

THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE
FACULTY SENATE

Senate Document Number 2012F

Date of Senate Approval 12/06/12

Statement of Faculty Senate Action:

APC Document 16: **Add new courses to the Music curriculum:**
 MUSC 235, Contemporary Writing and Production;
 MUSC 343, African American Music: Slavery to Swing;
 MUSC 344, African American Music: R&B to Hip Hop;
 MUSC 345, Defining the Beatles: Music, Image and Influence;
 MUSC 346, The Grateful Dead: Music, Counterculture and Society
 MUSC 347, Transatlantic Jazz

Effective Date: Fall 2013

1. Add: On page 234, entry for new course, MUSC 235

235 Contemporary Writing and Production (2)
Basic songwriting, groove-writing and part-writing skills will be addressed concurrently with technological instruction in Sibelius and Pro Tools. Prerequisite: MUSC 232. Even years Fall.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year pattern.

Rationale: This is a new, mid-level course designed to serve both music technology and performance majors. The course will familiarize the students with existing technology in the keyboard lab: notation software (Sibelius) and sequencing software (Pro Tools). The course will prepare students for writing and producing assignments in the various upper-level theory, history and applied music courses offered by the department.

2. Add: On page 234, entry for new course, MUSC 343:

343 African American Music: Slavery to Swing (3)
Surveys the unique musical languages created by African Americans during the period from the arrival of first African slaves in colonial America (1619) to the flowering of swing in the 1930s. The listening examples, readings, discussions and assignments are designed to illuminate historical African American musical practices while highlighting the relevance of African American musical history to today's musical cultures. See department chair.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year or less frequent pattern.

Rationale: This class was successful in its initial offering and will be offered on a regular basis in the future. As an elective option in the proposed BFA in Jazz and Contemporary Music, it will also function as an ARTS and Diversity Intensive (DI) course that is available to the entire student body. It is also one of the classes offered in Cluster 13, Black Creative Experience.

3. **Add:** On page 234, entry for new course, MUSC 344:

344 African American Music: R&B to Hip Hop (3)

Surveys the unique musical languages created by African Americans during the postwar era and focuses on five distinctive and durable styles: R&B, Soul, Funk, Techno and Hip-Hop. The listening examples, readings, discussions and assignments are designed to illuminate the connections between historic and contemporary African American genres. These connections are traced broadly by focusing on five themes present in each genre: sex, politics, appropriation, technology, and transnationalism. See department chair.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year or less frequent pattern.

Rationale: This class was successful in its initial offering and will be offered on a regular basis in the future. This course will be an elective option in the proposed BFA in Jazz and Contemporary Music, and will also function as an ARTS and Diversity Intensive (DI) course that will be available to the entire student body. It is also one of the classes offered in Cluster 13, Black Creative Experience.

4. **Add:** On page 234, entry for new course, MUSC 345:

345 Defining the Beatles: Music, Image and Influence (3)

Explores the cultural, social and musical history of the Beatles, paying particular attention to the role different media have played in defining their image. By examining music, literature (print media, biography, criticism and original writing by the Beatles) and video/film, this course investigates how the parties involved (e.g. record companies, critics, biographers, the audience, the Beatles themselves) have shaped the Beatles phenomenon and defined their legacy. See department chair.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year or less frequent pattern.

Rationale: This class was successful in its initial offerings as a special topics course. It complements the proposed BFA program and also functions as an ARTS course that is available to the entire student body.

5. **Add:** On page 234, entry for new course, MUSC 346:

346 The Grateful Dead: Music, Counterculture and Society (3)

Explores the musical and cultural world of the Grateful Dead. Using music, literature and film, this course investigates the unique qualities of the Grateful Dead in order to discover why the group has had a profound and lasting impact on the world of contemporary music. See department chair.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year or less frequent pattern.

Rationale: This class was successful in its initial offering and serves a dual purpose: it is an important course as part of the proposed BFA in Jazz and Contemporary Music, and also functions as an ARTS course that is available to the entire student body. It should also be noted that the offering of this course puts UNC Asheville at the forefront of “Dead Studies,” a new movement in academia focused on exploring the world of the Grateful Dead.

6. Add: On page 234, entry for new course, MUSC 347

347 Transatlantic Jazz (3)

Seminar course that chronicles the interaction of African American, American and European jazz perspectives over the past century of accelerating transatlantic musical and cultural exchange. Students will use a number of case studies to examine these interrelated and shifting perspectives in the context of broader geopolitical developments that have structured (and continue to structure) their interaction. Accordingly, the course is divided into three chronological periods: interwar, cold war, and post-cold war. Discussions will focus upon source readings, recordings and other materials and also important theories of transatlantic cultural exchange drawn from American, European, and African and African American Studies. See department chair.

Impact Statement: There will be no impact on the resources of the Music department due to this change. No new equipment or space will be required. Addition of this new course will be staffed without impact by rescheduling some music courses to an every-other-year or less frequent pattern.

Rationale: This elective class will be open to all students and will serve as an adjunct to the required jazz history course offered by the department. In addition to being a Diversity Intensive (DI) course, it will offer students the opportunity to develop as writers (WI designation pending) and researchers (as panelists for the undergraduate research conference).