

# UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<b>COLLEGE (check one):</b>	<b>Arts and Sciences</b> <input checked="" type="checkbox"/>	<b>Business</b> <input type="checkbox"/>	<b>Education</b> <input type="checkbox"/>
Proposal Submitted By: Brooks Kuykendall	Date Prepared: Nov. 1, 2018		
Course Title: World Music Workshop			
Department/discipline and course number*: Music MUPR 275			
Prerequisites:	Permission of the Instructor		

\*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits: 1	Will this course meet for at least 700 contact minutes for each credit hour proposed? <b>If no, provide a credit hour justification.</b>	<b>YES</b> <b>X</b>			<b>NO</b>
Will this be a <b>new, repeatable</b> "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)		<b>NO</b>			<b>YES</b> <b>X</b>

Date of first offering of this <b>new</b> course: <b>FALL SEMESTER, year</b> 2019
Proposed frequency of offering of the course: Every semester as demand warrants
<b>Proposed enrollment limit for the course:</b> 10
List the faculty who will likely teach the course: Any music faculty member might teach it (currently R. Wells)
<b>Are ANY new resources</b> required? <b>NO</b> <input type="checkbox"/> <b>YES</b> <input checked="" type="checkbox"/> <i>Document in attached impact statement</i>

\*\*The earliest the course may be offered is the fall semester of the academic year **FOLLOWING** the year in which the course proposal is approved.

<b>This new course will be (check all that apply):</b>				
Required in the major		Required in the minor		General Elective
Elective in the major	<b>X</b>	Elective in the minor	<b>X</b>	General Education** <input checked="" type="checkbox"/>

\*\*AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

<b>Catalog Description</b> (suggested length – less than 50 words):	
[Our ensembles do not have catalog descriptions; if one is needed:] Ensemble exploring a specific vocal/instrumental repertory from outside of the Western classical / jazz tradition; focus varies from year to year.	

<b>COURSE HISTORY:</b>	Was this course taught previously as a topics or experimental course?	<b>YES</b>	<b>X</b>	<b>NO</b>
<b>Course Number and Title of Previous Course</b>		<b>Semester Offered</b>	<b>Enrollment</b>	
MUPR 344J Indian Music Ensemble		Fall 2018	9	
<p style="color: red;"><b>CHECK HERE</b> if the proposed course is to be <b>equated</b> with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower).</p> <p><b>NOTE:</b> If the proposed course has not been previously offered as a topics or experimental course, <b>explain in the attached rationale statement</b> why the course should be adopted even though it has not been tried out.</p>				

**REQUIRED ATTACHMENTS:**

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. **Any change that impacts another Department must have a written statement (such as an email) from the Chair(s) agreeing to the change.**
4. **Sample Syllabus**

Department Chair Approval\*: James Brooks Kuykendall

Date: Nov. 1, 2018

CCC Chair Approval: Don M. Baker

Date: 12/03/2018

**\*COB and COE proposals approved by the Associate Dean. BEFORE consideration by the UCC, the proposal must be approved the two levels noted above. Approval by the UCC and UFC are noted on the proposal "status history" at the UCC web site.**

**Proposed new course: MUPR 275 World Music Workshop**

**RATIONAL STATEMENT**

Until trying out the Indian Music Ensemble this year, all of our ensembles have a Western classical/jazz focus. This new course would allow us to diversify our music curriculum, which is in line with UMW's general commitment to fostering diversity.

As Western popular, jazz, and classical styles increasingly incorporate elements of world musical traditions—and, in general, the Western musical community is becoming more broadly aware of global musical styles—it is becoming imperative that students understand musical cultures other than their own. In an ensemble setting, this understanding is even more direct and hands-on than what is already being offered in MUHL 154 Musics of the World.

There is already considerable student interest in world music among our students, so we feel demand for this ensemble would consistently be high. For instance, this semester's Indian Music Ensemble is at capacity, and there were even more students who were interested but didn't have a credit to spare.

