



FINAL FACULTY SENATE APPROVAL ON JANUARY 16, 2018

MEMORANDUM

TO: Faculty Senate
FROM: Jack Kirby *JKK*
DATE: November 28, 2017
SUBJECT: Curriculum Proposal #17-18-01, REV #1
Jazz Improvisation

I recommend approval of the attached REVISION #1 of Curriculum Proposal 17-18-01. This proposal seeks to implement a permanent course number for Jazz Improvisation – MUSI 2248.

Dr. Christina Lavorata
Dr. Robert Mild
Dr. Anne Patterson
Mr. Brian Floyd
Ms. Laura Ransom
Ms. Cheri Gonzalez



MEMORANDUM

TO: Curriculum Committee

FROM: Jack Kirby *JRK*

DATE: November 14, 2017

SUBJECT: Curriculum Proposal #17-18-01, REV #1
Jazz Improvisation

I recommend approval of the attached REVISION #1 of Curriculum Proposal 17-18-01. This proposal seeks to implement a permanent course number for Jazz Improvisation – MUSI 2248.

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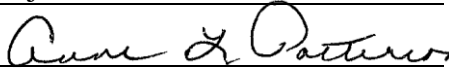
MEMORANDUM

TO: Curriculum Committee
FROM: Jack Kirby *JRK*
DATE: October 16, 2017
SUBJECT: Curriculum Proposal #17-18-01
Jazz Improvisation

I recommend approval of the attached Curriculum Proposal 17-18-01. This proposal seeks to implement a permanent course number for Jazz Improvisation – MUSI 2248.

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CURRICULUM PROPOSAL (Submit one hard copy and an electronic copy to the Associate Provost by the second Tuesday of the month.)

Proposal Number: 17-18-01
School/Department/Program: School of Fine Arts, Department of Music, BA and BA in Education; open to non-majors
Preparer/Contact Person: Anne L. Patterson 
Telephone Extension: 4897
Date Originally Submitted: October 12, 2017
Revision (Indicate date and label it Revision #1, #2, etc.): Revision #1, November 3, 2017
Implementation Date Requested: Fall 2018, in time for Spring 2019 Pre-Registration

- I. **PROPOSAL.** Write a brief abstract, not exceeding 100 words, which describes the overall content of the proposal.

This proposal is submitted to assign a permanent course number for Jazz Improvisation, a music course now taught under MUSI 1199. The proposed course number is **MUSI 2248***. The course is designed to help students develop their extemporaneous creativity in stylistically appropriate ways for various types of jazz. It is open to non-majors, as well as to Music majors. The course is repeatable.

*Catalog course number **MUSI 2248** has been approved by the Registrar. See email correspondence in Appendix E.

- II. **DESCRIPTION OF THE PROPOSAL.** Provide a response for each letter, A-H, and for each Roman Numeral II–V. If any section does not apply to your proposal, reply N/A.

- A. Deletion of course(s) or credit(s) from program(s)

Total hours N/A deleted.

- B. Addition of course(s) or credit(s) from program(s)

Total hours N/A added.

- C. Provision for interchangeable use of course(s) with program(s)

N/A

- D. Revision of course content. Include, as an appendix, a revised course description, written in complete sentences, suitable for use in the university catalog.

N/A

- E. Other changes to existing courses such as changes to title, course number, and elective or required status.

N/A

- F. Creation of new course(s). For each new course

1. Designate the course number, title, units of credit, prerequisites (if any), ownership (FSU or shared) and specify its status as an elective or required course. If you are creating a shared course, attach a memo from the Deans of the affected Schools explaining the rationale for the course being shared.

MUSI 2248 Jazz Improvisation 1 cr. (repeatable) no prerequisites FSU Elective

2. Include, as an appendix, a course description, written in complete sentences, suitable for use in the college catalog.

Please see Appendix B.

3. Include, as an appendix, a detailed course outline consisting of at least two levels.

Please see Appendix C.

4. In order to meet the requirements as outlined in Goal One of the Strategic Plan, please include Outcome Competencies and Methods of Assessment as an appendix. Examples are available upon request from the Chair of the Curriculum Committee.

Please see Appendix D.

- G. Attach an itemized summary of the present program(s) affected, if any, and of the proposed change(s).

Describe how this proposal affects the hours needed to complete this program. Specifically, what is the net gain or loss in hours? Use the format for Current and Proposed Programs in Appendix A.

This proposal does not affect the hours needed to complete either the Bachelor of Arts in Education: Teaching Specialization in Music Education Grades PreK-Adult or the Bachelor of Arts in Music. It simply provides an opportunity for specialized study in jazz, which requires the capacity to improvise, not required in some other ensembles.

