Faculty Curriculum Committee  
Provost's Office (Randolph 210)  
College of Charleston  
Charleston, SC 29424

Irina Pevzner  
Music Department  
CATO 222  
College of Charleston  
Charleston, SC 29424  
pevzneri@cofc.edu  
(843) 224-8968

February 20, 2013

RE: New Course form

To Whom It May Concern:

The music theory department faculty and I would like to request adding two new courses in ear training: Music Theory Lab V and Music Theory Lab VI. This course was initially suggested by the students and supported by the faculty as the beneficial addition to the music major curriculum. The course will extend the existing two-year aural training by one more year, in which Music Theory Lab V will be offered in the Fall, and Music Theory VI in the Spring semesters.

The need for the course was discovered by the observation that the time span of four semesters of ear training was not sufficient to prepare the students for the demands of a job or a graduate study in the music field, since the covered material did not include 19th and 20th century music techniques. The suggested courses aim to fulfill this need.

Included with this letter are:
- Faculty Curriculum Committee Course Form for MUSC 438
- Syllabus for MUSC 438
- Faculty Curriculum Committee Course Form for MUSC 439
- Syllabus for MUSC 439
- Faculty Curriculum Committee Signature page.

I truly hope that you will consider this request. Feel free to contact me for further questions using the contact information provided above.

Sincerely,

Irina Pevzner
FACULTY CURRICULUM COMMITTEE
SIGNATURE PAGE

- In section A, list ALL of the forms covered by this signature page. If you submit a form that is not listed in A, your proposal will be held back until we receive a new, updated signature page.
- You must obtain the signature of your department chair and dean before submitting your proposal.

A. FORMS COVERED BY THIS SIGNATURE PAGE. List each form you are submitting—for instance, PSYC 383, Course Form; PSYC, Change of Major Form; PSYC, Change of Minor Form.

- Course Form for MUSC 438
- Course Form for MUSC 439

B. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:
   ________________________ Date: 2/20/13

2. Signature of Academic Dean:
   ________________________ Date: 2/28/13

3. Signature of Provost:
   ________________________ Date: 3/7/13

4. Signature of Business Affairs (only for course fees):
   ________________________ Date: ________________ □ fee approved on __________ □ BOT approval pending

5. Signature of Curriculum Committee Chair:
   ________________________ Date: ________________

6. Signature of Budget Committee Chair (only for new programs):
   ________________________ Date: ________________

7. Signature of Academic Planning Committee Chair (only for new programs):
   ________________________ Date: ________________

8. Signature of Faculty Senate Secretary:
   ________________________ Date: ________________

Date Approved by Faculty Senate: ________________
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
- Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
- Fill out the parts of the form specified in part B. **You must do this before your request can move forward!**
- Remember that your changes will not be implemented until the next catalog year at the earliest.
- If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Irina Pevzner  Phone: (843) 224-8968  Email: pevzneri@cofc.edu

Department or Program: Music  School: School of the Arts

Subject Acronym and Course Number: MUSC 438

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

- [x] Add a New Course (complete parts C, D, F, G, H, I, J, K)
- [ ] Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
  - [ ] Course Number
  - [ ] Course Name
  - [ ] Course Description
  - [ ] Credit/Contact Hours
  - [ ] Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
- [ ] Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
- [ ] Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

Students’ request and faculty’s consideration lead to the need of extending the ear-training course for one additional year. It is an essential skill for music majors. However, the past experience showed that the two years of the course is not a sufficient amount of time to prepare the students for the demands of a job or a graduate study in the music field, since by the end of the course the material covered does not extend past the 18th-century music practices. MUSC 438, known as Music Theory Lab V, offered in the Fall semesters, will continue the further improvement of students’ listening skills by covering more modern music language, including additional exercises in keyboard harmony, memorization, transcription, all practical skills required for any music specialization, as well as other activities.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

This course affects mainly the music program. Because the ear-training skills directly influence the speed of memorization, more prudent interpretation choices, and versatility, I strongly believe that it will enhance the quality of music major degree overall and especially all applied music courses, such as vocal/instrumental lessons and ensembles.
EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: School: Subject Acronym: Course Number:

Credit hours: __ lecture __ lab __ seminar __ independent study
Contact hours: __ lecture __ lab __ seminar __ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? □ yes □ no If yes, how many total credit hours may the student earn? ____

E. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department: Music School: School of the Arts Subject Acronym: MUSC Course Number: 438

Credit hours: ___0_ lecture ___1_ lab ___0_ seminar ___0_ independent study
Contact hours: ___0_ lecture ___3_ lab ___0_ seminar ___0_ independent study

Course title: Music Theory Lab V

Course description (maximum 50 words, exactly as it appears in the catalog):
Advanced ear training covering modulation, chromatic harmony, and advanced rhythm in the form of keyboard exercises, dictations, sight singing, and transcription. Laboratory three hours per week.

