

TO: Faculty Senate Curriculum Committee
FROM: Music Department Curriculum Committee, Tom Wade, Chairman
RE: New Specialization Proposal
DATE:

TITLE AND SPONSOR

B.A. Music Major: commercial music specialization
John Thyhsen and Manny Albam, sponsors
John Thyhsen, jazz studies coordinator

ESSENCE OF THE PROPOSAL

The specialization would start with 5-12 students and the potential for growth is considerable.

The four-year curriculum would consist of courses from the Applied Instrumental or Vocal and Applied Theory and Composition Specializations as follows:

Professional Applied I - VIII	24 credit hours
Music Composition I-IV	12
Theoretical Constructs I-II	8
Advanced Musicianship I-II	8
General Music History	3
Piano Class I-IV (if not a kybd major)	4
Growth and Development of Jazz	3
New Jazz Structures	3
Stage Band Rehearsal Techniques	2 (new course to be proposed)
Improvisation	3
Music Electives	12
Student Recitals I-VIII	0
Ensembles I-VIII	0
General Education	<u>45</u>
total	127

Admission to the program would be by audition before admission into the Music Major program.

The program could begin in the fall of '80.

The major goal of the specialization is to train musicians as performers, composers, and arrangers in the jazz and other related contemporary styles.

DETAILS

Students will develop knowledge and skills in performing both "classical" and "commercial" styles, including improvisation in both small and large ensembles, conducting jazz ensembles, arranging and composing for a variety of media, including small ensembles, stage bands and films, and knowledge of the history and theory of both "classical" and "commercial" styles.

DETAILS (continued)

SOPHOMORE YEAR

First Semester		Second Semester	
Applied Inst. III	3 hrs.	Applied Inst. IV	3 hrs.
Advanced Musicianship I	4	Adv. Musicianship II	4
Composition I	3	Composition II	3
Student Recitals	0	Student Recitals	0
Ensemble (Lab Band is re- quired; others can be elected)	0	Ensemble (same as first semester)	0
General Education	6	Improvisation	3
Piano Class III	<u>1</u>	General Education	3
	17	Piano Class IV	<u>1</u>
			17

JUNIOR YEAR

First Semester		Second Semester	
Applied Inst. V	3 hrs.	Applied Inst. VI (a one-hr. recital is required consisting of 60% commercial and 40% "classical" literature.)	3 hrs.
Composition III	3	Composition IV	3
New Jazz Structures	3	Stage Band Rehearsal Techniques	2
Student Recitals	0	Student Recitals	0
Ensemble (same as sophomore year)	0	Ensemble (as soph. year)	0
Music Elective	3	Music Elective	3
General Education	<u>3</u>	General Education	<u>6</u>
	15		17

SENIOR YEAR

First Semester		Second Semester	
Applied Inst. VII	3	Applied Inst. VIII (a one-hr. recital is required consisting of 60% commercial and 40% "classical" literature.)	3
Music Elective	3	Music Elective	3
Student Recital	0	Student Recital	0
Ensemble (as soph. year)	0	Ensemble (as soph. year)	0
General Education	<u>9</u>	General Education	<u>9</u>
	15		15

Equipment, library and staff are adequate to begin the program.

RATIONALE

Commercial music has come of age in Academia as conservatories and universities have recognized America's only truly American musical art form. Prestigious schools, including the University of Indiana, University of Utah, University of Miami, North Texas State, the New England Conservatory and the Eastman School of Music, all have jazz studies major at the undergraduate and/or graduate level.

Inquiries from students about such a program at Glassboro are frequent enough to suggest that the potential for the growth of student enrollment in the department through this specialization is considerable.

Jazz Studies

DEPARTMENT OF MUSIC Division of Fine and Performing Arts Glassboro State College



MANNY ALBAM, Associate Professor of Composition and Jazz Studies and Co-Director of the Lab Band. Compositions and Arrangements for Dizzy Gillespie, Coleman Hawkins, Basie, Kenton, Woody Herman and others. Orchestrator for television, Broadway and Films. Co-Director of Eastman School's Summer Arrangers' Institute and trustee of National Academy of Recording Arts and Sciences.



JOHN THYHSEN, Associate Professor of Trumpet, Director of the Jazz Division and Co-Director of the Lab Band. Coordinator of the Glassboro State College Jazz Festival which features more than 40 Jazz Ensembles in annual performances for adjudication. Tours with the Glassboro State College Lab Band to Paris and Scandinavia. Sponsorship of regular Jazz Series bringing major artists such as Clark Terry, Chuck Mangione, Chris Woods, Thad Jones, Mel Lewis and Joe Federico. Past President New Jersey National Association of Jazz Educators.