The course title "World Music Workshop" will allow greater flexibility in offerings over time. We have invested in some Indian instruments, but plan to invest in other materials in future years.

**IMPACT STATEMENT**

The Music department committed \$3500 to a "Special projects" budget line in 2018-19 for the purchase of materials for the Indian Music Ensemble, as well as bringing in two guest musicians to work with them. Our plan is to commit a similar amount for 3 of the next five years to support different repertoires. Having acquired these materials, we would put the repertoires into a rotation of some sort—probably on a year-by-year rather than semester-by-semester basis.

We anticipate no expenditure outside of the Music Department to support this ensemble.

**SAMPLE SYLLABUS**

See following pages.

## **SYLLABUS: INDIAN MUSIC ENSEMBLE (MUPR 344J)**

SECTION 01, GROUP A: M 2:00-3:00, POLLARD 127

SECTION 01, GROUP B: M 4:00-5:00, POLLARD 127

UNIVERSITY OF MARY WASHINGTON

FALL 2018

**Instructor:** Dr. Robert Wells (rwells@umw.edu; office: duPont 308)

**Office Hours:** Mon., 10-10:50 AM (duPont 308) and 3-4 PM (Pollard 127); Tues., 10-10:50 AM and 12:30-2 PM (duPont 308); Wed., 10-10:50 AM and 2-3 PM (duPont 308); Thurs. and Fri., 10-10:50 AM (duPont 308); other times by appointment

\*This syllabus is subject to change. You will be informed when such changes occur. All students are expected to know the syllabus's policies; please study them carefully.

### **Course Description:**

Opportunity to study and perform Indian classical music in the Northern (Hindustani) and Southern (Carnatic) traditions. No prior experience with Indian music is required.

### **Course Goals:**

This course will enable students to

1. Understand the cultural contexts of North and South Indian classical music.
2. Become familiar with the foundational concepts of *raga* and *tala*, and understand how these relate to performed Indian music.
3. Use *swara* and *solkattu* syllables to represent vocal/instrumental melodies and rhythms, in lieu of Western notation.
4. Apply knowledge of *raga*, *tala*, *swara*, and *solkattu* to performances of classical Indian repertoire using traditional instruments and/or the voice.
5. Become familiar with idiomatic playing techniques on selected North and South Indian instruments, which may include the tambura, mridangam, naal, violin, flute, sitar, tabla, and/or shruti box.
6. Develop listening strategies for Indian classical music.
7. Consider applications of Indian music theory and performance techniques to the teaching and performance of Western musical styles.

### **Arts, Literature, and Performance—Process (Learning Outcomes):**

1. Students will be able to speak about work critically, both process and product.
2. Students will be able to evaluate the work's effectiveness in conveying the student's message or intent and/or achieving the student's goals.
3. Students will reflect or explain how they created a work of substance and value.
4. Students will identify the process to achieve the goals of the creative project, and how successful the process was.
5. Students will reflect on the value of the creative process.

### **Course Materials:**

1. Nelson, David. *Solkattu Manual: An Introduction to the Rhythmic Language of South Indian Music*. Middletown, CT: Wesleyan University Press, 2008.
2. **Optional:** Ravikiran, Chitravina N. *Perfecting Carnatic Music, Level I*. Available at <https://streaming.acharyanet.com/ebooks-acharyanet> (\$7 e-book).
3. Pencil/pen.
4. Notebook to hold class notes and handouts.
5. Basic computer knowledge and internet access; if either of these is a problem, please contact Dr. Wells immediately.

### **Accessibility Statement:**

If you have a disability and require accommodations, I would be happy to meet with you privately to discuss your learning needs. If you wish to request reasonable accommodations (note-taking assistance, extended time for tests, etc.), you will need to register with the Office of Disability Resources (Lee Hall 401; phone: 540-654-1266). The office will require appropriate documentation of disability. All information will be kept confidential. If you do not have a documented disability but encounter other **barriers to your full participation** in this course, I will gladly meet with you to discuss ways to make the course content more accessible to you.

