Please attach/submit additional documents as needed to fully complete each section of the form.

I. COURSE INFORMATION

Department: School of Music  
Course Title: Percussion Ensemble  
Course Number: MUSI 122A

Type of Request:  
New  
One-time Only  
Renew*  
Change  
Remove  
Rationale:

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL

Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

1-2 credit hour courses in music conform to commonly accepted practices in higher education in Schools of Music for applied learning and include skills courses, laboratory ensembles and studio work. This mode includes activities where students receive hands-on learning experience continually supervised by the instructor. Work is normally completed in the learning environment, but may include out-of-class assignments. The contact hours are devoted primarily to practice, mastery, clarification, and application of material, rather than presentation of new or theoretical material.

II. ENDORSEMENT / APPROVALS

*Instructor:  
Dr. Robert LedBetter  
Signature  
Date  
Phone / Email: X4819 robert.ledbetter@umontana.edu

Program Chair:  
Dr. Kevin Griggs, Interim Director  
Signature  
Date  
Dean:  
Dr. Stephen Kalm  
Signature  
Date

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble
This course was part of the large number of chamber ensembles listed under MUS 150, now MUSI 162. MUSI 162 are chamber ensembles with a variable instrumentation (for example, string quartet, woodwind quintet, piano trio, percussion ensemble, flute choir) and follow identical purposes in the School of Music, the University of Montana and meet the same General Education criteria. When common course numbering was imposed on our curriculum, we were obligated to change some chamber ensemble course numbers to match other Montana Universities and Colleges for ease of transfer. This was the case with “percussion ensemble” as many Montana Universities had this course in common. UM percussion ensembles serve as a laboratory for musical exploration, with focus on specific percussion performance practice, listening and ensemble skills and general technique on the various instruments. In addition, there are opportunities to develop improvisational skills on various percussion instruments from mallet percussion and steel drums to hand drums and other World Percussion. Ensemble repertoire comprises a wide variety of musical and ethnic styles including standard percussion works, contemporary compositions, keyboard ensembles, pop ensemble pieces (jazz, latin, etc.) and unusual crowd pleasers. This foundational course provides the student the opportunity to acquire introductory skills in a group setting and to engage in the creative process. This “learning by doing” course offering involves the student by way of interpretive performance and critical assessment of their own work and assists in the cultivation of an appreciation of the humanities and history of different global cultures. The thrust of the course is active involvement of the student in the creation or performance of a work of art.

IV. CRITERIA

BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE CRITERIA FOR THE GROUP.

1. Courses guide students, whether in individual or group settings, to acquire foundational skills to engage in the creative process and/or in interpretive performance.

   Fundamental issues dealing with basic techniques as related to the percussion medium and interpretation are studied and explored for a perspective of aural, visual and kinesthetic involvement. The student is asked to engage in the creative process by way of performance during the course and within the context of discussions with the instructor. In addition, they are asked to engage in critical assessment of their own work during practice and after class and during performances.

2. Through direct experience (for example, attendance and involvement with live performance, exhibitions, workshops, and readings), they will engage in critical assessment of their own work and the work of others.

V. STUDENT LEARNING GOALS

BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.

1. Express themselves in the making of an original work or creative performance.

   Goals: Students are asked to express themselves at each practice sessions/ rehearsal; to perform the selection or technique to be learned or explored. Material presented for study represents styles and genres from a wide range of genres. Western and non-western composers and styles are presented as well as music from a wide varied of historical time periods. In addition, students are asked to apply a fundamental knowledge of music theory and history to their performances, the structures and forms of the artistic language to convey meaning. Students present the product of their work at several class performances and two annual public concerts throughout the academic year. Critiques and reviews are done after each performance.
VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS ABOVE MEASURED? Describe the measurement(s) used, such as a rubric or specific test questions that directly measure the General Education learning goals. Please attach or provide a web link to the rubric, test questions, or other measurements used.

Assessment for Expressive Arts Courses in Music.

Assessment is accomplished by way of performance critiques by the professor and the student. Each class meeting incorporates culminating performances through rehearsal, individual performance that are evaluated as to improvement of technique, understanding of the musical language, development of artistic expression and the musical structure of the composition or musical style. Ensemble courses (MUSI 108A, 110A, 111A, 112A, 114A, 122A, 123A, 131A, 135A, 136A, 155A, 160A) have culminating public performances several times each semester (www.umarts for semester calendar of the Student Ensemble Series). In addition, chamber music courses (MUSI 162A) have culminating semester performance as well (www.umt.edu/music/events). MUSI 102A (Performance Study) builds into each class meeting culminating in individual performances that are critiqued by the professor. This is the nature of “private instruction” or “private study” and the rubric can be found in each professor’s syllabi.

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.