III. RATIONALE FOR THE PROPOSAL.

- A. **Quantitative Assessment:** Indicate the types of assessment data, i.e., surveys, interviews, capstone courses, projects, licensure exams, nationally-normed tests, locally developed measurements, accreditation reports, etc., that were collected and analyzed to determine that curricular changes were warranted. Quantitative data is preferred.

Although Fairmont State's Department of Music is not accredited by the National Association of Schools of Music (NASM), we use NASM guidelines in determining our curriculum and expectations for our students. The agency's standards require that teachers have skills in improvisation and in non-traditional techniques of notation and composition. Jazz often uses a different musical language and, in some instances, a different notational system, from that with which most students are familiar. In the preparation of musicians in general and music educators in particular, it is important that they have experience in improvisation.

For Music majors, this course develops playing techniques that are not developed in the study of Western art music and reinforces reliance upon memory, acute sensitivity to ensemble, improvisation, and aural skills—all competencies that are required for professional musicians. All of these skills and techniques are subject to authentic assessment; that is, they are used in performance. All majors and minors are required to perform in major ensembles (Choir, Marching Band, Wind Ensemble) throughout their studies. As stipulated in the scholarship agreement, students on scholarship are required to perform in small ensembles, as well, and other students are encouraged to perform in small ensembles as electives. Music students typically seek a variety of performance experiences over the course of their undergraduate careers, and they use a number of their elective hours in choosing opportunities to do that. This course has been very well received by students and we therefore request a permanent number for it. Participation in Jazz Improvisation by members of the Jazz Ensemble has the added virtue of improving the overall performance of the Jazz Ensemble.

Students can be tested to reveal the extent to which they have mastered the meaning of various notational symbols. And they can be tested to determine the extent to which they can apply what they know to actual music-making in isolation from performance. But the real test of what they know and can apply comes when they use their skills in performance. Since we are aiming for performance in a public venue, with an audience present, we cannot settle for, say, 70% mastery; we aim for perfection. But "perfection" is something musicians seek for a lifetime, and is sometimes foiled by conditions that have nothing to do with one's mastery of a technique: conditions in the venue that make it difficult for a player to hear the rest of the ensemble clearly, for example. To further complicate the matter, in the case of jazz "perfection" may be realized in a variety of ways, each distinctive, each "correct." Assigning numbers to performance is difficult; the attuned ear of the instructor and of other musicians can, however, determine when improvement is evident or when a performance has been stylistically correct.

Students already hear recordings of their performances. The use of instructor created rubrics that are appropriate for a given piece (style, genre, era) will both help students develop their own capacity for assessing performance and provide the instructor evidence of the students' development.

In the 2016-2017 academic year, the course was taught as MUSI 1199, Jazz Improvisation. We simply seek to have it established as a discrete course with its own number.

- B. **Qualitative Assessment:** Based upon the assessment data above, indicate why a curricular change is justified. Indicate the expected results of the change. Be sure to include an estimate

of the increased cost, or reduction in cost of implementation. FOR EXAMPLE: Will new faculty, facilities, equipment, or library materials be required?

Why do we want to give this course a permanent number?

Again, this is already a successful course; it just needs a permanent number.

In addition to the need for music majors to acquire certain competencies, there are a number of indicators of interest in this course: This is a specialty skill that students will need to be able to impart to their students when they take teaching positions, and it will be a useful tool in the improvement and progress of our “big band” jazz ensemble here at FSU.

As an institution, we are committed to providing a variety of opportunities for students to experience music making, both as part of an ensemble and as a soloist. Jazz Improvisation provides students with the tools to confidently perform and create music as a soloist.

This course, which meets once per week for two hours, provides an opportunity for Music majors to better understand skills that they have not been exposed to or had the opportunity to gain in other groups. The instructor emphasizes how to teach or instruct others to learn the art of improvisation, a clear benefit to our Music Education majors.

Financial Considerations

Our jazz ensemble director already teaches this course, so no additional faculty will be required. He holds a Master of Music degree and has extensive jazz education credentials and performing experience.

The class uses the literature that will be performed by the Jazz Ensemble, so no music in addition to that which is provided to the ensemble is required. Improvisation is largely an aural and experiential skill. The instructor does not require a separate textbook for the class; rather, he uses the music that will actually be performed as a “text.” This class is rather like a studio class, in that students receive direct instruction from the instructor, based upon the music that is being studied.

The course is presently offered once per year, and we anticipate offering it no more frequently than this. Depending upon need or demand, it is possible that the course might be offered less frequently.