### **Office Hours:**

If you need assistance with the course material, I invite you to come by my office during the office hours given above. If you are not available during these times, please contact me to arrange an alternative meeting time.

### **Canvas and E-mail:**

I will use Canvas primarily to post videos, audio recordings, links, handouts, and song notations. Additionally, I encourage all students to take advantage of the Discussion Forum throughout the semester to ask questions, sound off about things with which you are struggling, share musical tricks you have discovered, share cool performances you have found on YouTube, etc. I will also use Canvas to post short assignments and grades. Finally, please **check your e-mail daily**, as this is my only means of sending out announcements and class-related information.

### **Attendance and Punctuality:**

Because we will only meet once a week, and any ensemble depends on the participation of all, it is essential that you come to ALL weekly meetings. In the event of an unavoidable absence, you are responsible for all missed material (feel free to contact me or a fellow student). Over the course of the term, you are permitted **one penalty-free absence**; each absence beyond these (except in cases of extended illnesses or personal crises, which are “non-recorded” absences) will lower the **Participation grade** by **15 points**. Frequent tardies will negatively affect the Participation grade.

## Homework and Practicing:

The brunt of the work for this class will simply be consistent practicing. However, there may also be short reading/listening/reflection assignments to deepen your understanding of the music we are performing. All assignments will be available on Canvas under “Modules.” If you know an assignment will be late due to unavoidable circumstances, please contact me immediately so that alternative arrangements can be made. In all other circumstances, graded work that is one calendar day late will incur a **10-point deduction**, while work that is two or more days late **will not be accepted**.

Unsubmitted assignments will receive a grade of **zero**.

## Instruments:

We are fortunate to have a beautiful collection of North and South Indian instruments for use by our ensemble—so let us ensure that they stay beautiful in sound and appearance! In particular, please treat all instruments with the utmost care, as there are no local repair shops for Indian instruments. (If an instrument breaks, then the only option will be to buy a new instrument, which is an extremely expensive endeavor.) Here are some general guidelines to ensure these wonderful instruments stay in tip-top shape:

- ☒ \_ Be very careful when removing instruments from their cases—if you feel resistance, do not force the instrument out, but **gently coax** it out.
- ☒ \_ After you are finished playing the tambura or sitar, slightly **loosen the strings** before returning the instrument to its case. This will increase the instrument’s longevity.
- ☒ \_ Be sure to **cover the heads** of the tabla, mridangam, and naal before returning them to their cases.
- ☒ \_ Always **protect the gourds** of the sitar and tambura.
- ☒ \_ Please be sure you have **clean hands** before handling/playing the instruments.

## Honor Code:

The UMW Honor Code is in effect for all submitted work. As a consequence, all assignments submitted for a grade in this class, including take-home assignments, should be completed independently. You may, however, use your textbook, notes, and handouts as needed. Moreover, you are welcome (in fact, encouraged) to collaborate with your fellow students on any non-graded assignment.

Collaborative practicing is also encouraged!

## Participation:

As in any ensemble, participation is at the heart of this course. As such, regardless of your skill level at any point in the term, I expect you to **try** all of the exercises, vocalizations, and instrumental activities that we study in class. Just put yourself out there, and do not be afraid of making mistakes! Also, you are welcome to bring e-devices such as phones, laptops, and tablets, so long as they are used for purposes **directly related to this course**. Please note that absences and tardies can negatively affect the Participation Grade, as discussed above.

## Title IX Statement

University of Mary Washington faculty are committed to supporting students and upholding the University's *Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence*. Under Title IX and this Policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender based discrimination, we encourage you to report it. **While you may talk to me, understand that as a "Responsible Employee" of the University, I MUST report to UMW's Title IX Coordinator what you share.** If you wish to speak to someone confidentially, please contact the below confidential resources. They can connect you with support services and help you explore your options. You may also seek assistance from UMW's Title IX Coordinator. Please visit <http://diversity.umw.edu/title-ix/> to view UMW's *Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence* and to find further information on support and resources.

