

Add Course Request

Submitted on: 2014-04-11 16:58:52

1. COURSE SUBJECT	MUSI
2. COURSE NUMBER (OR PROPOSED NUMBER)	1107
3. COURSE TITLE	Steel Pan Ensemble
4. INITIATING DEPARTMENT or UNIT	Music
5. NAME OF SUBMITTER	Eva Gorbants
6. PHONE of SUBMITTER	Phone: +1 860 486 3016
7. EMAIL of SUBMITTER	Email: eva.gorbants@uconn.edu
8. CONTACT PERSON	Peter Kaminsky
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	1012
10. PHONE of contact person	Phone: 6-2758
11. EMAIL of of contact person	Email: peter.kaminsky@uconn.edu
12. Departmental Approval Date	04/03/2013
13. School/College Approval Date	10/16/2013
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Fall, Year: 2014
16. Offered before next printed catalog is distributed?	Yes
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	None
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 24
22. Clarification: 1 section per semester/ 24 students	
23. Number of Credits	1 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN One credit two- hour rehearsal and one sectional weekly	
25. Will this course be taught in a language other than	No

English?	If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: None	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions:	
29. Is this course repeatable for credit?	Yes If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? No	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: The course will not be taught at branch campuses because of the lack of instruments and qualified faculty.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: MUSI 1107, Steel Pan Ensemble Either semester. One credit two- hour rehearsal and one sectional weekly. No Prerequisite. Performance of a repertoire that varies from the traditional calypso and soca styles of Trinidad and Tobago to today's pop music. No previous musical experience required.	
37. RATIONALE FOR ACTION REQUESTED reason for adding/dropping or revising the course This ensemble grows out of Musi 3571-002 where the use of the instruments originates and are still used as one of a number of instructional tools. Student interest and demand to participate in a performance-based ensemble beyond that class requirement prompts this change. why the course is appropriate for the 1000 or 2000 level All ensembles in the Music Department are listed at the 1000 level. Steel Pan Ensemble is open to all students in the university with no prerequisites. justification for enrollment restrictions effect on other departments NONE amount of overlap with existing courses NONE other departments consulted N/A effects on the regional campuses N/A specific costs approved by the Dean NONE reasons for cross-listing (if so desired)	

reasons for offering as an experimental course (if so desired)
38. SYLLABUS:
Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/evg02003-1397249932-Steel Pan Ensemble MUSI 1107 syllabus.docx)
39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question
40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question
41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria
<ul style="list-style-type: none"> a. Arts and Humanities: b. Social Sciences: c. Science and Technology: <ul style="list-style-type: none"> i. Laboratory: d. Diversity and Multiculturalism: <ul style="list-style-type: none"> 43. International: e. Q course: f. W course:
42. RESOURCES:
Does the department/school/program currently have resources to offer the course as proposed
If NO, please explain why and what resources are required to offer the course.
43. SUPPLEMENTARY INFORMATION:
ADMIN COMMENT:
5/5/14 Senate approved new course. // New1000-level_04/14/14kcp.

Steel Pan Ensemble MUSI 1XXX

Fall, 2013
Times: TBD

Dr. Robert Stephens
Robert.stephens@uconn.edu
 860-486-5760
 Office: MUSI 204
 Office Hours: By appointment

Course Description:

The UCONN Steel Pan Ensemble is based on the competition bands that originated in Trinidad and Tobago throughout the later half of the 20th Century. Made up of undergraduate students who are studying in nearly every college and School in the University, the UCONN Steel Pan Ensemble performs a repertoire that varies from the traditional calypso and soca styles of Trinidad and Tobago to today's pop music. The course requires no previous musical expertise.

Course Goals:

- 1) To learn music through performance playing each of the six drum classifications: lead, double tenor, double second, cello, guitar and bass.
- 2) To develop general musicianship based in performance by enhancing two sides of aural skills— recognizing musical features, and reproducing what is heard by playing it back on the pan.

Learning Outcomes:

After successfully completing this course, the student will:

1. Demonstrate basic technical skills, including production of characteristic tone, in individual and ensemble performance.

Criteria - perform on the steel pan, alone and in groups, using proper playing technique (e.g., posture and stick control) and with proper melodic phrasing, rhythmic accuracy, and articulation.

2. Demonstrate basic solo and ensemble techniques (i.e., balance, blend, intonation, and response to the conductor) appropriate to the literature studied.

Criteria- perform music of diverse genres and styles on the steel pan and other percussion instruments.
- perform in small instrumental groups with proper ensemble skills (e.g., blend, balance).

3. Demonstrate music literacy by performing melodic and rhythmic notation accurately and expressively through sight-reading and practiced performance.

Criteria – read one's part in an instrumental score.
- describe how traditional and nontraditional notation and symbols of a written score provide information to the performer (e.g., repeats, key and meter changes, themes, and motifs).

4. Create improvisations appropriate to the literature studied.

Criteria - improvise melodies over a given chord progression with appropriate notes and rhythm.