- IV. Should this proposal affect any course or program in another school, a memo must be sent to the Dean of each school impacted and a copy of the memo(s) must be included with this proposal. In addition, the Deans of the affected schools must sign below to indicate their notification of this proposal.

By signing here, you are indicating your college's/school's notification of this proposal.

College/School	Dean	Signature

N/A

- V. Should this proposal affect any course to be added or deleted from the general studies requirements, a memo from the chair of the General Studies Committee indicating approval of the change must be included with this proposal.

N/A

- VI. ADDITIONAL COMMENTS: **NONE**

APPENDIX A

BACHELOR OF ARTS DEGREE in MUSIC

BACHELOR OF ARTS DEGREE IN EDUCATION: TEACHING SPECIALIZATION IN MUSIC EDUCATION GRADES PRE-K - ADULT

The addition of this elective course will not change the curriculum in either of the programs listed above.

APPENDIX B

Course Description

MUSI **2248** Jazz Improvisation 1 cr.¹

Jazz Improvisation is an elective course whose repertoire is focused on the music of blues and swing rhythms. This course introduces the fundamentals of jazz improvisation. Beginning jazz skills include scales, song forms, and melodic patterns. Repertoire development is a primary focus. Works studied throughout the course will be performed by the Jazz Band. Prior instrumental experience recommended. No prior experience in improvisation required. Repeatable.

¹ One credit hour is correct, in answer to the question raised at the Committee's initial review of this proposal.

APPENDIX C
Course Outline

Jazz Improvisation

1. Introduction
 - a. Jazz in American culture
 - b. Why improvisation?
 - c. Historical precedents and score notation

2. Background of music
 - a. Traditional role and function of piece
 - b. Communal activity
 - c. Contemporary interpretation

3. Instruments
 - a. Interchangeable nature of instrumentation
 - b. Typical ensemble make-up
 - c. Rhythm section
 - d. Wind section

4. Performance Techniques
 - a. Instrumental skills
 - Scales and Keys
 - Score reading
 - b. Listening skills
 - Recognizing basic song forms
 - Collaborative performance

5. Pedagogical Concerns
 - a. Starting a high school jazz ensemble
 - b. Methods for teaching jazz techniques to the young player

6. Performance planning
 - a. Staging
 - b. Stage presence
 - c. Sound and lighting
 - d. On-stage role of conductor/leader
 - e. Interaction with audience
 - f. Backstage awareness
 - g. Pre- and post-concert etiquette
 - h. The printed program

7. Final Performance
 - a. Programming
 - b. Advertising
 - c. Performing

APPENDIX D
Outcome Competencies and Methods of Assessment

Learning Outcome	How assessed
1 Realize jazz notation (<i>Note: In this context “realize” means to convert “shorthand” jazz charts into sound. Although the harmony is indicated in the charts, the exact notes to be played and the order and combinations and rhythms in which they are to be played are all improvised by the performer. It is more demanding than it sounds.</i>)	Realizations will be assessed for accuracy (correct chord, as well as melodic and rhythmic structures) and stylistic fit (style appropriate to the piece being performed). Individual oral response, performance, written quizzes.
2 Demonstrate polyrhythms and jazz styles	Individual and group performance
3 Discuss musical form as an organizing factor in jazz creation	Individual oral response, class discussion
4 Utilize a framework for improvisation	Students will improvise in a manner consistent with the style of the music studied. Improvisation will be assessed by the (teacher) for technique, pattern, and form.
5 Demonstrate the interaction of musical elements	Live performance with other musicians

APPENDIX E
Correspondence with Registrar

From: Patterson, Anne
Sent: Monday, October 09, 2017 3:48 PM
To: Gonzalez, Cheri <Cheri.Varkonda@fairmontstate.edu>
Cc: Patterson, Anne <Anne.Patterson@fairmontstate.edu>
Subject: New Course Number?

Dear Cheri,

We are in the process of writing a curriculum proposal for a course that is being taught now under MUSI 1199. The course is Jazz Improvisation, and it appears that **MUSI 2248** is a logical number for that course. This number does not appear in the current catalog.

As you know, we are required to submit an approved catalog number with the proposal itself. Is there any reason why we cannot assign MUSI 2248 to this course? Best,

Anne Patterson

Anne L. Patterson, Ph.D.
Professor and Coordinator
Department of Music
Fairmont State University
1201 Locust Avenue
Fairmont, WV 26554
304-367-4897

From: Gonzalez, Cheri
Sent: Monday, October 09, 2017 3:51 PM
To: Patterson, Anne <Anne.Patterson@fairmontstate.edu>
Subject: RE: New Course Number?

Hello Anne,

You may use MUSI 2248 for this course.

Thank you
Cheri Gonzalez