|  |
| --- |
| 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 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, 870-972-3763

2. Proposed Starting Term and Bulletin Year

Spring 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 2731

 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 Piano II

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

Advanced jazz piano and keyboard harmony.

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?

MUS 2721, Jazz Piano I

Jazz Piano I is the foundational course for Jazz Piano II. Information learned in Jazz Piano I is essential for success in Jazz Piano II.

1. YES Is this course restricted to a specific major? Yes
	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.)

Text: “The Jazz Piano Book” Mark Levine Sher Music ISBN 0-9614701-5-1

Weekly Schedule:

Week One: Introduction, Triad and Interval Review, Read pp. 17-22

Week Two: Three-Note Voicings. Sus and Phrygian Chords, Ex. 1-3 Read pp.37-40

Week Three: Tritone Substitution. Read pp. 41-48

Week Four: Left-Hand Voicings. Read pp. 41-58

Week Five: Altering Notes in Left-Hand Voicings, Exercises 8-1 through 8-15. Read pp. 59-84

Week Six: Written and Performance Exam 1. Scale Theory. Read pp. 85-90

Week Seven: Putting Scales to Work. Ex. 10-1 thru 11-9. Read pp. 97-104

Week Eight: So What Chords. Ex. 12-1 thru 12-17. Read pp. 105-108

Week Nine: Written and Performance Exam 2.

Week Ten: Fourth Voicings and Upper Structures Ex. 13-1 thru 13-5. Read pp. 109-136

Week Eleven: Pentatonics. Ex 14-1 thru 14-5. Read pp. 137-154

Week Twelve: Stride and Bud Powell Voicings. Performance preparation. Read 155-223

Week Thirteen: Block Chords, Salsa and Latin Jazz. Practice Patterns

Week Fourteen: Written and Performance Exam 3. Performance Jury Preparation.

Week Fifteen: Comping. Read pp. 223-275

 Assessment Barrier Exam at Jazz Jury

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

Piano Lab

19. Department staffing and classroom/lab resources

Piano Lab, Adjunct Instructor of Jazz Piano

 a.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)

 Student Learning Outcomes: Upon successful completion of this course, students will be able to: 1. Demonstrate advanced skills in jazz articulation and phrasing through analysis and performance. 2. Demonstrate an advanced understanding of the theoretical aspects of jazz: i.e. chord symbols, corresponding scales and patterns 3. Demonstrate skills necessary to perform comping and advanced chord progressions on the piano.

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 Piano is a necessary skill for the creative musician. In order to obtain leadership roles in the music profession, individuals must have established jazz piano skills. In addition, the ability to play jazz piano 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. Jazz Piano II supports the mastery of both piano performance skills and reinforces jazz theory and improvisation content.

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 builds on prerequisite courses but is still fundamental, hence it is numbered at the lower 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.*

|  |  |
| --- | --- |
| **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** | 1. Demonstrate advanced skills in jazz articulation and phrasing through analysis, and performance |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsGuided practice exercisesThree written/performance exams and Final Exam |
| 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. |
| **Outcome 2** | 2. Demonstrate an advanced understanding 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 assignments, three written/performance exams and finalListening 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. |
| **Outcome 3** | Demonstrate skills necessary to perform comping and advanced chord changes. |
| Which learning activities are responsible for this outcome? | Class content delivery – detailed aboveDaily performance assignmentsGuided practice exercisesThree written/performance exams and Final Exam |
| 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**

|  |
| --- |
| **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. 514**

**MUS 2621. Keyboard Skills 4** PERFORMANCE COURSES GROUP INSTRUCTION. For non pianist Music Majors. To develop piano sight reading and repertoire, and to enhance correspond- ing courses, Music Theory IV and Aural Theory IV. Prerequisites, MUS 1611 and MUS 1621 or instructor permission. Non music majors admitted with instructor permission. Special course fees may apply. Fall, Spring, Summer.

**MUS 2731. Jazz Piano II**  Advanced jazz piano and keyboard harmony. Restricted to Music majors and those pursuing the Certificate in Jazz. Prerequisite, MUS 2721. Fall.

**MUS 3211. Diction for Singers I** PERFORMANCE COURSES GROUP INSTRUCTION. Fundamentals of proper pronunciation of English and German using the International Phonetic Alphabet. Two laboratory periods per week. Instructor permission required. Special course fees may apply. Fall, Spring.