

# Approval Form

Proposal Title: Writing in Contemporary Jazz Styles 1004.342

Sponsor(s) John Thyhsen Dept.: Music Ext. 5042

**Check one:**  Course  Specialization  Concentration  Minor  Achievement Certificate  
 Certification Program  Major Program  Minor Change (please name deletion or credit/title/catalog change)

Undergraduate  Graduate 3 Credit Hours

<p><b>Step 1 (Department)</b></p> <p><input type="checkbox"/> Approved <u>2/15/93</u> <small>Date</small></p> <p><input type="checkbox"/> Not Approved</p> <p><u>John Thyhsen</u> <small>Dept. CC Chairperson</small></p> <p><input checked="" type="checkbox"/> Reviewed <u>2-2-93</u> <small>Date</small></p> <p><u>[Signature]</u> <small>Dept. Chairperson</small></p>	<p><b>Step 2 (Receipt)</b></p> <p><input type="checkbox"/> SCC# <u>1004.342</u></p> <p>Proposal Received _____ <small>Date</small></p> <p><u>[Signature]</u> <small>SCC Chairperson</small></p>	<p><b>Step 3 (School CC)</b></p> <p>Reviewed <u>3/11/93</u></p> <p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p> <p><b>Comments:</b></p> <p><u>[Signature]</u> <small>School Curr. Comm. Chairperson</small></p>
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**Step 4 (Academic Dean)** **Comments:** see above

Recommend  Not Recommend  Conditionally Recommend (see comments)

Reviewed 3/10/93  
Date

[Signature]  
Signature, Dean of School

**Step 5 (SCC)** Open Hearing 5/7/93  Approved by Senate Curriculum Committee 3/11/93  
Date Date

Returned to sponsor(s) for the following reasons:  
minor format change

**Step 6 (Senate)**

Presented to Senate 3/16/93  
Date

Approved  Not Approved

Notification to Executive Vice-President/Provost 3/20/93  
Date

[Signature]  
Signature, SCC Chairperson

**Step 7 (Executive V.P./Provost)**

Received \_\_\_\_\_  
Date

Approved  Yes  No

If no, reasons are as follows:

Student credit hours \_\_\_\_\_

Faculty load hours \_\_\_\_\_

Equalized credit hours \_\_\_\_\_

Official copy and approval sheet filed JUL 15 1993  
Date

\_\_\_\_\_  
Signature, Executive Vice President/Provost

**Registrar**

Approved course description received 18 Aug 93  
Date

Regis Taxonomy and Course Number assigned 1004.342

B. F. Kelsey  
Signature, Registrar

18 Aug 93  
Date

**Notification forwarded:**

Senate Curriculum Committee Chairperson

Department Chairperson(s)

Academic Dean(s)

Registrar

Sponsor(s)

# GLASSBORO STATE COLLEGE

## COURSE PROPOSAL

- I. 1) Title: Writing in Contemporary Jazz Styles
- 2) Department: Department of Music
- 3) Sponsors: John Thyhsen, Department of Music

### II. Essence

- 1) This course is offered at the undergraduate level.
- 2) Credit: 3 semester hours
- 3) Course Level: Semester 6 - Junior Year
- 4) Prerequisite: Music Theory IV, Jazz Improvisation "V"
- 5) Current curriculum pattern:

This course appeals to jazz music majors interested in the composition of music in the new jazz/fusion styles. Students are taught how to write in the style of Chick Corea, Herbie Hancock, Davie Grusin, etc. The fusion of jazz, rock and modern, the technology of synthesizers, computers and Midi are discussed.

- 6) Time of implementation: Fall 1994

### III. Other Details

- 1) The present staff and resources are adequate for implementation.
- 2) The present library facilities and holdings are adequate for implementation.
- 3) Space needs are adequate for implementation.
- 4) Uniqueness:

No such offering exists at this time at Rowan College of New Jersey. This style of jazz composition is the one presently used most frequently in television, radio and motion pictures. Musicians must have experience in this style of musical composition in order to effectively compete in the contemporary jazz marketplace.

- 5) Objectives:

The musician listens to and analyzes scores by such contemporary luminaries as Chick Corea, Dave Grusin, Herbie Hancock, Miles Davis and many others. Based on this analysis, the student then attempts to compose in this style. A thorough discussion of the equipment used by these performers is also presented, including computers, synthesizers, multi-track overdubbing and Midi.

- 6) Students are evaluated through exams and the quality of their written musical scores.

#### IV. Topical Outline

##### First through Second Sessions

Listening to and analyzing the music of Miles Davis through recordings and manuscripts from 1980's-1990's

##### Fourth through Sixth Sessions

Listening to and analyzing the music of Dave Grusic through recordings and manuscripts from 1980's-1990's.

##### Seventh through Ninth Sessions

Listening to and analyzing the music of Chuck Corea through recordings and manuscripts from 1980's-1990's

##### Tenth through Eleventh Sessions

Transcribing selected examples of Davis, Grusic and Corea

##### Twelfth through Thirteen Sessions

Writing more original compositions in the styles of Davis, Grusic and Corea

##### Fourteen through Fifteen Sessions

Performing original compositions in class

##### Sixteenth Session

Discussion of the leaders in the field of jazz music composition as suggested by enrolled students

#### V. Rationale

In the jazz field of musical composition, the contemporary style of jazz/rock fusion is the one heard most often on radio and television. The musicians must have a complete understanding of this style of writing in order to compete in the jazz arena. Their mastery of this subject matter will greatly enhance their professional marketability.

VI. Evaluation and Grading of Students

Students are evaluated by demonstrating their performance skills for a jury of faculty.

VII. Course Evaluation

The course is evaluated through student and peer evaluations.

VIII. The following persons were consulted with positive responses forthcoming:

Dr. Benjamin C. Christy, Chair, Department of Music

Dr. Donald Gephardt, Dean, Fine & Performing Arts

IX. Catalog Description: Writing in Contemporary Jazz Styles 3 s.h.

**Prerequisites:** Music Theory IV, Jazz Improvisation I-V

Students explore contemporary jazz styles by listening to and analyzing the music of masters of contemporary, including Chick Corea, Miles Davis, Dave Grusin and many others. Students compose scores in this style for performance in class and on Department of Music jazz concerts.