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

**New Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] 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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| Sarah Labovitz 10/4/2019**Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…**COPE Chair (if applicable)** |
| Lauren Clark 10/7/2019**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 2023, 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 4722

 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).

Jazz Arranging II

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

Techniques of large group (big band) jazz arranging with emphasis on applications of jazz harmony, chord voicings, instrumental techniques, colors, and jazz arrangers through history.

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?
	1. If yes, which ones?

MUS 4712, Jazz Arranging I

* 1. Why or why not?

Necessary fundamental skills are learned in Jazz Arranging I that are applied in Jazz Arranging II.

1. YES Is this course restricted to a specific major?
	1. If yes, which major? Any Music Major or Jazz Certificate

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

Spring

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. NO Is this course dual listed (undergraduate/graduate)?

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. YES Is this course in support of a new program?

a. If yes, what program?

 Bachelor of Arts in Music, emphasis in Jazz Studies; Certificate in Jazz Studies

13. NO Does this course replace a course being deleted?

a. If yes, what course?

Enter text...

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.)

Text: “Instrumental Jazz Arranging” Tomaro and Wilson ISBN 978-1-4234-5274-4

Week 1 Class Overview, Saxophones and Woodwinds Section Writing

Week 2 Trumpet and Trombone Section Writing

Week 3 Four and Five-Note Homophonic Brass Section Writing

Week 4 Six and Seven-Note Homophonic Brass Section Writing

Week 5 Integrating the Saxophone Section into Brass Section Voicings

Week 6 Two Elements – Saxophone Section against the Brass

Week 7 Three Elements – Melody, Countermelody, Accompaniment

Week 8 Planning an Arrangement, Introduction and First Chorus

Week 9 Interludes, Improvised Solo with Backgrounds

Week 10 Shout Chorus and Recapitulation and Endings

Week 11 Endings

Week 12 Arranging for Six and Seven Horns

Week 13 Putting the Pieces of the Arrangement Together

Week 14 Editing Arrangements

Week 15 Preparing Arrangements for Performance

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

Classroom lecture/lab with computer playback of examples, final project performed in Minx Rehearsal Hall

19. Department staffing and classroom/lab resources

Traditional classroom, computer lab, finale software

1. Will this require additional faculty, supplies, etc.?

Yes, but resources necessary are underwritten by donor gift.

20. NO Does this course require course fees?

 *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)

 SStudent Learning Outcomes: Upon successful completion of this course, students will be able to • Demonstrate various methods for scoring individual instrumental sections • Demonstrate the typical forms for standard large jazz group arrangements • Analyze and deconstruct standard large group jazz arrangements • Compose for a standard jazz big band

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. Jazz Arranging is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established arranging skills. In addition, arranging 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.

The primary demographic will be the BA in Music-Jazz major and those seeking the Certificate in Jazz, but the course will be available to all music students who complete the prerequisite.

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

This course has a 4000-level prerequisite and hence is at the upper level.

**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?

PL Outcome #1 – Students will be able to read and realize musical notation

PL Outcome #2 – Students will hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture

This course will reinforce the above program level outcomes within the Bachelor of Arts degree. 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)** | PL Outcome #1 – Students will be able to read and realize musical notation |
| Assessment Measure | The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings).Indirect assessment will be the participation of students in major ensembles, their standing within the section, and in the level of ensembles in which they perform. Application of Outcome 1 is evident in the repertoire lists of pieces performed by university ensembles. |
| Assessment Timetable | Each time 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)** | PL Outcome #2 – Students will hear, identify and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture |
| Assessment Measure | The direct assessment of this outcome will be in the Applied Music juries. All students complete this final performance exam taken at the end of each semester of applied study. The jury panels will use a rubric approved by the Department of Music. The results will be analyzed by the members of each area (Brass/Percussion, Keyboard, Voice, Strings). |
| Assessment Timetable | Each time 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  |

 **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** | • Demonstrate various methods for scoring individual instrumental sections  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily writing assignmentsAssignment Revision and Analysis |
| Assessment Measure  | The final live performance jury and portfolio assessment will provide direct evidence of student learning.  |
| **Outcome 2** | • Demonstrate the typical forms for standard large jazz group arrangements  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily writing assignmentsAssignment Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | The final live performance jury and portfolio assessment will provide direct evidence of student learning. |
| **Outcome 3** | Analyze and deconstruct standard large group jazz arrangements |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily writing assignmentsAssignment Revision and AnalysisListening and guided practice exercises |
| Assessment Measure  | Class exams in addition to final performance jury provide direct evidence of student learning. |
| **Outcome 4** | • Compose for a standard jazz big band  |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily writing assignmentsAssignment Revision and Analysis |
| Assessment Measure  | The final live performance jury and portfolio assessment will provide direct evidence of student learning. |

**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.* |

**See also proposals for BA in Music, emphasis in Jazz Studies and Certificate in Jazz Studies**

**Undergraduate Bulletin 2019-2020, p. 517**

**MUS 4642. Piano Pedagogy** PERFORMANCE COURSES GROUP INSTRUCTION. Methods and materials of teaching piano. Prerequisite, instructor permission. Demand.

**MUS 4722. Jazz Arranging II**  Techniques of large group (big band) jazz arranging with emphasis on applications of jazz harmony, chord voicings, instrumental techniques, colors, and jazz arrangers through history. Restricted to Music majors and those pursuing the Certificate in Jazz. Prerequisite, MUS 4712. Spring.