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| For Academic Affairs and Research Use Only |
| CIP Code:  |  |
| Degree Code: |  |

**New Course Proposal Form**

**[ ] Undergraduate Curriculum Council**

**[X] Graduate Council**

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| **[X] New Course or [ ]Experimental Course (1-time offering) (Check one box)** |

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

Email completed proposals to curriculum@astate.edu for inclusion in curriculum committee agenda.

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| Lauren Clark 10/15/2019**Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**COPE Chair (if applicable)** |
| Lauren Clark 10/15/2019**Department Chair:**  | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Head of Unit (If applicable)**   |
| Warren Johnson 10/24/2019**College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Undergraduate Curriculum Council Chair** |
| Gina Hogue 10/24/2019**College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Graduate Curriculum Committee Chair** |
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| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Enter date |

**General Education Committee Chair (If applicable)**   | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**Vice Chancellor for Academic Affairs** |

1. Contact Person (Name, Email Address, Phone Number)

Ken Carroll, Dept. of Music, kdcarroll@astate.edu, 870-972-3763

2. Proposed Starting Term and Bulletin Year

Spring 2021 Bulletin Year 2020-2021

3. Proposed Course Prefix and Number (Confirm that number chosen has not been used before. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

MUS 5701

 4. Course Title – if title is more than 30 characters (including spaces), provide short title to be used on transcripts. Title cannot have any symbols (e.g. slash, colon, semi-colon, apostrophe, dash, and parenthesis). Please indicate if this course will have variable titles (e.g. independent study, thesis, special topics).

Improvisation III

5. Brief course description (40 words or fewer) as it should appear in the bulletin.

Advanced techniques of improvisation utilizing theory and performance.

6. Prerequisites and major restrictions. (Indicate all prerequisites. If this course is restricted to a specific major, which major. If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

1. YES Are there any prerequisites? Yes
	1. If yes, which ones?

instructor permission

* 1. Why or why not?

Graduate students who did not attend A-State for undergraduate may wish to take this course as an elective in their graduate degree. Instructor permission is required so that the instructor can ascertain if their undergraduate institution prepared them with enough content knowledge and skill to be successful in this course.

1. YES Is this course restricted to a specific major?
	1. If yes, which major? Master of Music or Master of Music Education

7. Course frequency(e.g. Fall, Spring, Summer). *Not applicable to Graduate courses.*

n/a

8. Will this course be lecture only, lab only, lecture and lab, activity, dissertation, experiential learning, independent study, internship, performance, practicum, recitation, seminar, special problems, special topics, studio, student exchange, occupational learning credit, or course for fee purpose only (e.g. an exam)? Please choose one.

Experiential Learning

9. What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

Standard Letter

10. YES Is this course dual listed (undergraduate/graduate)? as MUS 4701

11. NO Is this course cross listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross listed course.)*

**11.1** – If yes, please list the prefix and course number of cross listed course.

 Enter text...

**11.2** – **Yes / No** Are these courses offered for equivalent credit?

Please explain. Enter text...

12. No Is this course in support of a new program?

a. If yes, what program?

13 YES Does this course replace a course being deleted?

a. If yes, what course?

MUS 5433

14. NO Will this course be equivalent to a deleted course?

a. If yes, which course?

Enter text...

15. YES Has it been confirmed that this course number is available for use?

 *If no: Contact Registrar’s Office for assistance.*

16. NO Does this course affect another program?

If yes, provide confirmation of acceptance/approval of changes from the Dean, Department Head, and/or Program Director whose area this affects.

Enter text...

**Course Details**

17. Outline (The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

“Elements of the Jazz Language for the Developing Improvisor” Jerry Coker

 (Fl: CPP/Belwin, Inc. 1991)

“Approach Note Velocity 1 and 2” Steve Neff NeffMusic.com

“Technique Development in Fourths for Jazz Improvisation” Ramon Ricker Alfred Publishing

“Understanding the Diminished Scale” Walt Weiskopf ISBN 978-1-56224-288-6

“Devastating Minor Lines for Jazz and Funk Soloing” Steve Neff NeffMusic.com

“Best Major and Minor II-V-I Patterns” Steve Neff NeffMusic.com

“The Real Book, Vol 1-6”

Week 1 Transcription 1, Tritone Substitution, Altered Dominants

Week 2 Transcription 1 Analysis, Approach Note Velocity (major) 1-15 (C, G, F)

Week 3 Transcription 2, Approach Note Velocity (major) 16-30 (C,G,F)

Week 4 Transcription 2 Analysis, Approach Note Combinations 1-18 (C,G,F)

Week 5 Transcription 3, Approach Note Velocity/Combinations 1-15,1-18 (F,Bb,Eb,Ab)

Week 6 Transcription 3 Analysis, Exam Prep, Weiskopf pp. 3-39

Week 7 Performance and Written Exam 1, Weiskopf patterns 43-65

Week 8 Real Book (six blues in three keys), preparation of performance set

Week 9 Real Book continued, Neff ii/V7 patterns 1-5 (major)

Week 10 Real Book (three ballads in three keys), continued preparation of performance set

Week 11 Neff ii/V7 pattern applications (Real Book blues and ballads), Ricker pp. 19-25

Week 12 Real Book (three latin/different styles), continued preparation of performance set

Week 13 Real Book (three funk tunes, three keys), Neff “Devastating Lines” 1-12

Week 14 Composition 1, Neff “Devastating Lines” performance test on Real Book funk tunes

Week 15 Composition 2, Composition 1 Analysis, Jury Assessment preparation

18. Special features (e.g. labs, exhibits, site visitations, etc.)

Classroom lecture/performance lab with computer accompaniment; final solo jury performed live in Minx Rehearsal Hall.

