

APPROVAL FORM

- 1) An approval form must accompany each proposal.
- 2) A proposed catalogue description of the course must accompany the proposal as a separate page.
- 3) Results of all consultations must be attached to the proposal.

Proposal Title <sup>6</sup> Commercial Music Specialization

Sponsor(s) Manny Albam and John Thyhsen Dept. Music

Check One { Course \_\_\_\_\_ Credit/Level/Title Change or deletion Other \_\_\_\_\_  
 Concentration \_\_\_\_\_ Specialization x Major Program \_\_\_\_\_ Certification \_\_\_\_\_  
 Graduate \_\_\_\_\_ Undergraduate x No. of Credits \_\_\_\_\_

REVIEWS

Department Curr. Comm.  
 Reviewed 2/12/80  
 Date  
 Approved  
 Not Approved 2/12/80  
 Date  
William H. [Signature]  
 Chairperson Dept. Curr. Comm.  
 Department Chairperson

Division Curr. Comm.  
 Reviewed 2/29/80  
 Date  
 Approved  
 Not Approved 2/29/80  
 Date  
[Signature]  
 Chairperson Div. Curr Comm.

Dean of Division  
 Reviewed 3/5/80  
 Date  
[Signature]  
 Signature

SENATE CURRICULUM COMMITTEE

SCC # 248-4 Proposal Received 1/15/80 Open Hearing Held 4/15/80

Returned to the department for the following reason(s):

Passed with corrections noted

Approved by the Curriculum Committee: Date 2/12/80

Presented to Executive Committee of the Faculty Senate as information: Date 2/12/80

Notifications forwarded: Vice President for Academic Affairs: Date 7/20

Signature: [Signature] Chairperson, Senate Curriculum Committee

VICE PRESIDENT FOR ACADEMIC AFFAIRS

Official copy and approval sheet filled

\_\_\_\_\_ Date

\_\_\_\_\_ Signature

Course approved Yes \_\_\_\_\_ No \_\_\_\_\_

If no, reasons are as follows:

- 1.
- 2.
- 3.

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

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

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

REGISTRAR

Approved course description received and Hegis Taxonomy Number assigned by Registrar Yes \_\_\_\_\_ No \_\_\_\_\_

Hegis Taxonomy Number \_\_\_\_\_

Signature: Registrar \_\_\_\_\_

\_\_\_\_\_ Date

ACADEMIC DEAN

Yes Budget, faculty library allocations and Academic Support Services are adequate for immediate implementation.

No Constraints do not permit implementation. The earliest the proposal might be implemented would be \_\_\_\_\_

Signature: Academic Dean \_\_\_\_\_

\_\_\_\_\_ Date

Copies forwarded: Senate Curriculum Committee Chairperson, Department Chairperson, Registrar

TO: Faculty Senate Curriculum Committee  
 FROM: Music Department Curriculum Committee -- Tom Wade, Chairman  
 RE: New Specialization Proposal  
 DATE: April 21, 1980

I. TITLE AND SPONSOR

B.A. Music Major: Commercial Music Specialization  
 John Thyhsen and Manny Albam, sponsors  
 John Thyhsen, as the current jazz studies coordinator, will coordinate the specialization.

II. ESSENCE OF THE PROPOSAL

- A. The specialization would start with 5 - 12 students and the potential for growth is considerable. It is easily conceivable that this specialization could attract as many as 50 - 100 students within the next 3 to 5 years.
- B. The 4-year curriculum would consist of the following core (common to all music majors) and specialization.

CORE (GSC undergraduate catalogue Ia. p. 77)

Theoretical Constructs of Music I	4 credit hours
Theoretical Constructs of Music II	4
Advanced Musicianship I	4
Advanced Musicianship II	4
General Music History	3
Student Recitals	0
Ensemble I - VIII	0
	<u>19</u> total

NOTE: The courses "Development of Musical Styles and Forms I and II" which are common to all other specializations do not appear in this proposal. The courses "Growth and Development of Jazz" and "New Jazz Structures" replace them.

