MUJS 3610, Jazz Arranging I (Section 1)

General Information
MUJS 3610.001, Jazz Arranging (3 credits, offered only in the fall semester)
Required of all jazz majors

Class Time – MWF 9:05 – 9:55 in room 287

Professor: Richard DeRosa
Email: richard.derosa@unt.edu

Teaching Assistants: Eric Ladish, Kai Wagner, Joseph Reding.

Course description: Introduction to arranging for various small jazz groups. Specific technical and expressive exercises are assigned to help the student develop the writing skill and concepts necessary to realize comprehensive arrangements for various small jazz groups (2-horns, 3-horns, 4-horns, 5-horns) with 4-piece rhythm sections. Students may also write for string instruments (violin, viola, cello) and a solo male/female vocalist. All work will be realized via an audio demo. The demos will be virtual simulations from a notation program or DAW (whatever is available to the student). For students who have recording experience, live instruments may be recorded to enhance the realism of the demo.

Course prerequisites: MUJS 1360, 1361, 1370, 1371 (Jazz Fundamentals), 1470 (Intro to Jazz Recordings), and MUTH 1500 (Music Theory)

Required text: Basics in Arranging, Paris Rutherford - available at the bookstore in the Student Union building.

Suggested books
Essential Dictionary Series (Orchestration, Notation, Music Dictionary) - Alfred Music; Bill Dobbins – Jazz Arranging and Composing: A Linear Approach

Course objectives: To introduce basic arranging concepts for musicians who are primarily performance majors: overtone series, transposition, range, registers, texture (monophonic, polyphonic, homophonic), counterpoint, harmonic voicings, form and development, writing for the rhythm section, manuscript preparation (in pencil and in digital notation). Most assignments will require a complete audio demo to represent the written manuscript. In doing so, the student learns how to listen critically to the results of the written music and make alterations where necessary to improve the outcome.

Learning outcomes and other requirements: there is one assignment per week. Students will actively engage in each assignment during each class period. During the Monday session, the new topic is presented by the professor. The sessions on Wednesday and Friday are monitored by the TAs as the students work at their designated MIDI/computer/keyboard station. If necessary, the student will complete the assignment using additional hours outside of class.

Topical outline of content:

1. Arranging basics – Overtone series, range, register, transposition, writing at (and away from) the piano, manuscript preparation.
2. Monophonic texture – instrument choice with regard to range restrictions and expression; blend and balance with collective instruments; unison vs. octaves.
3. Polyphonic texture – counterpoint in various forms: melodic, harmonic, bass line.
4. Homophonic texture – 3-voices to 5-voices for various horns in a small jazz group.
5. Orchestrating for the rhythm section – writing bass lines, top line melody for guided harmonic outline, written voicings, master rhythm parts.
6. Creating formal elements – intro, ending, transitions between large sections.
7. Manuscript preparation – concert sketch score, transposed score, individual transposed parts, master rhythm part and individual rhythm parts.
8. Prepare two recording projects that incorporate all monophonic, polyphonic and homophonic textures. Formal aspects must include an introduction and ending.

Guidelines/suggestions for greater learning:

Students must participate in order to achieve an effective level of accomplishment. In addition to maintaining weekly assignments, the student must listen to music that reflects the current objective. An analysis (of the writing, not the performance) of the music must occur in regard to tonality, range and register, melodic/harmonic and rhythmic analysis, counterpoint, texture, and development. Performances in any ensembles also provide an active environment to observe and/or influence the writing process. Students should also interact with other students or teachers who play different or less familiar instruments to learn more about potential performance problems and/or characteristics. Students are also encouraged to have their music assignments performed by actual players. This is the best way to learn how to write music.

Guidelines for methods of student assessment:

The weekly assignment is produced in the classes. Unfinished work is completed

during the weekend and then submitted electronically to a TA. It will then be evaluated and returned to the student for self-study.

If the weekly task is not accomplished satisfactorily, the student is issued a failing grade for that assignment. The grade can be amended by improving and ultimately completing the task within a 2-week period from the due date. If not completed within the 2-week grace period, the grade of F stands. If a student accumulates four F grades, it is unlikely that the course can be fulfilled within the semester. The student is then encouraged to withdraw from the course which is a preferable alternative than receiving a semester grade of F.

All assignment guidelines are issued as a *minimum* for satisfactory accomplishment. *The more creative and inspired student is encouraged to progress beyond the minimum as desired.*

Grade determination – satisfactory accomplishment of the weekly task is mandatory. This includes a notated score and audio demo. Attendance, attitude, and diligence will factor favorably towards a higher grade.

