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

**New Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

|  |
| --- |
| **[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](mailto:curriculum@astate.edu) for inclusion in curriculum committee agenda.

|  |  |
| --- | --- |
| 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** |
| |  |  | | --- | --- | | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | 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](mailto:kdcarroll@astate.edu), 870-972-3763

2. Proposed Starting Term and Bulletin Year

Fall 2022, 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 3712

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 Theory II

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

Advanced overview of harmony, melody, rhythm, and form as they relate specifically to jazz and related popular idioms.

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 3702, Jazz Theory I or instructor permission

* 1. Why or why not?

This course depend on basic knowledge acquired in Jazz Theory I.

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.*

Fall

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.)

Texts: “Jazz Theory and Practice” Lawn/Hellmer ISBN 0-534-19596-2

“Jazz Keyboard Harmony” DeGreg ISBN 978-1-56224-069-1

Weekly Course Outline:

Week One: Introduction, Review of Keyboard Skills DeGreg pp. 225-234

Week Two: Review of Chord Construction/Scales Lawn pp. 21-48 Complete Exercises and Activities

Week Three: Chord/Scale Relationships and Applications. Lawn pp. 49-64

Week Four: Dominant Chord/Scale Combinations. Complete Exercises and Activities

Week Five: Diminished Chord/Scale Combinations. Complete Exercises and Activities

Week Six: Written and Performance Exam 1. Melodic Construction Lawn pp. 65-86

Week Seven: Techniques of Melodic Manipulation and Development. Complete Exercises and Activities

Week Eight: Nonharmonic Tones. “Blues for Alice”. Lawn pp. 87-109

Week Nine: Written Exam 2. Diatonic and Chromatic Harmony

Week Ten: Secondary and Altered Dominants/Cycles. Complete Exercises and Activities. Lawn 111-132

Week Eleven: Harmonic Substitution and Embellishment. Complete Exercises and Activities.

Week Twelve: Rhythm and Meter. Lawn pp. 149-166. Exam preparation.

Week Thirteen: The Blues: Evolution and Form. Lawn pp. 167-188. “Straight, No Chaser”.

Week Fourteen: Written and Performance Exam 3. Exam Review. Lawn pp. 203-220

Week Fifteen: Rhythm Changes: Classic Jazz Model. Compete Exercises and Activities.

Final Exam

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

Piano Lab

19. Department staffing and classroom/lab resources

Traditional classroom, computer lab, and piano lab

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

Yes, additional faculty that is supported by a 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)

Student Learning Outcomes: Upon successful completion of this course, students will be able to: 1. Demonstrate advanced ability to analyze/utilize chord substitutions/cycles associated with jazz vocabulary. 2. Demonstrate advanced ability to compose/analyze common jazz forms. 3. Demonstrate advanced ability to associate scales/modes with their respective jazz chord symbols

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 Theory is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established jazz theory competency. In addition, a grasp of the body of knowledge associated with jazz theory 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. Jazz Theory II supports the acquisition of both piano performance skills, improvisation content, and compositional/arranging skills.

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 or obtain permission of instructor.

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

This course has a prerequisite of a 3000-level class and so needs to be 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

PL Outcome #3 – Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources.

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.*

|  |  |
| --- | --- |
| **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 |

|  |  |
| --- | --- |
| **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 |

|  |  |
| --- | --- |
| **Program-Level Outcome 3 (from question #23)** | PL Outcome #3 – Recognize a wide selection of musical literature, the principal eras, genres, and cultural sources |
| Assessment Measure | The recognition of musical literature through identification of characteristics will be measured with an evaluation of student success in the music history sequence. |
| Assessment  Timetable | 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?

|  |  |
| --- | --- |
| **Outcome 1** | Demonstrate advanced ability to write/spell out chords from any jazz chord symbol |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Listening and guided practice exercises |
| Assessment Measure | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio. |

|  |  |
| --- | --- |
| **Outcome 2** | 2. Demonstrate advanced ability to write/spell out scales and modes utilized in jazz vocabulary |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Listening and guided practice exercises |
| Assessment Measure | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulate completed course work for their jazz ensemble portfolio. |

|  |  |
| --- | --- |
| **Outcome 3** | 3. Demonstrate advanced ability to associate scales/modes with their respective jazz chord symbols. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed above  Daily performance assignments  Listening and guided practice exercises |
| Assessment Measure | Direct evidence of student learning will be through three class exams, one improvisation performance, and the final exam. Indirect assessment will occur throughout the course as the students accumulates completed course work for their jazz ensemble portfolio. |

**Bulletin Changes**

|  |
| --- |
| **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 3561. Low Brass Techniques** PERFORMANCECOURSESGROUPINSTRUCTION. Class instruction in performance and pedagogy. Two laboratory periods per week. Special course fees may apply. Spring.

**MUS 3712. Jazz Theory II**  Advanced overview of harmony, melody, rhythm, and form as they relate specifically to jazz and related popular idioms. Restricted to Music majors and those pursuing the Certificate in Jazz. Prerequisite, MUS 3702 or instructor permission. Fall.

**MUS 416V. Special Problems** BASIC MUSIC. Independent study of approved topics for juniors and senior arranged in consultation with a professor. Department approval required. Prerequisite, Two semesters of theory or instructor permission. Fall, Spring, Summer.