Restrictions (pre-requisites, co-requisites, majors only, etc.):
Prerequisite: MUSC 339 or permission of the instructor.

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable? ☒ yes □ no If yes, how many total credit hours may the student earn? ____

Is there an activity, lab, or other fee associated with this course? □ yes ☒ no What is the fee? $_____
Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

If this is a newly-created course, is it intended to be the equivalent of an existing course? □ yes ☒ no
If so, which course? _____________
Note: You must deactivate that course by submitting an additional Course Form.

F. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

None

H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Perform harmonic sequences on the keyboard incorporating various chord progressions.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>2. Sight sing a tonal melody with chromaticisms and modulations.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>3. Notate a harmonic dictation involving various types of the seventh chords and modulation.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>4. Transcribe an instrumental or vocal composition by notating the melody and harmony lines.</td>
<td>Each student will be assessed individually based on the monthly projects.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The ear-training skills directly influence the speed of the memorization, more prudent interpretation choices, and versatility, I strongly believe that it will enhance the quality of music major degree overall and especially all applied music courses, such as vocal/instrumental lessons and ensembles.
I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor and/or Change Major/Program Form as appropriate.

No

J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.
MUSIC THEORY LAB V: Advanced Ear Training
MUSC 438

Instructor: Irina Pevzner
Office: Room 222 CATO
Office Hours: By Appointment
Telephone: 224-8968
E-mail: pevzneri@cofc.edu

TUTOR: Chee-Hang See
   seecheehang@yahoo.com
   (843) 735-0656

COURSE OBJECTIVES:

Applied music theory skills will focus on several essential areas of Musicianship and Ear Training:

1. Aural Recognition and singing of all diatonic intervals (melodic and harmonic; close and open positions)
2. Aural Recognition and singing of major, minor, diminished and augmented triads with their inversions
3. Aural Recognition and singing of the seventh chords (Major Minor, Diminished, Half-diminished) along with their respective inversions
4. Rhythmic Dictation with syncopation and asymmetrical meters.
5. Melodic Dictation including chromaticism and modulation.
6. Sight Singing with Conducting
7. Development of Audiation
8. Recognition of Harmonic Progression chords by notating all four voices.

MATERIALS REQUIRED

- Manuscript paper
- Pencils with erasers (at least two)
- Binder/folder for handouts
- MacGAMUT 6.1.1 software
- Earphones
- Flash drive (optional)
- Access to a keyboard for practicing.

Grading:

Your grade will be based on my assessment of your ability to perform exercises in the areas listed above (see Objectives). You will have opportunity to demonstrate your skills through in-class assignments/performances, quizzes, midterm and final exams, as well as MacGamut reports.

Attendance:
Attendance will be taken and is mandatory. Unexcused absences will result in lost points.

SCHEDULE:
**Weeks 1-2**—Introduction and review of intervals, triads, seventh chords, rhythmic/melodic/harmonic dictation and sight-singing in the “Fixed Do” system.

**Weeks 3-4**—Introducing the chromaticism and keyboard sequences. Transcription Project 1.

**Weeks 5-6**—Introducing the four-voice notation in the harmonic progression and the altered dominant chords.

**Weeks 7-8**—Introducing modulation in the melodic dictation and harmonic progression. Transcription Project 2.

**Weeks 9-10**—Introducing the syncopation and asymmetrical meter in the rhythmic dictation.

**Weeks 11-12**—The “Sing and Play” exercises. Continuation of the drills combining newly learned elements.

**Weeks 13-14**—Review all concepts for the final exam. Final Transcription project.
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
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• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Irina Pezner          Phone: (843) 224-8968          Email: pezneri@cofc.edu