SPECIALIZATION

Professional Applied I - VIII	24 credit hours
50% commercial study and 50% classical	
Music Composition I - IV	12
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
Improvisation	3
Music Electives	12
	<u>63</u> total

GENERAL EDUCATION

45 hours

127 hours total

## GENERAL EDUCATION - COMMERCIAL MUSIC SPECIALIZATION

Students must take at least two courses in each of the five areas below. The courses below are only suggestions and the student may elect other courses in consultation with his/her advisor

Area I - Behavioral and Social Sciences	
General Psychology	3
Introduction to Sociology	3
Area II - Humanities and History	
Western Civilization to 1660	3
Western Civilization since 1660	3
Area III - Language and Communications	
Fundamentals of Communication I	3
Fundamentals of Communication II	3
Public Speaking	3
Area IV - Mathematics and Science	
Introductory Mathematics I	3
Natural Resources	3
Health and Physical Education	3
Area V - Fine, Performing and Practical Arts	
Experiencing Art	3
Living Theater	3
Oral Interpretation of Literature	3
History of Art	3
Elements of Dance	3

## II. ESSENCE OF THE PROPOSAL (continued)

- C. Admission to the program would be by audition.
- D. The Specialization could be administered in the fall of '80.
- E. The major goal of the Specialization is to train musicians as performers, composers, and arrangers in the jazz and other related contemporary styles.

## III. DETAILS

- A. Students will develop the knowledge and skills to perform both classical and commercial styles, including the ability to improvise in both small and large ensembles. Students will learn to conduct jazz ensembles and arrange and compose for a variety of media, including small ensembles, stage bands and films.

## III. DETAILS (continued)

- B. The proposal nearly\*Conforms to guidelines of the National Association of Schools of Music, our accrediting agency.

CURRICULAR STRUCTURE - Study in the major area, including performance studies, ensemble participation, studies in composition, arranging and improvisation, independent study, field experiences, and recitals, should comprise 30% to 40% of the total program; supportive course in music, including basic musicianship studies, 20% to 30%; general studies, 20% to 30%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. \*\*

The proposal requires 37% of the total program to be study in the major area, 17% to be in supportive courses, 35% to be in general education, and 11% in elective choice in music.

The proposed curriculum of 23 hours of composition and specialized jazz courses is similar in scope and content to that offered at the University of Indiana, which also requires 23 hours of composition and specialized jazz courses covering improvisation, the history of jazz and composition. The University of Miami requires 21 hours of composition and specialized jazz courses. The proposal clearly reflects both NASM guidelines and academic precedent.

## FRESHMAN YEAR

First Semester		Second Semester	
Applied Instrumental I	3 hours	Applied Inst. II	3 hours
Theoretical Constructs I	4	Theoretical Const. II	4
General Music History	3	Growth and Dev.of Jazz	3
Piano Class I	1	Piano Class II	1
Student Recitals	0	Student Recitals	0
Ensemble (orchestra, band, or wind ensemble required; jazz lab band is elective.)	0	Ensemble (same as first semester)	0
Communications I	3	Communications II	3
Health and Phys. Ed.	$1\frac{1}{2}$	Health and Phys. Ed.	$1\frac{1}{2}$
	$15\frac{1}{2}$		$15\frac{1}{2}$

\* The one difference between the proposal and the NASM guidelines -- that the music support courses number 17%, rather than 20% to 30% -- is due to the GSC requirement that B.A. music majors take 45 hours of general education.

\*\* Quoted from NASM Handbook, page 42.

III. DETAILS (continued)

SOPHOMORE YEAR

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

JUNIOR YEAR

First Semester		Second Semester	
Applied Inst. V	3 hours	Applied Inst. VI (a one- hr. recital is required, consisting of 60% commercial and 40% "classical" literature)	3 hours
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	3	General Education	6
	<u>15</u>		<u>17</u>

SENIOR YEAR

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

## III. DETAILS (continued)

- C. The administration of the Specialization will not differ from that of other ongoing Specializations except that Manny Albam and John Thyhsen will serve as advisors for students electing this Specialization.
- D. Equipment, library and staff are adequate to begin the program. As enrollment increases, adjunct faculty would be needed, especially in the areas of keyboard, guitar, and saxophone.

# MEMO

To: Mr. Thomas Wade, Music Department

Subject:

Date: 3/5/80

From: William C. Morris *B*

Glassboro State College  
Division of  
Fine and Performing Arts

Office of the Dean

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 <sup>new</sup> 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  
Page 2

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, 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