learn and perform music of various world cultures. They will learn musical skill sets, cultural differences in performance, modes/scales and harmonic structures. They will gain appreciation for relationships between language, musical expression and musical/cultural identity.

15. Does course affect Senior Assignment or Graduate Assessment?

na

☐ Yes ☒ No

If yes,

15a. Explain the change to Senior Assignment/Graduate Assessment:

na

15b. Provide an updated Program Assessment Plan:

na

15c. Provide assessment instruments (rubrics, etc..) used to evaluate outcomes related to the changes in Senior Assignment/Graduate Assessment.

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16a. Catalog description (limit to 25 words):

An instrumental group for musicians from any culture to share their musical traditions as well as learn and perform the music of other cultures.

16b. Course objectives:

Students in the course will study and build habits in...

- good performance practice, including attention to cultural differences in performance practice
- listening to music critically
- skill sets such as tune acquisition (primarily by ear) and the learning of music of different countries, including unfamiliar scales, modes, harmonic systems and rhythms
- appreciation for the relationship between language, musical expression and musical/cultural identity

17a. List any physical space and/or resources required for course:

medium to large room

17b. List any special software or equipment required for course:

na

18. Course Restriction(s):

☐ Campus

☐ Include

☐ Exclude

☐ Degree

☐ Include

☐ Exclude

☐ Class

☐ Include

☐ Exclude

☐ Department

☐ Include

☐ Exclude

☐ College

☐ Include

☐ Exclude

☐ Level

☐ Include

☐ Exclude

☐ Major

☐ Include

☐ Exclude

☐ Minor

☐ Include

☐ Exclude

☐ Program

☐ Include

☐ Exclude

19. Prerequisite (s) and corresponding minimum grade/test score if applicable:

Concurrency permitted?

☐ Yes

☐ No

na

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20. Additional consent for each student required from:

- ☐ AA- Advisor
☐ DE- Dean
☐ DP- Dept Chair- Program Director
☐ IA- Instructor and Advisor
☐ ID- Instructor and Dept Chair
☐ IN- Instructor
☐ OA- OCECA

21. Name(s) of faculty who may teach course:

Darryl Coan

22. With which academic units has this action been coordinated? (Must provide letters of support from listed units)

23. Does this course impact existing program/degree requirements? (Must complete form 91A, if yes) ☐ Yes ☒ No

24. Is this add a result of a course number change? ☐ Yes ☒ No

Course number to be replaced: _____

25. Anticipated term(s) offered: ☒ Fall ☒ Spring ☐ Summer

26. Contact person name: Darryl Coan Email: dcoan@siue.edu Phone: 650-2012

*** Please attach rationale for offering course, including bibliography, course syllabus, and letter (s) of support ***
and submit completed packets to the Office of the Provost, Campus Box 1021.

Approvals:

Date:

Department Chair	_____	_____
School Curriculum Committee	_____	_____
Dean of School	_____	_____
General Education Committee/Committee on Assessment	_____	_____
Curriculum Council	_____	_____
Dean of Graduate School	_____	_____
Provost	_____	_____
Academic Scheduling	_____	_____
Effective Catalog Term:	_____	_____
Original Returned to Provost's Office on:	_____	_____

My qualifications to teach this course:

Workshops and seminal experiences in folk music playing/pedagogies

SIUE Hand Drumming Ensemble (2 years)

Gamelan workshop in Malaysia

Sabbatical Research trip

East Ostrobothnian Polytechnic, Kokkola, Finland

Worked with world famous folk musicians from the groups Tallari, ,
Värttina as well as Department Chair and folk performer Mina
Raskinnen; invited to sit in and comment on a graduating student's
recital)

Kaustinen Fok Arts Center (Kaustinen Finland) workshop with Hedningarna
Sibelius Academy (one of the top conservatories in Europe and Scandinavia)

Flamenco Academy, Sevilla, Spain

Teaching observations; Field observation; consulted with the curriculum
developers

Fred Morrison, world renowned Celtic folk musician and composer

Piping competitions

Midwest Highland Arts Foundation Winter Storm Piping Workshops (led by the
world's top pipers, all gold/silver cup winners in Scotland and North America)

MUS 124 Special section

Instruments I play or have played in folk contexts (in no particular order)

Harmonica (traditional and cross-harp playing)

Accordion

Harp

Irish Whistle

Recorder/krummhorn

Great Highland Bagpipe

Shuttle Pipes

Keyboard

Banjo

Chinese Erhu

Clarinet (Klezmer)

Knowledgeable and/or performance experience in the following folk/trad genres

American folk traditions

Scottish/Irish

German folk music

Cumbia

Chamamé (from Gaucho culture of Brazil/Argentina/Uruguay)

Chinese

Flamenco

Klezmer

Lifelong participation in folk/traditional music solo playing and ensembles including (but
not limited to)

Accordionist for German fest

Renaissance ensembles

Harmonica player, Big River (SIUE)

Multi-instrumentalist in an amateur folk ensemble