Department or Program: Music          School: School of the Arts

Subject Acronym and Course Number: MUSC 439

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

Students' request and faculty's consideration lead to the need of extending the ear-training course for one additional year. It is an essential skill for music majors. However, the past experience showed that the two years of the course is not a sufficient amount of time to prepare the students for the demands of a job or graduate study in the music field, since by the end of the course the material covered does not extend past the 18-century music practices. MUSC 439, known as Music Theory Lab VI, offered in the Spring semesters, will continue the further improvement of students' listening skills by covering more modern music language, including additional exercises in keyboard harmony, memorization, transcription, - all practical skills required for any music specialization, - as well as other activities.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

This course affects mainly the music program. Because the ear-training skills directly influence the speed of memorization, more prudent interpretation choices, and versatility, I strongly believe that it will enhance the quality of music major degree overall and especially all applied music courses, such as vocal/instrumental lessons and ensembles.
EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department:  
School:  
Subject Acronym:  
Course Number:  

Credit hours:  _ _ lecture _ _ lab _ _ seminar _ _ independent study  
Contact hours:  _ _ lecture _ _ lab _ _ seminar _ _ independent study  

Course title:  

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):  

Cross-listing, if any:  

Is this course repeatable?  ☐ yes  ☐ no  If yes, how many total credit hours may the student earn?  ____  

E. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department:  
School:  
Subject Acronym:  
Course Number:  

Credit hours:  _ _ lecture _ _ lab _ _ seminar _ _ independent study  
Contact hours:  _ _ lecture _ _ lab _ _ seminar _ _ independent study  

Course title:  **Music Theory Lab VI**  

Course description (maximum 50 words, exactly as it appears in the catalog):

Advanced ear training covering modes, atonality, extended harmony and other 20th century techniques, as well as the advanced rhythm, in the form of keyboard exercises, dictations, sight singing, and transcription. Laboratory three hours per week.

Restrictions (pre-requisites, co-requisites, majors only, etc.):
Prerequisite: MUSC 438 or permission of the instructor.

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable?  ☑ yes   ☐ no  If yes, how many total credit hours may the student earn?  _ _  

Is there an activity, lab, or other fee associated with this course?  ☐ yes   ☑ no  What is the fee?  $______  

Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.
If this is a newly-created course, is it intended to be the equivalent of an existing course? ☐ yes ☒ no
If so, which course? _______________
Note: You must deactivate that course by submitting an additional Course Form.

**F. COSTS.** List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

None

**H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.**

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<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Perform modal and atonal harmonic sequences on the keyboard.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>2. Sight sing a modal and atonal melody with advanced rhythmic patterns and modulations.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>3. Notate a harmonic dictation involving various types of extended harmony techniques.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
<tr>
<td>4. Notate a two-part melodic dictation involving 20th century music techniques.</td>
<td>Each student will be assessed individually based on the weekly in-class performances and two individual exams.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The ear-training skills directly influence the speed of the memorization, more prudent interpretation choices, and versatility, I strongly believe that it will enhance the quality of music major degree overall and especially all applied music courses, such as vocal/instrumental lessons and ensembles.
I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor and/or Change Major/Program Form as appropriate.

No

J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgment from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.
MUSIC THEORY LAB VI: Advanced Ear Training
MUSC 439

Instructor: Irina Pevzner
Office: Room 222 CATO
Office Hours: By Appointment
Telephone: 224-8968
E-mail: pevzneri@cofc.edu

TUTOR: Chee-Hang See
seecheehang@yahoo.com
(843) 735-0656

COURSE OBJECTIVES:

Applied music theory skills will focus on several essential areas of Musicianship and Ear Training:

1. Aural Recognition and singing of consecutive diatonic intervals (melodic and harmonic; close and open positions)
2. Aural Recognition and singing of irregular triads.
3. Aural Recognition and singing of the extended harmony and altered seventh chords, quintal/quartal chords, and polychords.
4. Rhythmic Dictation with irregular, changing, and mixed meters.
5. Melodic Dictation incorporating modes, exotic scales, and atonality.
6. Two and three-part melodic dictation incorporating polyharmony and polytonality.
7. Sight Singing melodies based on the 20th century techniques.
8. Recognition of Harmonic Progression based on the 20th century techniques.

MATERIALS REQUIRED

- Manuscript paper
- Pencils with erasers (at least two)
- Binder/folder for handouts
- MacGAMUT 6.1.1 software
- Earphones
- Flash drive (optional)
- Access to a keyboard for practicing.

Grading:

Your grade will be based on my assessment of your ability to perform exercises in the areas listed above (see Objectives). You will have opportunity to demonstrate your skills through in-class assignments/performances, quizzes, midterm and final exams, as well as MacGamut reports.