### Resources

Tiffany W. Oldfield, J.D.  
Title IX Coordinator  
Office of Title IX  
Fairfax House  
540-654-5656  
[toldfiel@umw.edu](mailto:toldfiel@umw.edu)

Myranda Thomson  
Title IX Deputy for Students  
Area Coordinator  
540-654-1184  
[mthomson@umw.edu](mailto:mthomson@umw.edu)

### Confidential Resources

*On-Campus*  
Talley Center for Counselling Services –  
Lee Hall 106

Student Health Center  
Lee Hall 112

*Off-Campus*  
Empowerhouse  
540-373-9373

RCASA  
540-371-1666

## Recording Policy

Classroom activities in this course **may be recorded** by students enrolled in the course for the personal, educational use of that student or for all students presently enrolled in the class only, and may not be further copied, distributed, published or otherwise used for any other purpose without the express written consent of the course instructor. All students are advised that classroom activities may be taped by students for this purpose. Distribution or sale of class recordings is prohibited without the written permission of the instructor and other students who are recorded. Distribution without permission is a violation of copyright law. This policy is consistent with UMW's Policy on Recording Class and Distribution of Course Materials. 5

## Calculation of Final Grade:

Participation 65%

Miscellaneous Assignments 35%

## Grading Scale:

**A range:** A = 93-100%; A- = 90-92%

**B range:** B+ = 87-89%; B = 83-86%; B- = 80-82%

**C range:** C+ = 77-79%; C = 73-76%; C- = 70-72%

**D range:** D+ = 67-69%; D = 60-66%

**F range:** F = 0-59%

**Mid-semester deficiency report:** U = 0-72% (C- or lower)

Ensemble	Date	Topics (Tentative)	Special Notes
Calendar Day			
1	M, 8/27	Introduction to ensemble; South Indian conceptions of pitch, rhythm, and meter	Welcome!
X	M, 9/3	LABOR DAY (No class)	Practice, practice, practice! Also, take advantage of the <b>Discussion</b> forum on Canvas.
2	M, 9/10	More pitch, rhythm, and meter; introduction to the <i>geethams</i> of Purandara Dasa; introduction to North Indian music (if time)	Repertoire focus: "Lambhodara"
3	M, 9/17	Intensive work on "Lambhodara"; solkattu; more on North Indian music	Instrument focus: sitar and tabla
4	M, 9/24	More North Indian music; introduction to "Vara Veena"; introduction to South Indian percussion (if time)	Repertoire focus: "Vara Veena"
5	M, 10/1	More "Vara Veena"; solkattu; more on South Indian percussion	Instrument focus: mridangam, naal, and ghatam
6	M, 10/8	Special guest: Sangeetha Agarwal, South Indian classical vocalist and dancer	Come with an open mind and be ready to try some new things!

Day	Date	Topics (Tentative)	Special Notes
X	M, 10/15	FALL BREAK (No class)	Practice, practice, practice!
7	M, 10/22	More geetham, solkattu, and percussion work; tabla/sitar work	Blank
8	M, 10/29	Concert preparation	Blank
*	F, 11/2	Indian Music Ensemble/New Music Ensemble concert!	7:30 PM at Belmont
9	M, 11/5	Post-concert reflections; goals for rest of semester	Be thinking: how would you like to proceed from here as a group?
*	T, 11/6	Special guest: Rohan Krishnamurthy, classical Indian percussionist	Special Session (not mandatory, but strongly recommended)
10	M, 11/12	Rehearsal (goals TBA)	Blank
11	M, 11/19	Rehearsal (goals TBA)	Blank
12	M, 11/26	Rehearsal (goals TBA)	Blank
13	M, 12/3	Rehearsal (goals TBA)	Blank