

MUJS 4610, Jazz Arranging III

General Information

MUJS 4610.001, Jazz Arranging (3 credits, offered only in the fall semester)

Class Times – Monday 10:00 - 11:50 Room 263 (Lab East).

Wednesday 10:00 - 10:50 Room 263 (Lab East).

Professor: Richard DeRosa

Prerequisites: MUJS 3620 with a semester grade of A. Lesser grades require passing the Arranging Continuation Exam (ACE). The test is given prior to the beginning of the fall semester.

No required textbook.

Course description: MUJS 4610 is required of all undergraduate arranging majors and optional for those who wish to delve more deeply into the process of composition and arranging. This course explores the basic textures of writing (monophonic, polyphonic, and homophonic) with a deeper analysis of melodic composition, contrapuntal and harmonic styles and techniques, and orchestration “across” the horn sections. Students will also study the relationship of jazz to traditional and modern “classical” music.

The assignments below will occur in the order of presentation. All are designed to instill a focus on particular techniques that may be applied to personal creative projects. Depending on the complexity of the assignment, some may require at least two weeks to complete. The class progression will be determined accordingly. Most likely, the Blues Harmony assignments (Lessons 12-15) will not be realized until next semester. Those lessons are also found in the 4620 syllabus and in the MUJS 4620 course in Canvas.

Monophonic Texture

Lesson 1: Melodic composition 1 - “Improv” unison/octaves band soli.

Listening/Analysis Examples: “I’d Rather Lead a Band”, “Long Way on a Blues”

Assignment: take a medium or fast tempo and write a modern melodic line for tutti horns. Be aware of melodic-step composition. Rhythm section parts must accompany the melodic line.

Lesson 2: Melodic composition 2 – ensemble chorus

Listening Examples: Count Basie band – “Blues in F major”, “Shiny Stockings”.

Analysis: “This Love of Mine” (lead sheet of Billy Byers’ arrangement).

Assignment: Sketch a Basie-style ensemble chorus – 1st half is quiet w/piano fills; 2nd half is the “shout” with drum fills. Use space, dynamic surprises, and good melodic-step composition to build intensity. Write only the lead trumpet part (in concert) with chord symbols for ensemble reference. Perform it at the piano.

Polyphonic Texture

Lesson 3: Conventional 2-part counterpoint

Listening/Analysis: Mulligan/Baker (“Line For Lyons”)

Assignment: add a melodic counterline to “Elevation” (lead sheet provided).

Lesson 4: Modern 2-part counterpoint

Listening/Analysis: Wynton Marsalis (“Black Codes from the Underground”); Bartok Mikrokosmos – “Diminished 5th”

Assignment: add harmonic counterpoint (use the same melodic rhythm) for the ‘A’ section of “Caravan”. Use notes from the diminished scale (for C7). If the ‘A’ section is repeated, create another variation.

Lesson 5: Ensemble counterpoint – 3 or 4 parts

Free Counterpoint – conventional style

Assignment: write at least two simultaneous counterlines to the melody “What Is This Thing Called Love?” (first 16 bars only) and assign the instruments in accordance with vocal registers (SATB). Use conventional counterpoint.

Submit a grand staff sketch and have your work recorded or performed in class (parts transposed).

Lesson 6: Ensemble counterpoint – 3 or 4 parts

Free Counterpoint – modern style Listening/Analysis: “The Invisible”

Assignment: write at least two simultaneous counterlines to the melody “What Is This Thing Called Love?” (first 16 bars only) and assign the instruments in accordance with vocal registers (SATB). Use modern counterpoint.

Submit a grand staff sketch and have your work recorded or performed in class (parts transposed).