Attendance:

Attendance will be taken and is mandatory. Unexcused absences will result in lost points.
Faculty Curriculum Committee  
College of Charleston  

Robert Lewis  
Director of Jazz Studies  
Music Dept.  
College of Charleston  
lewisr@cofc.edu  
953-5169  

February 20, 2013  

Dear Committee,  

Enclosed is a proposal for a new course, MUSC349, Jazz Arranging. Included in the packet is the completed course proposal form, a copy of the syllabus, and the appropriate signature form. Thank you for your consideration.  

Sincerely,  

[Signature]  

Robert Lewis
FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. **You must do this before your request can move forward!**
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Robert Lewis
Phone: 953-5169
Email: lewirs@cofc.edu

Department or Program: Music
School: Arts

Subject Acronym and Course Number: MUSC349

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
  □ Course Number
  □ Course Name
  □ Course Description
  □ Credit/Contact Hours
  □ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

This course will be called Jazz Arranging. The course is intended to be a follow up to MUSC345, Jazz Theory. Jazz Arranging will take the abstract understanding of standard jazz harmonic practices learned in MUSC345 and put them in a realistic setting. The primary focus of the class is for the student to learn to arrange music for a large jazz ensemble, in the style of the Count Basie band. This arranging style provides a very strong foundation for all jazz arranging projects, and can be easily modified to groups of all sizes. In addition, later historical developments in arranging styles make most sense when compared and contrasted with this style, giving the student a basis for further development.

A secondary goal of the course will be to train students in the use of the Finale music notation software. Detailed instruction will be given in the use of the software, and all assignments will be required to be done using Finale. The course will be held in the Music Dept. computer lab for this purpose.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

MUSC346 will not have any significant detrimental effect on existing programs or courses. The intention is to offer the course as an elective, primarily geared toward music majors with a Jazz Studies emphasis. There is no current course covering this material, and the schedule should not unduly burden the student.
E. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: ___________________  School: ___________________  Subject Acronym: ________________  Course Number: ________________

Credit hours:  ___ lecture ___ lab ___ seminar ___ independent study
Contact hours:  ___ lecture ___ lab ___ seminar ___ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable?  ☐ yes  ☐ no  If yes, how many total credit hours may the student earn? _____

F. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use **boldface** for the information that is changing.

Department: Music  School: SOTA  Subject Acronym: MUSC  Course Number: 349

Credit hours:  ___3___ lecture ___ lab ___ seminar ___ independent study
Contact hours:  ___3___ lecture ___ lab ___ seminar ___ independent study

Course title: Jazz Arranging

Course description (maximum 50 words, exactly as it appears in the catalog):

The course will be comprised of the study of writing and arranging music for a large jazz ensemble, with a secondary emphasis on learning music manuscript software.

Restrictions (pre-requisites, co-requisites, majors only, etc.):

MUSC345 pre-requisite, or instructor approval.

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable?  ☐ yes  ☒ no  If yes, how many total credit hours may the student earn? _____

Is there an activity, lab, or other fee associated with this course?  ☐ yes  ☒ no  What is the fee? $______

Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

If this is a newly-created course, is it intended to be the equivalent of an existing course?  ☐ yes  ☒ no
G. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

There should be no new cost associated with this course. The course has been offered as a Special Topic in the past, so faculty load will not change.

H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

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<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Complete a functional arrangement for large jazz ensemble, in the style of the Count Basie Orchestra.</td>
<td>Students will have large arranging projects, due at various times during the semester. The arrangements should be functional (playable by actual musicians), and follow the stylistic guidelines.</td>
</tr>
<tr>
<td>2. Working familiarity with the Finale music notation software.</td>
<td>All projects will be required to be done on Finale, following standard notation procedure.</td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Music majors with a jazz studies emphasis need to be able to produce arrangements for ensembles of all sizes in the professional jazz world. The Basie style is easily modified for other ensemble sizes. The Finale music notation software has become necessary in all professional music environments.
I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor and/or Change Major/Program Form as appropriate.

No.

J. CHECKLIST.

☑ I have completed all relevant parts of the form.

☑ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☑ (For new courses only) I have attached a syllabus.