Attendance policy

The student will be held to the same standard as any professional (includes the UNT faculty, staff, and administration). Professional personnel on this campus must always account for an absence. Failure to do so will result in a severe reprimand. Excessive absence would possibly result in termination from the position.

In the case of a student, ***four unexcused absences from class workshops or labs will result in an automatic semester grade of F. An absence will not be counted if the student submits the assignment electronically within a reasonable time frame. Students who complete an assignment before the deadline may be excused from any remaining class sessions.*** *Given the cumulative amount of work and considerable amount of time that is required, it is not possible to complete multiple assignments at a later point in the semester. Should absences and incomplete assignments occur prior to the semester break, the best alternative may be for the student to withdraw from the class.*

Only an excused absence is acceptable (tour, sickness, academic conflict, other extenuating circumstances such as an unforeseen accident or death in the family). Please do not show up to class with a communicable illness (including colds). The preferred method of any notification is via e-mail or a text message. Please notify your TA instructor ASAP. To remain current with assignments, class participation is necessary. *Because the course is required to complete the BM degree, failure may likely cause a delay of one year to graduate.*

Compliance with Federal Statutes:

The College of Music complies with "The Americans With Disabilities Act", in making reasonable accommodations for qualified students with disability. If you have an established disability as defined in this act and would like to request accommodations, please see me as soon as possible.

See: ODA
LINK: disability.unt.edu. (Phone: (940) 565-4323)

See: Academic Integrity
LINK: https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf

See: Student Code of Conduct
Link: https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
See: Eagle Connect
LINK: eagleconnect.unt.edu/

See: Diversity Statement
Link:
https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18.pdf

See: Financial Aid
LINK: http://financialaid.unt.edu/sap

STUDENT RESOURCES
The University of North Texas has many resources available to students. For a complete list, go to:
See: Student Resources
Link: https://www.unt.edu/sites/default/files/resource_sheet.pdf

COUNSELING AND TESTING
UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:
See: Counseling and Testing

Link: http://studentaffairs.unt.edu/counseling-and-testing-services.

For more information on mental health issues, please visit:
See: Mental Health Issues
Link: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

WEEKLY AGENDA

Week 1 - overtone series, arranging at the piano and its potential hazards, monophonic texture, transposition of standard big band instrumentation and string orchestra.

(Aug 17) – Monday – **Essentials module in Canvas**.
Students (in alphabetical order) play on piano the overtone series and its chord (C13#11) in the 3rd and 4th octaves. Practice note input with the MIDI keyboard.

(Aug 19) – Wednesday – **Lesson 1 in Canvas**
Take the melody, *Tune Up*, and notate it in the proper clef and key for all instruments that require one (pitch) or more (register/clef) of the transpositions. Within your notation program, set up a score with a stave for each instrument with its proper transposition.

(Aug 21) – Friday - Review pitch, register, and clef transpositions; students must identify the pitch ranges (on the piano) for each instrument. Students must play (on piano) the open strings of the guitar, double bass, cello, viola, and violin. Also play the overtone series and the C13#11 overtone series chord. *TAs will aurally quiz each student about transpositions for various instruments.*

Week 2 - Monophonic texture – **Lesson 2 in Canvas**
Registers within an instrument's range; choose an appropriate key and register when setting a melody for various instruments and voices.

(Aug 24) – Monday – class demonstration of instruments. Students create transposed parts in their notation program so players can perform them.
Use the melody *Sonnymoon for Two* (one phrase is sufficient).

(Aug 26) – Wednesday – take the melody from *Wave* and answer the questions provided with regard for instrument/vocal assignment. Create the individual parts in your notation program. Players will perform them in class.

(Aug 28) – Friday – Review pitch, register, and clef transpositions. Final day to submit the accomplished tasks in preparation for next Monday's class.

Week 3 Monophonic texture - **Lesson 2 in Canvas**
Unison vs. octaves. Discuss weight and balance of various instruments as they affect and enhance expression.

(Aug 31) Monday – perform last week's assignments in class.

(Sept 3) – Wednesday - orchestrate only the melody of *Stella By Starlight.* Assign instruments to the various phrases and indicate default (not arbitrary) dynamic markings as suggested by the register of the instruments. Indicate the mood or emotional expression as determined by color, range, dynamics, and weight of the instrument.

(Sept 5) - Friday – submit a digital score and audio demo of your work.

Week 4 Monophonic texture - unison vs. octaves; options and necessities.

