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# MUJS 3620/5620

## ARRANGING II (VOCAL)

### Description & Objectives of the Course

This class is an introduction to the art of vocal arranging. Analysis of vocal arrangements by arrangers past and present, drills for writing techniques and tools, and two larger writing projects will be the means through which learning will take place. All work must be completed using Finale or Sibelius music notation software (although only Finale will be “supported”). All assignments will be done through Blackboard, and it is each student’s responsibility to be up-to-date on any changes, announcements, additional assignments, etc., that are uploaded to Blackboard. The writing projects will be performed and recorded by the students on their own, outside of class. The basic structure will be as follows:

1. SATB with rhythm section: A standard tune will be chosen and arranged in a swing feel in “head chart” style, using textures from unison to no more than four parts.
2. The final project can be either a cappella or accompanied, with more complex harmonic content and longer form.

By the end of this semester, you will be able to:

- Write “stock” voicing like four-way close, drop 2, spread, drop 2 & 4, and maintain a consistent musical dialect within your charts
- Use reharmonization and approach techniques to create more interesting harmonic language
- Recognize characteristics and traits of well-written vocal and vocal/instrumental arrangements
- Learn how to roadmap and be able to write under a strict time deadline with externally imposed limitations and constraints
- Understand the basics of how to make a demo recording of your work

#### Course Information

**Mondays 2 - 3:45 p.m. Rm. 289**

**50 min. add'l Lab Time - TBD**

**Instructor: Jennifer Barnes**

**Teaching Assistant: Marion Powers**

**Office: Rm 346**

**email: [jennifer.Barnes@unt.edu](mailto:jennifer.Barnes@unt.edu)**

**cell: (661) 713-0260**

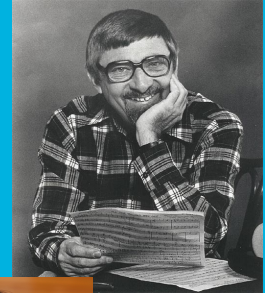
**Office Hours: By appt. - see office door or online for options**

## Course Attendance, Grading & Policies

- Due to the compressed nature of the class, absences are not advised. If there is a medical emergency, the student and instructor will work out a modified due date for the assignment(s) missed ASAP. In the event that you miss class, it is your responsibility to obtain any information missed in class by arranging to have the class recorded and listening to it on your own time; the instructor and teaching assistant will not conduct a private session to teach the material.
- The final semester grade will be calculated as follows:
  1. Class/lab attendance and class participation – 10%
  2. Assignment grades – 40%
  3. Project one – 20% [Full score (5%) + MIDI demo (5%) + Parts (5%) + Final recording (5%)]
  4. Project two – 30% [Score (7%) + MIDI demo (8%) + Parts (10%) + Final recording (5%)]
- Homework, in-class performances or projects that are submitted late will be subject to the following grade reduction:
  - 1 – 2 days late = 15% reduction
  - 3 – 6 days late = 25% reduction
  - 7 – 13 days late = 50% reduction
  - 14+ days late = no credit
- Please silence your cell phone prior to entering the classroom space and put it in an inaccessible place to avoid causing distraction to yourself or anyone else.
- Laptops may be used for note-taking and recording, but no other activities. Students found to be doing so will earn a failing grade for class participation for that day.
- **IMPORTANT NOTE:** Although this syllabus is a guide to our plan for this class, the final word on scheduled assignments, due dates and specific content for each assignment will be on **Blackboard**, NOT this syllabus, due to adjustments that will invariably need to be made to accommodate the individual pace and level of this specific class. It is each student's responsibility to consult the online course to verify each assignment's content and due date.