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☑ I have submitted one Signature Form that lists all of the different forms I am submitting.
K. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:
   
   [Signature]
   
   Date: Feb 21, 2013

2. Signature of Academic Dean:
   
   [Signature]
   
   Date: 2-22-13

3. Signature of Provost:
   
   [Signature]
   
   Date: 3-7-13

4. Signature of Business Affairs (only for course fees):
   
   [Signature]
   
   Date: ______________
   
   □ fee approved on ______________
   
   □ BOT approval pending

5. Signature of Curriculum Committee Chair:
   
   [Signature]
   
   Date: ______________

6. Signature of Faculty Senate Secretary:
   
   [Signature]
   
   Date: ______________

Date Approved by Faculty Senate: ______________
Jazz Arranging, MUSC444 Syllabus

Instructor: Robert Lewis    office: Cato 238
Office phone: 953-5169    cell    phone: 870-8525
email: lew isr@cofc.edu    office hours: by appt.

Text: there is no required text. Students will receive multiple handouts, and are required to keep them bound in a three ring binder.

Course description: This course will aim to teach the student the basic skills necessary to arrange music for a large jazz ensemble. The student will learn essential information about and idiomatic writing for the common jazz instruments, various voicing techniques, how to put together a functional score, large scale organization of a piece, etc. Also included will be instruction on the use of the Finale music notation software. The course will focus on writing for a traditional big band instrumentation, in the "Basie" style. the final project will be written for the College of Charleston Reading Band, with a read-through of all completed projects at the end of the semester.

Homework: All assignments will be done on Finale. The work will consist of large, long-term projects. Progress will be assessed weekly, at a minimum. Short-term goals within the projects will be determined during class.

Grading: The grade will be given based primarily on the completion of the assigned projects. Adherence to established project guidelines will also be considered while assigning grades. Subjective artistic quality will not be assessed for grading purposes.

Course grade Breakdown:

<table>
<thead>
<tr>
<th>Basie Band assignment</th>
<th>45%</th>
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</thead>
<tbody>
<tr>
<td>Reading Band assignment</td>
<td>45%</td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

Honor Code & Academic Integrity: Students are expected to abide by the C of C Honor Code, and follow the guidelines for academic integrity. This includes any and all of the work submitted. Violators will be reported and face consequences, without exception. For more information, consult the Student Handbook: http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php

Health and Injury Prevention Information: The following link contains information on hearing health and hearing loss and describes precautionary measures that all of us should practice daily: http://music.cofc.edu/documents/hearing_health.pdf

Course Schedule (somewhat flexible):
**Weeks 1-3:** Introduction to arranging for the large jazz ensemble. Lectures and materials on instrumentation, including ranges, transpositions, idiomatic writing, etc. for saxophones, trumpets, trombones, piano, guitar, bass, and drumset. Introductory material on jazz-specific notation, such as slash notation, chord symbols, rhythmic notation, jazz articulation, etc.

Introduction to the use of Finale notation software. Setting up the score, inputting music, articulations, chord symbols, barline changes, expressions, etc.

Introduction to "Basie" style arranging. A continuation of voicing styles from the end of MUSC345 Jazz Theory, now applied to actual an ensemble. Score study and analysis of charts by Sammy Nestico, which will provide a model for emulation.

**Weeks 4-8:** Basie Band assignment. Students will write an arrangement of one of the following tunes: "In A Mellow Tone," by Duke Ellington, "Bernie's Tune," by Bernie Miller, or "Alone Together," by Deitrich and Swartz

Score will be due at the end of week 8, parts ready by end of week 9.

**Weeks 9-14:** Reading Band assignment. Students will choose the tune to arrange. Arrangement will be written for the specific instrumentation of the Reading Band. Score and parts must be complete by April 15. Charts will be read through by the Reading Band during the last two rehearsals of the semester.

**Daily schedule:** After the first few weeks of introductory material, class time will consist of individual work on the projects. The professor will individually check on progress, critique work, give suggestions, and answer questions during class time. Any issues that arise, which are relevant to the entire class, will be presented to the class as they come up.

*syllabus is subject to change as deemed necessary by the professor*
February 18, 2013

To the College of Charleston Faculty Curriculum Committee

I am submitting a request for the creation of a new course addition (Seminar in Orchestration) to be placed in the course catalog as a regular course offering in the Music major and minor. I have taught this course twice before as a Special Topics course (MUSC 222), and its addition to the catalog will be an essential and important upgrade to the major, which is a necessary upgrade to the profile of our BA program.

Documents Submitted: Completed FCC Course Form, Syllabus.

