

# Approval Form

Proposal Title: Arranging for Large Jazz Ensembles 1004.339

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>3/10/93</u> Date</p> <p><input type="checkbox"/> Not Approved</p> <p><u>[Signature]</u> Dept. CC Chairperson</p> <p><input checked="" type="checkbox"/> Reviewed <u>3-3-93</u> Date</p> <p><u>[Signature]</u> Dept. Chairperson</p>	<p><b>Step 2 (Receipt)</b></p> <p><input checked="" type="checkbox"/> SCC# <u>1004.339</u></p> <p>Proposal Received _____ Date</p> <p><u>[Signature]</u> SCC Chairperson</p>	<p><b>Step 3 (School CC)</b></p> <p>Reviewed <u>3/10/93</u></p> <p><input checked="" type="checkbox"/> Approved <input type="checkbox"/> Not Approved</p> <p><b>Comments:</b></p> <p><u>[Signature]</u> School Curr Comm Chairperson</p>
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**Step 4 (Academic Dean)**

Recommend  
 Not Recommend  
 Conditionally Recommend (see comments)

Reviewed 3/10/93  
Date

**Comments:** none attached

[Signature]  
Signature, Dean of School

**Step 5 (SCC)**

Open Hearing 5/7/93  Approved by Senate Curriculum Committee 5/7/93  
Date Date

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

**Step 6 (Senate)**

Presented to Senate 5/17/93  
Date

Approved  Not Approved

Notification to Executive Vice-President/Provost 5-26-93  
Date

[Signature]  
Signature, SCC Chairperson

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

Received \_\_\_\_\_

Date

If no, reasons are as follows:

Approved  Yes  No

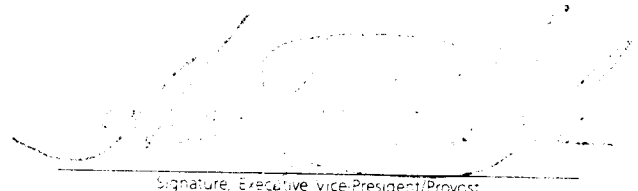
Student credit hours \_\_\_\_\_

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

Hegis Taxonomy and Course Number assigned 1004.339



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: Arranging for Large Jazz Ensembles
- 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: Junior
- 4) Prerequisite: Music Theory IV
- 5) Current curriculum pattern: This course is of value to those Jazz Studies majors and other students seeking an understanding of how to write for large jazz ensembles consisting of 10-20 members. Also, it is a valuable augmentation to other courses in the jazz curriculum.
- 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: Presently there is no course which addresses writing and arranging for large jazz ensembles. In addition, there is no course which offers students an opportunity to study voicings and scoring for the big band or studio jazz orchestra.
- 5) Objectives: The course gives students experience composing and arranging for big bands and jazz studio orchestras. In addition, writing for ensembles larger than ten can open the compositional possibilities inherent in a varied tonal palette.
- 6) Students are evaluated through writing examples and rehearsing and performing these examples in class.

### IV. Topical Outline

#### First through Second Sessions

Understanding the role of the rhythm section (piano, bass, drums, guitar) and learning how to write for this section

### Third Session

Studying about and writing for the saxophone section

### Fourth through Sixth Sessions

Studying about and writing for the brass sections (trumpets and trombones)

### Seventh through Ninth Sessions

Studying about and writing for string section (violin, viola, cello, bass)

### Tenth through Twelfth Sessions

Studying about and writing for percussion instruments

### Thirteenth through Fourteenth Sessions

Learning how to voice and compose for instruments used in a big band

### Fifteenth through Sixteenth Sessions

Learning how to voice and compose for instruments used in a jazz studio orchestra

## V. Rationale

- 1) This course provides the jazz musician with experience in traditional understanding of writing for the big band and studio jazz orchestra. In addition, the student receives a frame of reference for traditional composing for the big band (20 members) and the studio orchestra (30-40 members).
- 2) This course teaches young composers to create for large traditional jazz ensembles, providing a full score for two trumpets, four trombones, five saxophones, and a rhythm section consisting of four instruments. In addition, with the understanding of strings and other instruments not common in jazz settings, the writer/composer expands his/her musical vision to encompass sonorities that will approach a symphony orchestra in stature.

## 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 of Fine and Performing Arts

IX. Catalog Description: Arranging for Large Jazz Ensembles 3 s.h.

Prerequisite: Music Theory IV

This course provides the experience of writing for the traditional big band and jazz studio orchestra. Students explore the possibilities with voicings, chord selection and compositional structures used in the aforementioned ensembles. In addition, contemporary compositional techniques are introduced to encourage the continuation of these ensembles in jazz music of the 21st Century.