19. Department staffing and classroom/lab resources

Classroom with computer and audio playback

1. Will this require additional faculty, supplies, etc.? No

20. NO Does this course require course fees? No

 *If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Course Justification**

21. Justification for course being included in program. Must include:

 a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

 Student Learning Outcomes: Upon successful completion of this course, students will be able to: 1. Demonstrate advanced improvisational development in conjunction with original compositions written by class members. 2. Demonstrate skill mastery in jazz articulation and phrasing through analysis, transcription and performance. 3. Demonstrate advanced understanding at the vocational level of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns. 4. Demonstrate mastery in constructing creative melodic lines over complex chord architecture.

b. How does the course fit with the mission established by the department for the curriculum? If course is mandated by an accrediting or certifying agency, include the directive.

 The Music Department Mission Statement is: Our mission is to prepare dynamic music educators, performers, and composers for leadership roles in our profession. We are committed to educating students as well as enhancing and enriching our community through music. Improvisation is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established improvisation skills. In addition, the ability to improvise at an advanced level has direct vocational applications for both music educators and performers. National Association of Schools of Music lists the following Competencies Summary for the music degrees: 3. Composition/Improvisation. Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in nontraditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field. This directive clearly requires the music student to acquire instruction in improvisation and composition/arranging-based activities

c. Student population served.

Graduate students in Music.

d. Rationale for the level of the course (lower, upper, or graduate).

This will be an elective for music graduate students as most universities do not offer an improvisation course sequence and they will want to be able to take advantage of our offering. Components of this course that would be specific to the graduate members would be an enhanced focus on style period based on instrument, advanced transcription projects, and improvisation based around the most difficult traditional forms and harmonic architectures.

**Corrected and approved by the Office of Assessment 21 October 2019.**

**Assessment**

**Relationship with Current Program-Level Assessment Process**

22. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

Outcome 1 – Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization

Outcome 2 - Demonstrate professional capability in the area of specialization.

Outcome 3- Demonstrate competence in repertory and historical performance practice.

This course will reinforce the above program level outcomes within the MM in Jazz Studies. Existing coursework is used to assess the above PLOs but this new course will provide additional assessment measures, specific to the area of jazz.

23. Considering the indicated program-level learning outcome/s (from question #23), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

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| **Program-Level Outcome 1 (from question #23)** | Outcome 1 – Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization |
| Assessment Measure | Graduate Recitals were evaluated by the major professor using the Department of Music Performance Evaluation rubric. The rubric was not in place early enough for all Graduate Committee members to use it for evaluation. |
| Assessment Timetable | Each fall the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies  |

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| **Program-Level Outcome 2 (from question #23)** | Outcome 2 – Demonstrate professional capability in the area of specialization. |
| Assessment Measure | Graduate Recitals should be evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation rubric. An appropriate rubric for graduate recitals needs to be developed. However, juries would include repertoire from diverse historical style periods in music. |
| Assessment Timetable | Each fall the course is offered |
| Who is responsible for assessing and reporting on the results? | Faculty will comprise the jury to assess the live performance and the portfolio. Results will be reported to the Director of Jazz Studies  |

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| **Program-Level Outcome 3 (from question #23)** | Outcome 3 – Demonstrate competence in repertory and historical performance practice. |
| Assessment Measure | Graduate Recitals should be evaluated by the appropriate Graduate Committee using the Department of Music Performance Evaluation rubric. An appropriate rubric for graduate recitals needs to be developed. However, juries would include repertoire from diverse historical style periods in music. |
| Assessment Timetable | Each semester, each time the course is offered |
| Who is responsible for assessing and reporting on the results? |  Instructor will grade assignments and exams. Results will be reported to the Director of Jazz Studies |

 **Course-Level Outcomes**

24. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

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| **Outcome 1** | 1. Demonstrate advanced improvisational development in conjunction with original compositions written by class members.  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsTranscription Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies.  |

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| **Outcome 2** | 2. Demonstrate skill mastery in jazz articulation and phrasing through analysis, transcription and performance. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsTranscription Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies.  |

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| **Outcome 3** | 3. Demonstrate advanced understanding at the vocational level of the theoretical aspects of improvisation: i.e. chord symbols, corresponding scales and patterns.. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsTranscription Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies.  |

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| **Outcome 4** | Demonstrate mastery in constructing creative melodic lines over complex chord architecture.  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsTranscription Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | The final live performance jury will provide direct evidence of student learning. Faculty will assess the jury performance utilizing a rubric establishing a grade for the jury, reported to the Director of Jazz Studies.  |

**Bulletin Changes**

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| **Instructions**  |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Follow the following guidelines for indicating necessary changes.** **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.** - Deleted courses/credit hours should be marked with a red strike-through (~~red strikethrough~~)- New credit hours and text changes should be listed in blue using enlarged font (blue using enlarged font). - Any new courses should be listed in blue bold italics using enlarged font (***blue bold italics using enlarged font***)*You can easily apply any of these changes by selecting the example text in the instructions above, double-clicking the ‘format painter’ icon 🡪 , and selecting the text you would like to apply the change to.* *Please visit* [*https://youtu.be/yjdL2n4lZm4*](https://youtu.be/yjdL2n4lZm4) *for more detailed instructions.* |

**Graduate Bulletin 2018-2019, p. 354**

**MUS 5553. Music History Seminar** A seminar course on specific music history topics drawn from the medieval period through the 20th century.

**MUS 5701. Improvisation III**  Advanced techniques of improvisation utilizing theory and performance. Restricted to Master of Music or Master of Music Education. Dual listed as MUS 4701. Prerequisite, instructor permission.

**MUS 6131. Graduate Recital** A full length formal recital with an accompanying scholarly document.