Yiorgos Vassilandonakis, PhD
Assistant Professor, Music Theory & Composition
Dept. of Music, School of the Arts
Office: Cato 204, Phone: 843-953-3845
vassilandonakis@cofc.edu
Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, please start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Yiorgos Vassilandonakis       Phone: 843-953-3845       Email: vassilandonakisy@cofc.edu

Department or Program: Music       School: Arts

Subject Acronym and Course Number: MUSC 374

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.
The Study of Orchestration is an important part of all existing University music programs curricula. It is useful for all musicians, but especially essential for composers, conductors, operatic singers or orchestral musicians, and an
equipped transcript component for students applying for graduate studies in music. Previously, some elements of
orchestration were covered in Theory IV, but not enough to provide adequate knowledge of the subject. With a
dedicated seminar, students will gain deeper knowledge and practical experience. Having an orchestra perform
student orchestration projects is extremely useful.

D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on other
programs and courses. If another program requires the course, you must submit their written acknowledgement with
this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include
a list of similar courses in other departments and explain any overlap.

A new course on the study of Orchestration impacts the Composition concentration significantly as an upper
division elective course, by providing a methodical way of studying one of the most important aspects of music (there
are dedicated courses to studying Harmony, Counterpoint, Solfege etc, but until now, no such course exists for
Orchestration). In addition, it allows other courses (Theory IV, Composition Seminar) to become focused on their
learning objectives by not having to cover aspects of Orchestration partially. It also establishes a dynamic partnership
between the student orchestra and the composition concentration majors in the department.

(Proposed Course is not required by any other programs).
E. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: 
School: 
Subject Acronym: 
Course number: 

Credit hours: ___ lecture ___ lab ___ seminar ___ independent study  
Pass/fail?  □ yes  □ no
Contact hours: ___ lecture ___ lab ___ seminar ___ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? □ yes  □ no  If yes, how many total credit hours may the student earn? _____

F. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department: Music  
School: Arts  
Subject Acronym: MUSC  
Course Number: MUSC 374

Credit hours: 3 lecture ___ lab ___ seminar ___ independent study  
Pass/fail? □ yes  □ no
Contact hours: 3 lecture ___ lab ___ seminar ___ independent study

Course title: Seminar in Orchestration

Course description (maximum 50 words, exactly as it appears in the catalog):
A systematic study of the orchestra, starting with the ranges, timbres, idiosyncrasies, capabilities and extended techniques of orchestral instruments, and continuing onto developing orchestral writing technique, exploring the creative aspect of orchestration as an inherent part of the compositional process. Class projects will be performed by the College orchestra.

Restrictions (pre-requisites, co-requisites, majors only, etc.): For Music Majors or Minors only. Prerequisites: Theory I & II, Theory III & IV recommended. May be taken concurrently with Theory III or IV.

Cross-listing, if any (submit approval from relevant department):

Is this course repeatable? □ yes  □ no  If yes, how many total credit hours may the student earn? _____

Is there an activity, lab, or other fee associated with this course? □ yes  □ no  What is the fee? $_______
Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

If this is a newly-created course, is it intended to be the equivalent of an existing course? □ yes  □ no
If so, which course? ______________ Note: You must deactivate the course by submitting an additional Course Form.

