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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 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 4701

 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?

MUS 2701, Improvisation II or instructor permission

* 1. Why or why not?

Improvisation III will build on techniques learned in Improvisation II. A student may already be equipped with those skills from a prior jazz experience so instructor permission may serve as the prerequisite in that case.

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

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. YES Is this course dual listed (undergraduate/graduate)? as MUS 5701

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 YES Does this course replace a course being deleted?

a. If yes, what course?

MUS 4433

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.

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 is an advanced level improvisation course and will be dual-listed at the graduate level. That necessitated the 4000 level listing.

**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.*

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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  |

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| **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?

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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.* |

**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 4701. Improvisation III**  Advanced techniques of improvisation utilizing theory and performance. Restricted to Music majors. Dual listed as MUS 5701. Prerequisite, MUS 2701 or instructor permission. Fall.