ALBERT STAUFFER, Teacher of Jazz Improvisation and String Bass; Director of the Jazz Ensemble. Student of William Lamb. free-lance performer and operator of Al Stauffer Studio. Performances with Buddy Greco, Anthony Newley, Coleman Hawkins, Gerry Mulligan, Sarah Vaughan and recordings for Apollo, Chancellor, Cameo-Parkway, Bethlehem and Malvern Records.



Lab Band Rehearses for Jazz Festival



Manny Albam, Clark Terry — Jazz Festival 1979

MEMO

Glassboro State College
Division of
F and Performing Arts

Office of the Dean

To: Mr. Thomas Wade, Music Department

Subject:

Date: 3/5/80

From: William C. Morris *B*

For some time I've urged the Department of Music to clarify its position on commercial music and so I'm glad to see this proposal come forward. I have several questions that I think need to be addressed:


- (1) While I see how this specialization differs from others the department offers, I'm not sure I understand how these differences create a new specialization. Is it the addition of the Music Composition courses that do that? Does it come from the range of instruments available to be elected as professional applied? Outside the Stage Band Class, are there other ^{new} courses that should be included or added in the near future?
- (2) The Growth and Development of Jazz class is thought of by most on campus as a general education course (although I know many music majors elect it). Do we need a new history of jazz course for those majoring in this new specialization?
- (3) The proposal does not speak to the adequacy of resources for the proposal. What adjunct would we need to hire in the applied area? Do we need new equipment, expanded library holdings? I know that Manny and John are capable of doing most everything required in this proposal, but, as the program grows, what help will they need? What other resources would be tapped within the department?
- (4) Is it envisioned that any 12 hours of music electives we now offer will satisfy the requirement in this track? Can the student get enough electives in areas related to commercial music? Will you be good enough to list the electives that might apply here.

Good luck as you take this proposal over the traces.

WCM/cfd

cc: Mr. Manny Albam
Mr. John Thyhsen
Dr. Eugene Simpson

MEMO

to Dr. William C. Morris
re Commercial Music Specialization
date 3/18/80 from Eugene T. Simpson 

Glassboro State College
Department of Music

In response to your memorandum of March 5, which asks very reasonable questions about the proposal, I offer these remarks to augment John Thyhsen's memorandum.

1. The differences between this specialization and the others offered in the department are substantial even though not obviously so. I shall enumerate them here.
 - a. The 24 hours of applied instrumental instruction will be divided equally between classical and jazz performance.
 - b. The recital requirement will be divided between jazz and classical performance (60% jazz, 40% classical).
 - c. The audition committee will consist of representatives from both the classical faculty and the commercial faculty.
 - d. The history requirement will require both the General Music History and Growth & Development of Jazz (whether a special Growth & Development of Jazz section should be set up for students in the specialization would be determined after a consideration of the enrollment in this specialization).
 - e. Three years of a commercial jazz ensemble is required.
 - f. Composition I through IV will be jazz composition for the students in this specialization. As proposed Composition I through IV will be team taught by Avril and Albam with the classical focus being taught by Avril and the commercial focus being taught by Albam.
 - g. The commercial curriculum also requires New Jazz Structures, Improvisation, and Stage Band Rehearsal Techniques which are not required in any other specialization. This curriculum was designed in this manner to avoid the necessity of adding a number of new courses. In this objective, it succeeds admirably.
2. As to the adequacy of resources for the proposal, Albam, Thyhsen and Stauffer seem well equipped to handle any of the lecture classes. Since the performance classes would be taught jointly by classical and commercial faculty, it would not be any more costly to the department to provide this instruction. While it is definitely the intent of the

Dr. William C. Morris

3/18/80

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department to provide commercial specialists in piano, guitar, woodwinds and brass, additional adjuncts would be required only if the program attracted a number of extra students. As we presently have adjuncts teaching saxophone, clarinet, trumpet and also have adjuncts in guitar and piano, should the expected increase in enrollment occur, the department would seek adjuncts with the specialist skills required to complement the existing program and to initiate the new one.

3. It is the department's intent to develop competent and highly skilled musicians who have in addition to their classical training special skills in jazz performance and composition. Consequently, the 12 hours of electives, at present, will probably be drawn mainly from classical courses. If a significant number of students enroll in the specialization, their numbers may permit the addition of other desirable courses in the commercial area.

hg

cc: Mr. Thomas Wade
Mr. John Thyhsen
Mr. Manny Albam