G. **COSTS.** List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request. **None.**

H. **STUDENT LEARNING OUTCOMES AND ASSESSMENT.**

<table>
<thead>
<tr>
<th><strong>Student Learning Outcomes</strong></th>
<th><strong>Assessment Method and Performance Expected</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Learn the individual characteristics, ranges, timbres, possibilities and limitations, extended techniques and traditional and experimental uses of all orchestral instruments.</td>
<td>Students will transcribe short piano passages from the classical literature repertoire for all individual instruments studied, organized in chamber ensembles (string quartets, brass quintets etc). This will test both how they write for the individual instruments involved, and how they combine them into functional and meaningful combinations.</td>
</tr>
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<td>2. Learn how to read, and study, and compose orchestral scores</td>
<td>Students will be guided through the study of several existing repertoire scores to get acquainted with the format, notational conventions, and standard transpositions and practices of orchestral scores, and subsequently practice playing reductions of said scores on the piano, transposing on sight.</td>
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<td>3. Learn how to write idiomatically for orchestra, assign musical elements to the appropriate orchestral forces, combine instruments to create complex timbres, account for advantages and limitations in orchestral groups.</td>
<td>Students will orchestrate pre-existing piano pieces from different stylistic periods, into full orchestral scores, which at the end of the semester will be performed and recorded by the College of Charleston student orchestra, and critiqued by the instructor.</td>
</tr>
<tr>
<td>4. Learn how to effectively prepare and produce competent orchestral material for the orchestra (scores and parts).</td>
<td>Students will be taught how to use music notation software to prepare their orchestral session materials, print and bind in the appropriate industry accepted formats, and deliver to the orchestra.</td>
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<tr>
<td>5. Learn different orchestration styles, and the development of the art of orchestration from the early classical to the contemporary.</td>
<td>Students will study several existing scores from the literature, and write a paper, analyzing orchestration approach of assigned repertoire works.</td>
</tr>
</tbody>
</table>
How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The study of Orchestration completes the systematic study of musical texture and style pursued in the Theory/Composition area, which aims to help students “develop their creative and analytical skills”, by examining orchestral timbre in an organized and stylistically specific manner. Additionally, it provides Music History area students with an additional manner of examining music, and helps Performance area students develop knowledge and context for their practice.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? If so, please explain briefly and attach a Change Minor or Change Major/Program Form as appropriate.

It will not affect degree requirements at this time, but will be listed as a suggested course for the Theory/Composition area, and as an approved elective for all Music majors.

J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.
K. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:
   
   [Signature]

   Date: 6/21/2013

2. Signature of Academic Dean:

   [Signature]

   Date: 2/22/13

3. Signature of Provost:

   [Signature]

   Date: 3/7/13

4. Signature of Business Affairs (only for course fees):

   [Signature]

   Date: ________________

   □ fee approved on __________
   □ BOT approval pending

5. Signature of Curriculum Committee Chair:

   [Signature]

   Date: ________________

6. Signature of Faculty Senate Secretary:

   [Signature]

   Date: ________________

   Date Approved by Faculty Senate: ________________
MUSC 374: Seminar in Orchestration

- Course Content & Objectives:
  This course is a systematic hands-on study of the orchestra. The course is divided into two sections. The first half deals with learning the ranges, sound possibilities, idiosyncrasies and capabilities of orchestral instruments, including the latest developments in extended techniques. The second half examines the possibilities of orchestral writing and explores the creative aspect of orchestration as an inherent part of the compositional process. By the end of the semester, the student will be fluent in the mechanics and possibilities of orchestral writing, and will be able to handle composing and arranging for orchestral forces of any size. Student works will be read by the College of Charleston Orchestra.

- Textbook: Blatter, Alfred: Instrumentation & Orchestration (Schirmer). Additional materials, including readings, audio and video materials will be available through OAKS. All students need to read and sign a statement attesting to copyright protection of available materials before being granted access to course contents.

- Online Academic Knowledge System (OAKS):
  OAKS is the College of Charleston's online course management system, where you will find all of the materials needed for the course, including video documentaries, additional readings, sound recordings and more. All registered students have access to it, and should familiarize themselves with accessing and navigating through it. OAKS is password-protected, and accessible via MyCharleston, or directly at: https://lms.cofc.edu For more information on OAKS, visit: http://it.cofc.edu/education/webcoaks/index.php For technical support on OAKS, visit: heidesk@cofc.edu, or call: 843-953-3375 (M-F: 8-5).

Grading & Class Policies

- Course Grade Breakdown:
  Orchestra Reading Project: 25%
  String Writing Assignment: 8%
  Wind Writing Assignment: 8%
  Brass Writing Assignment: 8%
  Percussion and Harp Writing Assignment: 8%
  Analytical Paper: 23%

  Contemporary Concerts Attendance: 10%
  Class Attendance: 10%
| Week 2: T, Th: Jan. 17, 19 | Brief History and Development  
Anatomy of an Orchestra, hierarchies and organization.  
UNIT 1:  
The Master Document: Preparing the Score and Orchestral Materials. |
|----------------------------|-------------------------------------------------------------|
| Weeks 3: T, Th: Jan. 22, 24 | UNIT 2:  
Overtone Series.  
Chorus Effect, Masking, Resonance and Sound Projection Models |
<table>
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<tbody>
<tr>
<td>Week 4: T, Th: Jan. 29, 31</td>
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<td>Week 5: T, Th: Feb. 5, 7</td>
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</tbody>
</table>
| Week 6: T, Th: Feb. 12, 14 | UNIT 3:  
Orchestral Strings  
General. Bowings and Articulations, Harmonics, Mutes, special effects, extended techniques.  
Individual String Instruments.  
String Writing Homework Assigned. |
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<td>Week 7: T, Th: Feb. 19, 21</td>
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</tbody>
</table>
| Week 8: T, Th: Feb. 26, 28 | UNIT 5:  
Brass  
Brass Writing Homework Assigned |
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FACULTY CURRICULUM COMMITTEE
CHANGE/DELETE PROGRAM FORM

