

MUJS 4620, Jazz Arranging IV

General Information

MUJS 4620.001, Jazz Arranging (3 credits, offered only in the spring semester)

Professor: Richard DeRosa

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

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

Prerequisites: MUJS 4610 with a grade of A or B, or instructor's consent.

Reference texts: Inside The Score (Rayburn Wright) and Changes over Time (Fred Sturm).

Office Hours – scheduled by appointment as needed. Ideal format is via Zoom so the consultation can be recorded for future reference.

Attendance policy

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

The semester grade is based on the assessment of work submitted (production, quality, and timeliness). Attitude and participation in class is also considered.

Course description: MUJS 4620 is required of all graduate jazz majors, and undergraduate arranging majors. This course is a continuation of MUJS4610 with a deeper analysis of harmonic styles and techniques, orchestration with woodwind “doubles” and muted brass, orchestration of the rhythm section beyond chord symbols/slashes, and elements of form in arranging.

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.

AGENDA

Blues harmony – sparse to dense; basic to advanced harmonic progression.

Lesson 1: 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 2: “mainstream” jazz 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 3: Thad Jones’ style (progressive)

Analysis: dominant 13-9 chords within the diminished scale. Unaltered dominant (natural 9th/13th) versus Altered (+5+9) 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 4: 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.

Lesson 5: Gil Evans’ style (modern classical)

Analysis: pandiatonic harmony within major and minor modes.

Assignment: “Footprints” – use *pandiatonic* harmony. Start with a 5-note voicing that has one major and one minor 2nd and two perfect 5ths inside the Dorian mode. Disguise the blues harmonically; think modally. (Bring the entire voicing 8va to avoid the bass register and choose instruments that will work best with your voicings and register.) Supply a MIDI recording.

Harmonic Color

Lesson 6: Harmonic color – aspect 1 (refreshment)

Lecture: new harmony chosen to replace existing dull harmony.

Ex: “Alone Together”, “Solitude”

Assignment: find a tune with weak or dull harmony and refresh it with new harmony while remaining respectful to the original harmonic framework.

Lesson 7: Harmonic color – aspect 2 (manipulating style)

Lecture: harmony chosen to capture a specific style.

Ex: “Yankee Doodle”, “Twinkle-Twinkle”, “Amazing Grace”

Assignment: “First Love Song”; harmonize Brookmeyer’s theme to capture the styles indicated.

Lesson 8: Harmonic color – aspect 3 (displaying emotion)

Lecture: harmony chosen in relation to lyrics (emotional expression).

Ex: “Autumn in New York”

Assignment: reharmonize the verse to “I Get a Kick...”

Harmonic Technique

Lesson 9: Chord Inversion

Lecture: using inversions to create interesting bass lines, better counterpoint, and a floating or abstract essence.

Examples: “Black Orpheus”, “Stella by Starlight”

Assignment 1: “Besame Mucho” – create a traditional (classical or Brazilian) flavor.

Assignment 2: “Don’t Blame Me” – create a dissonant, abstract version using bi-tonal “slash” chords.

Lesson 10: Modulation

Example/Assignment: “Black Orpheus”

Modulate away from (Cma/Ami) to any other key and then back to the original key. Keep the same symmetrical phrase lengths (no fewer or additional bars).

Form and Development

Intros, Transitions, Interludes, Endings – tonic and dominant pedal points, motivic development, send-offs, chorale (homophonic and polyphonic), pyramids (staccato and legato). Also extended (non-song) form.

Lesson 11: Analysis of various forms, saturation points, variations, multi-thematic content.

Ex. “Alone Together”, “Darkness Within”, “Long Way on a Blues”, “Perseverance”

Assgn: bring in a recorded chart and discuss the form and development for the class.

Orchestration

Lesson 12: Orchestrating the rhythm (and “string”) section – going beyond symbols and slashes.

Rhythm section counterpoint – ostinato bass, chordal accompaniment.

Assignment: create an arrangement using an ostinato bass and chordal accompaniment.

Lesson 13: Instrumental color within the rhythm (string) section – electric timbre (keyboards/guitars), acoustic timbre, percussion.

Assignment: create an arrangement to feature this ensemble (no horns). Use the following instruments:

Nylon string guitar and electric guitar (with effects)

Piano and electronic keyboard (Rhodes or synthy pad)

Acoustic bass (pizz or arco) and electric bass guitar

Mallet percussion – vibes, marimba (one or both)

Drumset (sticks, brushes, plastic or wood rods)

Perc options (triangle, finger cymbals, tambourine, agogo bells, claves, shaker, etc.)

Lesson 14: “Orchestral” colors – light woodwinds, muted brass.

Lecture: flutes, clarinets, double reeds; voicing the winds; balancing winds and brass.

Ex: McCorkle charts – “Something to Live For”, “Let’s Face the Music...”

Assignment: write a chart for any ww/brass combination available on an appropriate composition.

UNIVERSITY INFORMATION

Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress (Graduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of "F" in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

Student Behavior in the Classroom

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at

UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: www.unt.edu/csrr.

Student Perceptions of Teaching (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available **April 18th – May 1st** to provide you with an opportunity to evaluate how this course is taught. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.