Lesson 7: Counterpoint - Jazz Fugue (traditional style)

Listening/Analysis: Bach Fugue No. 2 in C Minor, Fugue for Jazz Quartet (DeRosa)

Assignment: write an original 3 or 4-voice fugue and assign instruments in accordance with vocal registers (SATB). It should be long enough to establish the entrance of each voice with its statement of the subject. Progress through an “episode” until establishing a cadence in a new key. Submit a concert sketch with each part on its own stave. *If the rhythm section is used, remember that the bass line serves as counterpoint too.*

Lesson 8: Counterpoint - Jazz Fugue (modern style)

Listening/Analysis: Fugue from Symphony of Psalms (2nd mvt) – Stravinsky; Music for Percussion, Celeste, and Strings (1st mvt) – Bartok; “Fugue for Thought” (DeRosa)

Assignment: write an original 3 or 4-voice fugue and assign instruments in accordance with vocal registers (SATB). It should be long enough to establish the entrance of each voice with its statement of the subject and progress through an episode until establishing a cadence in a new key. Submit a concert sketch with each part on its own stave. *If the rhythm section is used, remember that the bass line serves as counterpoint too.*

Homophonic Texture

Lesson 9: Random structure (abstract harmony)

Listening/analysis: Herbie Hancock “Speak Like a Child” and “Toys”– abstract 3-part voicings. Extra analysis: “Pine Needles”. Features Fl, Alto Fl, Flug, Trbn, B. Sax.

Assignment: create random structure 3-part voicings for “Nefertiti” using the instruments (*from top to bottom*) flute, flugelhorn, and bass trombone. The “voicings” are more a result of three individual lines. Prepare parts for the performers (done in class session). If the instrumentation is unavailable, create a MIDI version. Remember to include rhythm section parts on the recording.

Lesson 10: Constant structure (parallel or “planing” harmony) Listening: Oliver Nelson – Blues & the Abstract Truth (“Stolen Moments”)

Assignment: create parallel voicings for “Footprints” (first 8 bars only). Make sure that each voicing contains a semitone to provide ample “grit” or at least a whole tone. Modal interchange (major/minor) is also an important characteristic. Submit your work on the grand staff and be prepared to perform it on piano or provide a MIDI recording.

Lesson 11: Constant structure (parallel or “planing” harmony)

Assignment: use one of the three voicing structures (sus2 triad, sus4 triad, or inverted these structure to create a quartal triad) for each note of the melody of “Green Dolphin Street” (‘A’ section only). Mix the three voicing types to create a more interesting sound. Submit your work on the grand staff and be prepared to perform it on piano or provide a MIDI recording.

Additional topics if time allows.

Blues harmony – sparse to dense; basic to advanced harmonic progression. **Lesson 12: simple Gospel-style**

Listening/Analysis: “Freddy Freeloader”

Assignment: “Georgia On My Mind” – assume the melody is sung; write simple 3-horn (tpt/a.sx/t.sx) backgrounds using mostly “Freddie Freeloader” triads. Use the worksheet provided as an example to follow and finish it while preserving the same style. Be prepared to perform your work on the piano.

Lesson 13: “straight ahead” style

Assignment: “Sweet Georgia Brown” – use the melody and write a “straight ahead” soli for 4 horns (tpt/a.sx/t.sx/tbn). Use the worksheet provided as an example to follow and finish it while preserving the same style. Be prepared to perform your work on the piano at a reasonably slow tempo and have parts for the horns to perform in class or supply a MIDI recording.

Lesson 14: Thad Jones' style

Analysis: dominant 13-9 chords within the diminished scale. Altered dominant versus unaltered for greater tension.

Assignment: "Route 66" – write a "shout chorus" for 5 horns (tpt/a.sx/t.sx/tbn/b.sx) and be prepared to have it performed in class. If not possible, then supply a MIDI recording.

Lesson 15: Thad Jones' style

Analysis: chromatic parallel dominant 7ths.

Assignment: "Blue Monk" – use the melody and add many chromatic harmonic substitutions but maintain the general harmonic structure of the blues. Use the worksheet provided and be prepared to perform your work on piano.

Attendance policy

The student is held to the same professional standard as the teachers, staff, and administration: only an excused absence is acceptable (tour, sickness, academic conflict, other extenuating circumstances such as an unforeseen accident). Please do not show up to class with a communicable illness (including colds). The preferred method of notification is via e-mail. Please notify ASAP.

Assessment of Productivity

The semester grade is based on the assessment of work submitted (production, quality, and timeliness). Attitude and participation in class is also considered. The lecture is usually presented on Wednesday. The student presentation in class is expected on the following Monday. The productivity includes a digital score to be broadcast on the classroom screen via the classroom computer and accompanied with a recording (mp3 is advisable for easier transmission via the Internet).

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

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