Instructions:
- Please fill out all of the portions of the form that are specified in section B. You must do this before your request can move forward!
- Remember that your changes will not be implemented until the next catalog year at the earliest.
- If you have questions, please start by checking the detailed instructions on the website.
- Please feel free to contact the committee chair with any remaining questions you might have.

A. CONTACT INFORMATION.
Name: Vassilis Donakis
Phone: 843-953-3845
Email: vassilisdonakis@cofc.edu
School: Arts
Department or Program: Music
Name and Acronym of Major: Music, MUSC

B. CATEGORY OF REVIEW. Please check all that apply, then fill out the specified parts of the form.
- [ ] Change Request (fill out all sections)
  - [ ] Add an existing course to requirements or electives
  - [X] Add a new course to requirements or electives (attach completed course form for each)
  - [ ] Delete courses from requirements or electives
  - [ ] Add or modify concentration, emphasis, or track (Note that emphases under 18 hours will not be noted on the transcript. All concentrations, emphases, tracks, etc., with 18 hours or more are called “concentration” on the transcript.)
- [ ] Terminate Program (fill out C, F, G, and H)
  - [ ] Terminate degree
  - [ ] Terminate major
  - [ ] Terminate emphasis, concentration, or track

C. RATIONALE AND EXPLANATION. Please describe the request you are making and explain why you are making it. The Study of Orchestration is an important part of all existing University music programs curricula. It is useful for all musicians, but especially essential for composers, conductors, operatic singers or orchestral musicians, and an expected transcript component for students applying for graduate studies in music. Previously, some elements of orchestrations were covered in Theory IV, but not enough to provide adequate knowledge of the subject. With a dedicated seminar, students will gain deeper knowledge and practical experience. Having an orchestra perform student orchestration projects is extremely useful.

D. CURRICULUM. For revised programs, please attach the complete curriculum. Distinguish between required and elective courses, and note any prerequisites, co-requisites, sequencing, or other restrictions. Provide the catalog description and course list exactly as they should appear in the catalog. For each new course, submit the Curriculum Committee’s Course Form and a sample syllabus.

This course will not revise or introduce changes to the major or concentration. It is added as an elective course to be listed as a suggested course for the Theory/composition area, and as an approved elective for all Music majors.
### Student Learning Outcomes

**What will students know and be able to do when they complete the major or program?**

<table>
<thead>
<tr>
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<th>Assessment Method and Performance Expected</th>
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<td>Students will study several existing scores from the literature, and write a paper, analyzing orchestration approach of assigned repertoire works.</td>
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</tbody>
</table>

**Additional Outcomes or Comments:**
F. IMPACT ON EXISTING PROGRAMS AND COURSES. Please describe the impact of this request on other programs and courses. If you are deleting a program, please describe the effect on all programs that will be impacted; if you are adding or changing a program, please explain any overlap with existing programs at the College.

A new course on the study of Orchestration impacts the Composition concentration significantly as an upper division elective course, by providing a methodical way of studying one of the most important aspects of music (there are dedicated courses to studying Harmony, Counterpoint, Solfege etc, but until now, no such course exists for Orchestration). In addition, it allows other courses (Theory IV, Composition Seminar) to become focused on their learning objectives by not having to cover aspects of Orchestration partially. It also establishes a dynamic partnership between the student orchestra and the composition concentration majors in the department.

(Proposed Course is not required by any other programs).

G. COSTS ASSOCIATED WITH THE REQUESTED ACTION. List all of the new costs or cost savings (including new faculty/staff requests, library, or equipment) associated with your request.  None.

H. CHECKLIST

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ I have attached a Course Form for each newly-created or modified course.

☐ (For proposals that affect other departments in any way) I have attached an acknowledgement from the relevant department.

☐ I have provided the complete curriculum for the program, concentration, emphasis, etc., including the description and course list, exactly as it should appear in the catalog.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.