B. ACHIEVEMENT TARGETS

[This section is optional. Achievement targets can be reported if they have been established.]
Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1.

2.

3.

C. ASSESSMENT FINDINGS
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[This section is optional. Assessment findings can be reported if they are available.]

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)

D. ASSESSMENT FEEDBACK

[This section is optional. Assessment feedback can be reported if it is available.]

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.

VII. SYLLABUS AND SUBMISSION

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Expressive Arts Group must be included on the syllabus. An electronic copy of the original signed form is acceptable.

The University of Montana

School of Music
University of Montana

MUSI 122A; Section 1: Percussion Ensemble
MWF 11:10pm-12:00pm Room #1
(Plus additional times as needed)

Credit: 1 credit
Instructor: Dr. Robert Ledbetter
Office: Room 9, Music Bldg.
Phone: 406/243-4819
robert.ledbetter@umontana.edu
Office hours: by appointment

As an integral component of percussion studies at The University of Montana, the UM Percussion Ensembles perform extensively on campus and throughout the Northwest. The groups perform three concerts a year at the University Theatre and tour the region regularly.
The ensembles serve as a laboratory for musical exploration, with focus on specific percussion performance practice, listening and ensemble skills and general technique on the various instruments. In addition, there are opportunities to develop improvisational skills on various percussion instruments from mallet percussion and steel drums to hand drums and other World Percussion. Ensemble repertoire comprises a wide variety of musical and ethnic styles including standard percussion works, contemporary compositions, keyboard ensembles, pop ensemble pieces (jazz, latin, etc.) and unusual crowd pleasers. Students will also get the opportunity to perform with renowned guest artists on these concerts. Recent artists include: Ed Saidon, vibraphone; Jeff Prosperie, snare drum/orchestral; Liam Teague, steel drums; Christopher Deane, timpani; Mark Ford, marimba; Steve Smith, drumset and Jesus Diaz on Afro Cuban percussion.

All percussion majors are required to perform in the Percussion Ensembles each semester they are enrolled. There are two specific courses to sign up for: Percussion Ensemble (MUSI 122, Sec.1) and World Percussion Ensemble (MUSI 123, Sec. 1). The World Percussion Ensemble includes all ethnic ensembles including Islanders Steel Band, Jaya Budaya Balinese Gamelan, West African Drum Ensemble, Brazilian Drum Ensemble, Salsa Band, Afro Cuban Drum Ensemble and Mexican Marimba Band. These groups rotate each semester under the category of World Percussion Ensemble.

Percussion Ensemble Participation expectations and requirements:

- Come to each rehearsal with the music carefully and completely prepared.
- Bring all necessary sticks, mallets, pencil, equipment, etc. If you must borrow mallets or equipment, arrange for it well ahead of time – not on the spot.
- Arrive as early as possible to allow time for set-up and warm-up. Rehearsals will start no later than fifteen minutes after the hour. If the student has difficulty getting to class in time (due to a class across campus for instance), it is his/her responsibility to request the help of other students to get set up in time.
- Practice individual parts outside of rehearsal. The quality of the group is only as good as the weakest individual performance. Rehearsal time should be focused upon ensemble and musical aspects – not learning notes.
- Talking during rehearsals should only pertain to immediate ensemble requirements and contribute towards productive and effective rehearsals.
- Designated multiple set-ups are the responsibility of the performer. Diagram the set-up when necessary in order to be consistent (always check for improvements though as you become familiar with the piece). Always help out other performers when your setup is complete. Keep a detailed list of all needed equipment and mallets for each work performed. Don’t find yourself on stage with instruments or mallets missing!
- At the conclusion of each rehearsal, ALL equipment used during the rehearsal must be put away in the appropriate location. Please be careful to insure that all cages, cabinets and/or rooms are also locked securely before you leave.

Rehearsal: Specific rehearsal schedules for each week will be posted on the bulletin board outside Room #1 at the beginning of each week. Additional rehearsal times will be arranged for small groups. A typical schedule will include a large piece on Mondays, smaller group on Wednesdays and Steel Band on Fridays.
Attendance: Students are required to attend ALL REHEARSALS (including rehearsals after the concert until the end of the semester). If you must miss a rehearsal for any reason, you MUST contact Dr. LedBetter well in advance. If you are sharing music with another person, it is your responsibility to make sure that music required for the rehearsal is available. Unexcused absences will substantially lower your grade. Absence from a performance will result in failure.

Concert Attire: All black (shirts, slacks, socks and shoes). Variety of options as long as they are black.

Grading Policy: Grading is determined by the reliability and quality of your participation. Therefore, attendance and the quality of effort you put forth will determine your grade, keeping in mind that the strength and success of the ensemble depends on the level of effort put forth by each individual.

Academic Misconduct and the Student Conduct Code:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321