*If you do well in this class, you too can be successful vocal arrangers, like these people!*

Gene  
Puerling



Rosana  
Eckert



Kerry  
Marsh



Kelly  
Kunz



Michele  
Weir



Phil  
Mattson



**Additional University policies:**

Academic Integrity Policy: <http://facultysuccess.unt.edu/academic-integrity>

Student behavior policy: <https://deanofstudents.unt.edu/conduct>

ODA Statement: [disability.unt.edu](http://disability.unt.edu)

Retention of Student Records: <http://ferpa.unt.edu/>

Final Examination Schedule: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

Week	DATE	TOPIC	ASSIGNMENT (see Bb for more specifics)
1	1/19	PART 1: Introduction to class; Syllabus review; Chord/color tone review; Vocal ranges; Swing rhythms PART 2: Voicing structures and rules - 4WC; color tone pairings	4WC practice and Swing rhythms assignments
2	1/22	PART 1: Two and three part writing; Introduce "Drop 2"; Voicing rules/Flat 9 avoidance PART 2: Analyze "World Keeps You Waiting"	More 4WC practice; Drop 2 practice
2	Lab	Review 4WC/Drop 2/2 and 3 part writing	Use rhythmicized melody and add 2 and 3 parts, 4WC & Drop 2
3	1/29	PART 1: Review homework; low interval limits; start arranging "All the Things" PART 2: Analyze "All the Things"	"All the Things"
3	Lab	Work "All the Things"	"All the Things"
4	2/5	PART 1: Sing "All the Things" assignments; Drop 3, Drop 2 & 4; Reharmonization techniques PART 2: Analyze "Sometimes I'm Happy"	Drop 3, Drop 2 & 4
4	Lab	Review all voicing techniques; work reharmonization methods	Reharmonization
5	2/12	PART 1: Road-mapping; What makes a "good" arrangement; Discuss Project 1 PART 2: Approach techniques	Approach techniques homework; Choose song for Project 1
5	Lab	Review approach techniques; approve Project 1 song choice	Road Map for Project 1
6	2/19	PART 1: More approach techniques; Articulations PART 2: Score/notation concepts; rhythm section writing; Analyze "Watch What Happens"	Approach techniques homework
6	Lab	Review roadmap; approach techniques; score creation questions	First draft of Project 1
7	2/26	More on rhythm section writing; score layout issues; creating audio tracks	Complete the second draft of Project 1 (due by FRIDAY at 5 p.m.)
7	Lab	Help with Project 1	Create MIDI tracks and parts for vocal and instruments; recruit your singers (if more than just you!)

Week	DATE	TOPIC	ASSIGNMENT (see Bb for more specifics)
8	3/5	Individual sessions on Project 1	Make final recording of Project 1 (due by Friday at midnight)
8	Lab	(No lab this week; record project)	
	3/12	<b>SPRING BREAK</b>	
9	3/19	PART 1: Listen to Project 1; Discuss Project 2 PART 2: Analyze a cappella arrangements	Choose song for Project 2; A cappella analysis, part 1
9	Lab	Approve Project 2 song and discuss ideas	A cappella analysis, part 2; Road map for Project 2
10	3/26	PART 1: Spread voicing techniques; drum keys; analyze "Mad Heaven", "I Can't Help It", "Stella" PART 2: Individual sessions on Project 2 roadmaps	Write Project 2 first draft
10	Lab	Assistance with Project 2	Complete the second draft of Project 2
11	4/2	Singing Project 2 drafts in class	Revise second draft of Project 2
11	Lab	Assistance with Project 2	Complete third draft of Project 2
12	4/9	Individual sessions on Project 2	Revise third draft of Project 2
12	Lab	Assistance with Project 2	Revise third draft of Project 2
13	4/16	Computer part tracks/editing	Create final draft and MIDI track for Project Two
13	Lab	Assistance with Project 2	Create final draft and MIDI track for Project Two
14	4/23	Listen to MIDI demos while viewing scores; SPOT evaluation in class (please bring device)	Vocal and rhythm parts due at lab
14	Lab	Review vocal and rhythm parts	Revise parts; distribute and teach
15	4/30	Rhythm section recording during class time (optional: you may accomplish this on your own if you prefer) Record Project Two vocals on your own during this week.	Final recordings, along with revised score and parts must all be uploaded by midnight, Friday, 5/4.
15	Lab	<b>No lab this week; finishing project</b>	
	5/7	<b>Final Exam time - listen to Project 2 final recordings</b>	