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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 computer notation, preferably Finale (although Sibelius may be used, just won't be discussed in class). All assignments will be uploaded on Canvas, and it is each student's responsibility to be up-to-date on any changes, announcements, additional assignments, etc., online. The final writing project will be performed and recorded by the students on their own, outside of class.

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
- Understand the basics of publishing and copyright where it concerns arranging, and have the tools to begin self-publishing through the ArrangeMe platform (Sheet Music Plus)

Course Information

Mondays 2 - 3:45 p.m. on Zoom

50 min. add'l Lab Time - TBD

Instructor: Jennifer Barnes

Teaching Assistant: Tyler Thomas

Office: Rm 346

email: jennifer.Barnes@unt.edu

cell: (661) 713-0260

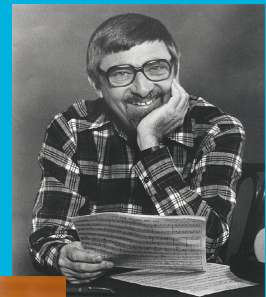
Office Hours: By appt. - see
office door or online for options

Course Attendance, Grading & Policies

- Due to the compressed nature of the class, absences are not advised. Any absence must be cleared in advance to be considered excused, and unexcused absences will cause a drop of 5 points off the final grade, with each subsequent absence causing a drop of 10 points off the final grade. 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 video recorded and watching/listening to it on your own time; the instructor and teaching assistant will not conduct a private session to re-teach the material.
- The final semester grade will be calculated as follows:
 1. Class/lab attendance and class participation – 10%
 2. Assignment grades – 60%
 3. Final project – 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 = 10% reduction
 - 3 – 6 days late = 20% reduction
 - 7 – 13 days late = 50% reduction
 - 14+ days late = no credit
- Up until week 7, homework assignments that are re-done and corrected will be re-graded and the original grade plus the revised grade will be averaged to raise the initial grade. After week 7, assignments will be no longer re-graded.
- 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 Canvas, NOT this syllabus, due to adjustments that will invariably need to be made to accommodate the pace and level

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



of this specific class. It is each student's responsibility to consult the online course to verify each assignment's content and due date.

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

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

Week	DATE	TOPIC	ASSIGNMENT (see Canvas for more specifics)
1	1/11	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
1	1/? (Lab)	Review 4WC, introduce "Drop 2"; Voicing rules/ Flat 9 avoidance	More 4WC practice; Drop 2 practice; "How High the Moon" using 4WC/D2
2	1/18	MLK Day - University closed	
2	Lab	Review homework so far on as-needed basis	
3	1/25	Low interval limits; Approach Techniques.	Approach techniques homework
3	Lab	Review approach techniques homework	Analyze "World Keeps You Waiting"
4	2/1	PART 1: Sing "All the Things" assignments; Review problems in homework assignments; PART 2: Drop 3, Drop 2 & 4; Publishing, "ArrangeMe/ Sheet Music Plus"	Using your tools: "I Thought About You"; Drop 3 & 2/4
4	Lab	Review all voicing techniques; recurring problems in homework (b9 intervals, enharmonic spelling, courtesy accidentals)	Reharmonization
5	2/8	PART 1: Writing chord symbols with alterations; read "I Thought About You" examples; Articulations PART 2: Spread voicing techniques; 2- and 3-part writing	2- and 3-part writing
5	Lab		Road-mapping;
6	2/15	PART 1: Reharmonization techniques; What makes a "good" arrangement PART 2: Background vocals; analyze "Ghost"	Combine all techniques to write one chorus of a standard of your choosing.
6	Lab	Review roadmap; approach techniques; score creation questions	

Week	DATE	TOPIC	ASSIGNMENT (see Canvas for more specifics)
7	2/22	Computer notation concepts; Score layout; Rhythm section writing, part one.	Use your standard from last week and work the notation/layout concepts, keep editing vocals.
7	Lab	Feedback.	
8	3/1	5-part chord voicings; drum notation & drum keys; more on rhythm section	Choose final project song - upload title and link if not jazz standard.
8	Lab	(No lab - spring break)	
9	3/8	Discuss final project; look at chart examples	Write road map & start arranging
9	Lab	Approve final project road map	Finish first draft of chart - at least first chorus complete with rhythm section
10	3/15	Look at first drafts in class - sing some; rhythm section writing, part two (hits vs. slashes)	Finish writing
10	Lab	Feedback on final chorus/BGVs	
11	3/22	Completed score due - second draft; discuss MIDI demo process; looking at examples of poor writing or score practice	
11	Lab	Assistance with MIDI - by appt.	
12	3/29	Final score & first draft of MIDI demo due	create parts for rhythm & vocals & final MIDI demo
12	Lab	TBD	
13	4/5	TBD	
13	Lab	Review parts & MIDI before final version due	
14	4/12	Recording - GarageBand/Logic	Rhythm section recording 4/23 8 - 9:30 pm (262) or on your own (get rhythm section)
14	Lab	No lab this week	
15	4/19	Adapting charts for other voicings; a cappella chart analysis in-class	Final recordings, along with revised score and parts must all be uploaded by midnight, Friday, 4/23
15	4/26	Final Exam time - listen to Final Project recordings	