Lesson 3 in Canvas - use the "unison" soli passage based on *Sweet Georgia Brown*. Assign the instruments (saxes/tpt/tbn) accordingly to preserve the proper feeling of buoyancy, technical proficiency, and excitement. Start with the trumpet, then add the alto sax. Then add the baritone sax and incorporate a register shift where necessary *to avoid the bass register.* Do the same with the trombone part. Then add the tenor sax to "EQ" the sound of the horn section for additional intensity and girth.

(Sept 7) – Monday – Labor Day (no school)

(Sept 9) – Wednesday– add a walking bass line and a swing pattern on the ride cymbal (add the entire drumset if you want).

(Sept 11) - Friday – submit a digital score and individual parts (in pencil) along with an audio demo of your work.

Week 5 - **Lesson 4 in Canvas - polyphonic texture**.

(Sept 14) – Lecture/demonstration – counterpoint.
General types of motion – parallel, similar, oblique, contrary, independent.

Melody w/distinct bass line - *Little Brown Jug*, *Footprints, Birdland.*
Prof. DeRosa presents an example of ostinato counterpoint in "Green Dolphin Street".

(Sept 16) – Wednesday – add a "melodic" bass line to "Speak Low" in a Latin feel. (It's helpful to create a drum/percussion groove before writing the bass line). Write a bass line pattern (ostinato or not) during the first 12 bars and then morph into a standard walking bass line during the last 4 bars of the first A section. Do the same with the second A section but have the bass line transition to a walking bass line in the last two bars; this prepares the transition to a swing feel for the B section.

(Sept 18) – Friday – submit a digital score and audio demo of your work.

Week 6 - **Lesson 5 in Canvas** - Melody w/distinct 'comping' pattern

(Sept 21) – lecture/demonstration: *All Blues, Maiden Voyage.* Prof. DeRosa presents an example of a chord comping pattern for *Out Of This World*.

(Sept 23) – Wednesday – incorporate a specific harmonic accompaniment (comping pattern) for the first 8 bars of *Forest Flower*. Place the melody on a single stave and use a grand staff for your 'comping' sketch.

Use a comping pattern within the Latin groove and break free in the swing groove. The voicings should be presented in a syncopated rhythm to establish a clear musical identity. The tune's change in character will suggest the change in texture. Remember that the top note of the voicing is heard in melodic counterpoint to the melody. Write an accurate chord symbol above each voicing.

Add bass and drums; these parts can play a steady time pattern against the comping pattern or play the pattern. With the latter choice, add some simple snare drum hits to set up the syncopations.

(Sept 25) – Friday – submit a digital score and audio demo of your work.

Week 7 - **Lesson 6 in Canvas** - Melody with countermelody

(Sept 28) – Monday - lecture/demonstration: *Gerry Mulligan Piano-less Quartet.* Analysis of "Getting Sentimental Over You" with Mulligan and Brookmeyer. Professor DeRosa presents his example on *Have You Met Miss Jones?*

(Sept 30) – Wednesday – write a counterline to the melody for "Autumn Leaves". Use at least one A section. You are welcome to do more if possible.
Write the ensemble sketch in concert pitch. Use a single stave for the melody and a grand staff for the countermelody and bass line. Establish harmonic balance: the contrapuntal line should contain different target pitches than the melody and bass line. For extra rhythmic support, include a simple drum part (time pattern).

(Oct 2) – Friday - submit a digital score and audio demo of your work.

Week 8 - **Lesson 7 in Canvas** - **(Mid-term Project)**

(Oct 5) – Monday - Demonstration: Professor DeRosa presents his arrangement of *Night and Day* as a model for the mid-term project.

Workshop – implement the three contrapuntal techniques (bass line pattern, comping pattern, countermelody) in an arrangement of *I'll Remember April* as indicated on the worksheet that is provided in the Canvas folder.

(Oct 7) – Wednesday – continue working on the arrangement.

(Oct 9) – Friday - submit an audio demo, a transposed score, and formatted parts – printing is not necessary unless a recording with real players is desired.

Week 9 – Homophonic Texture - dominant 7^{th} chords with upper-structure major triads.

(Oct 12) – Monday - write the five superimposed major triads that are used commonly on dominant 7^{th} chords in jazz. Begin with G7 and provide an accurate chord symbol for each sound. Perform these chords on piano.

(Oct 14) – Wednesday - write the five superimposed major triads on C7 and F7 and perform them on piano.

(Oct 16) – Friday – play the various dominant 7^{th} voicings on the piano and resolve them to their respective tonic chord. All voices should lead smoothly or jump naturally (within the diatonic scale of the key region).