Textbooks: Scores are provided

Rehearsals:

All participants will be expected to attend a 2-hour per week class, which stresses practice habits and the fundamentals of instruments. Additionally, students will attend a one-hour weekly sectional rehearsal for individual and small group instructions. Each semester will culminate with a performance.

Rehearsal Protocol:

- a. Participation: Everyone performing in the ensemble is required to attend all rehearsals and performances. Anyone who will not be able to attend rehearsal must call the instructor the day prior to the expected absence.
- b. Rehearsal schedules will be posted two days prior to rehearsals.
- c. It is expected that everyone be set up and ready to play by ten minutes after the hour. If you have a class conflict prior to rehearsal, have someone assist you or set up for you.
- d. Following rehearsal you are expected to return/put away all equipment used for rehearsal. If you have a class conflict, have someone assist you.

Academic Misconduct:

Academic misconduct in any form is in violation of the University of Connecticut Student Code and will not be tolerated. This includes, but is not limited to: copying or sharing answers on tests or assignments, plagiarism, and having someone else do your academic work. Depending on the act, a student could receive an F grade on the test/assignment, F grade for the course, and could be suspended or expelled from the University. Please see the student code at <http://www.dosa.uconn.edu/code2.html> for more details and a full explanation of the academic misconduct policies.

Special Needs:

Any student in this class who has special needs should contact the Center for Students With Disabilities. Please provide me with the relevant information so that I can make adjustments as necessary.

Assessment:

Assessment is based on the following criteria:

1. Scale and arpeggios: F, Bb, G, C, D
2. Individual parts: playing accurately, in time, with expressive elements
3. Participation: attitude and professionalism (set-up, break down, knowledge or style, skill in playing, attitude, individual progress)
4. Midterm assessment: Week 7 1(-2 scores played accurately as an ensemble)
5. Final assessment: Final Concert

Individual Assessment

- | | |
|---------------------------------------|--------|
| 1) Scales and arpeggios | 20 pts |
| 2) Midterm Individual Progress Review | 20 pts |

3)Participation 20 pts
Group Assessment

1) Midterm assessment 25 pts
2) Final Concert 25 pts

Grading is based on a 100 point scale and is as follows:

A 94-100
A- 90-93
B+ 87-89
B 84-86
B- 80-83
C+ 77-79
C 74-76
C- 70-73
D 60-69
F less than 60 points
I Incomplete

Course Content:

3-4 scores of diverse genres including calypso, soca and popular music styles.

Examples:

Course Schedule:

Each weekly rehearsal throughout the semester will incorporate the following:

Philosophy:

1. Unite performers in a uniform understanding of the composer's intent.
2. Instill in each performer an equal responsibility for the outcome
3. Each performer knows his/part part well and can listen to others.

Pitch and Rhythm

1. Address balance, blend before solving other problems.
2. Individuals must master their own parts.
3. Use rehearsal tempos and isolate sections.

Balance

1. Listen to instruments that are leading.
2. Listen to the person on left and right and match dynamic levels (Trio Technique).

Style and Musicianship

1. Dynamics – work for a controlled $pp < ff > pp$.

2. Blend by matching
3. Crescendos and diminuendos (creating curves)
4. Ensemble balance
 - a. Inner and lower voices do most of <
 - b. Higher voices do most of >

Schedule	Topic	Assessment
Week 1	Auditions	Dexterity, hand eye coordination
Week 2	Introduction to the ensemble and instruments	
Week 3-7	Engine room, sectional and quartet ensemble rehearsals	Scales/Arpeggios Midterm individual progress review Midterm group assessment
Week 8 -10	Full ensemble rehearsals	
Week 11-13	Full rehearsals, campus run-out concerts	
Week 14		Final concert

Potential Repertoire

1. Coqui – arr. Tom Miller

Instruments: L,DT,DS1,DS2,GT,CL,BS,Drs.

Difficulty Level: 4

Style: Brazilian/samba

Description: A sweet samba that derives its theme from the two note call of the coqui, a small tree toad in the caribbean. Great low pan feature.

2. Tabanca – Andy Narrell

Instruments: L,DT,DS1,DS2,G/C,BS,Drs.

Difficulty Level: 3

Style: Beguine

Description: A popular tune from the group, Sakesho, arranged for steelband by the composer.

3. Meditations on an African Groove - Rick Kurasz

Instruments: L,DT,DS,GT,CL,BS,Drs.

Difficulty Level: 3

Style: African 6/8

Description: A sweet composition featuring a rolling 12/8 African groove.

4. Don't Dread the 'Nati - arr Chris Tanner

Instruments: L, DT, DS, G/C, B Dr.

Difficulty Level: 2

Style: reggae

Description: A driving minor key reggae tune with room for improvised pan solo.

5. Jouvert Morning - Ray Holman

Instruments: L,DT,DS,G/C,BS,Drs.alto sax, tenor sax, trumpet, trombone

Difficulty Level: 4

Style: Calypso/Soca

Description: Carnival Monday excitement as steel band meets horn band. A great feature for horns.