Week 10 - Lesson 8 in Canvas - homophonic texture (chorale)

(Oct 19) – Monday - fill in the Voicing Chords (*Blue in Green*) sheet using a 5-note density. All five voices should lead smoothly or jump naturally; *existing tones that form a chromatic relationship to the upcoming chord must be resolved to the nearest chord tone. (G# in the key of C major should resolve upward to A. Ab should resolve downward to G).*

(Oct 21) – Wednesday – complete the worksheet and perform it on piano.

(Oct 23) – Friday – submit an audio demo and transposed score (digital format) of the assigned task. Assign each line to an instrument. Choose your preference for orchestration. This can be scored for five different horns, all strings, etc. Also perform the exercise on piano.

Week 11 - Lesson 9 in Canvas – block voicings (close proximity).

(Oct 26) – Monday - Lecture/demonstration with 5-note "block voicing"
(8ve doubled lead with Drop 2 and Drop 3 techniques) using *Street of Dreams* as an example (sample sketch provided).

Write block voicings w/8ve doubled lead during the first 8 bars of the melody from *My Ship.* Respect the specific chord symbols.

(Oct 28) – Wednesday – finish the voicings and perform them on piano.

(Oct 30) – Lab - perform on piano the first 8 bars of *Street of Dreams;* present an audio demo and digital score of block voicings for the first 8 bars of *My Ship*.

Week 12 - Lessons 10 & 11 in Canvas

4-voice (SATB) writing in a spread format;
3-voice writing with quartal and sus structures and major triads.

(Nov 2) Monday - Demonstration - Professor DeRosa will present his arrangement of *Beatrice* for the class to analyze.

Workshop – sketch an arrangement for 4 horns (in concert pitch on the grand staff) of *Giant Steps*. Play your voicings at the piano; remember to keep two voices in each hand. Avoid roots unless the melody is a root.

(Nov 4) – Wednesday - Demonstration - Professor DeRosa will present his arrangement of *Don't Blame Me* for the class to analyze.

Sketch 3-note voicings for Horace Silver's "Peace" using the techniques discussed in class.

(Nov 6) – Friday – submit audio demos and grand staff sketches for *Giant Steps* and *Peace.*

Week 13 - **Lesson 12 in Canvas**

(Nov 9) - Monday - create an intro and ending as designated for the following tunes:

Nardis
Intro: create a comping pattern with two chords, one in each bar; total length is 8 bars. The pattern should have a distinctive top note for each chord and a distinct rhythm.

Ending: repeat the last melodic phrase twice. On the 2nd repeat, slow the tempo; choose different chords from the original to create a harmonic variation for each repetition.

My Favorite Things
Intro: create two long melodic phrases within the Dorian mode – each one is 8 bars long. The harmony is modal (based on a single minor 11 chord) and it lingers throughout the introduction. Create a homophonic texture that features quartal harmony (4 voices in spread format) for each pitch within the melody. All voices should remain in the Dorian mode.

Ending: create similar long phrases but use the Mixolydian mode built on the tonic note of the relative major key. Use a similar homophonic texture in quartal harmony for each pitch in the melody. Choose one of two options for the final moment: 1) end on a stable tonic chord or 2) create an unresolved (floating) ending by using a secondary diatonic chord (contains the 4th and 7th scale degrees of Mixolydian).

All the Things You Are
Intro: use the last 8 bars of the tune for a harmonic progression. Create quasi-Baroque melodic counterpoint (at least 2 voices) within the harmonic progression.

Ending: instead of using the tonic chord on the last note of the melody, create an extension of the form with a deceptive cadence (use a Dmi7-5 chord). Create a

II-V sequence in C minor (one chord per bar), and sequence the II-V pattern two times; bring the first sequence down a whole step and repeat the sequence down another whole step. Cadence on the tonic chord but use a sus4 before resolving to the 3rd. Choose an unstable chord that makes the sus 4 a chord tone and then settle into the tonic chord. Incorporate melodic counterpoint (similar to the intro) throughout the extended phrase.

(Nov 11) - Wednesday – finish creating the intros and endings.

(Nov 13) – Friday - submit an audio demo and grand staff sketch (digital format).

Week 14 – Lesson 13 in Canvas - composition (final project)

(Nov 16) – Monday - Lecture/Demonstration – establishing a "point of view" to create new music. Thought strategies: absolute (mechanical) and programmatic (emotional).

(Nov 18) – Wednesday – present ideas to the TA and formulate a solid plan to create a composition.

(Nov 20) – Friday – continue working on your composition and, if necessary, complete it during the Thanksgiving break.

November 23 – 27 Thanksgiving recess.

Week 15 - Composition "recital"

(Nov 30) – Students present an audio demo and digital score of their composition.

(Dec 2) – Students present an audio demo and digital score of their composition.

There is no final exam. The composition is the final project.