

Music 566A
JAZZ ARRANGING AND COMPOSITION
 Class Syllabus

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Office #238, Music Bldg. (Office hours determined every semester)

Class meeting times and location found in Student Handbook

Prerequisites: Music 166, 266, 366, 466 or equivalent or demonstrable knowledge for transfer students in the form of a representative portfolio of scores and audio examples.

Objectives: This course is designed to present and develop jazz arranging and compositional principles within two contexts:

- 1) Small group writing for three horns and rhythm section.
- 2) Introduction and exposition of concepts for large jazz ensemble writing, specifically sax soli and brass ensemble orchestration techniques.

The stylistic considerations of jazz composition require an extensive working knowledge of chord voicings, instrument timbres and orchestration. Many of the principles applicable to small group writing can be modified and expanded for large jazz ensemble composition. Hence, the course materials are designed to move in a chronological sequence from small group to large ensemble.

Just as the great jazz performers are known for their unique sounds and styles, the great jazz composers, in a like manner, can be identified by their unique blending of melody, harmony and rhythm and timbre. It is my goal to offer direction and encouragement specifically designed to motivate you, the student, to develop your skills and unique voice as an arranger and composer.

Students will be expected to demonstrate theoretical and applicative knowledge in areas "A" through "L" listed under Lecture Topics.

LECTURES:

- A) Instrument Transpositions, Score Set ups & Parts Preparation
- B) Individual instruments of the Rhythm Section
- C) Rhythm Section as a Unit
- C) Articulation and Phrasing Strategies
- D) Three part Harmonization
 - 1) Voicing Classifications
 - 2) Voicing Application Definitions
 - 3) Three Part Harmonization Techniques
 - 4) Three Part Harmonization Score Analysis
- E) Study Scores using various Voicing Techniques
- F) Study Scores using vertical and linear writing techniques
- G) Solo Backgrounds
- H) Score Set-up
- I) Full sextet and septet scores with analysis
- I) Introduction to Four Part Writing with Tertian Voicings
 - 1) Closed and Open Position
 - 2) "In the Chord" Harmonization
 - 3) "Diatonic Passing Chord" Harmonization (a.k.a. "In the Scale Harmonization")
 - 4) "Chromatic Implied Dominant" Harmonization
 - 5) "io to Ima7 Chromatic" Harmonization
 - 6) "Parallel Voice Movement" Harmonization (a.k.a. "Planing")
- J) Introduction to Sax Soli Writing Techniques
- K) Four Part Writing in various Open Position Configurations
- L) Brass Voicings

Note: Lecture presentations will feature recorded examples of all the techniques and concepts discussed.

HOMEWORK

Five short homework assignments will be given during the course of the semester covering lecture topics.

- | | |
|-------------|-------------|
| Homework #1 | Homework #4 |
| Homework #2 | Homework #5 |
| Homework #3 | |

PROJECTS (Specific arrangement requirements on pg. 4)

- I) Original composition for jazz combo featuring 3 to 4 rhythm and 3 horns, 32 measures in length. The harmonic structure of the composition can be based on tonal Be Bop harmonic, or chromatic modal harmonic principles.
- a) Lead sheet for composition
 - b) 1st draft of score
 - c) Final draft and parts (graded separately)

See specific due date requirements on page 3 under DUE DATE POLICIES.

The compositions will be recorded by class members and any other needed musicians if instrumentation is not complete within the class.

Combo composition projects will be recorded in room M119a (Jazz Studies Studio) by 566A students and any additionally needed players for final grading evaluation at the regularly scheduled class time. Be prepared to have recording sessions go beyond class time if needed.

- II) Sax soli arrangement of original melody using borrowed (i.e. standard) chord changes with bass and drums accompaniment, 16 measures in length.*
- a) Lead line for 4-part sax soli (for five saxes)
 - b) 1st Draft of Score of sax soli
 - c) Final draft of sax soli and parts

See specific due date requirements and Sax soli recording date on page 3 under DUE DATE POLICIES.

- III) Brass shout chorus arrangement of original melody using a standard 12 bar blues progression with bass and drums accompaniment.*
- a) Lead line for brass shout chorus (4 trumpets, 4 trombones)
 - b) 1st Draft of Score of brass shout chorus
 - c) Final draft of brass shout chorus and parts

* These assignments will be recorded by the Jazz Ensemble Saxophone and Brass sections with accompaniment by the Jazz Ensemble Rhythm section.

See specific due date requirements and Brass shout recording date on page 3 under DUE DATE POLICIES.

Tests

- 1) There will be no midterm exam
- 2) Final exam

GRADING

A	100%-93%	A-	92%-90%		
B+	89%-87%	B	86%-83%	B-	82%-80%
C+	79%-77%	C	76%-73%	C-	72%-70%
D+	69%-67%	D	66%-63%	D-	62%-60%
F	59% and below				

Course Component Grading Percentages

Homework	12%
1st Drafts of Projects	4%
Parts Preparation	10%
Combo Composition	23%
Sax Soli	20%
Brass Shout Chorus	20%
Final Exam	11%

TEXT AND MATERIALS

Jazz Composition And Arranging for Music 566A (Rick Helzer) [Reawakening Publishing]

A textbook prepared and authored by the instructor that includes an audio compact disc.

The textbook includes all lecture topics, and homework assignments for Music 566A.

Music 566A Audio CD

An audio CD includes orchestration and score examples from the text.

(Rick Helzer) [©Reawakening Music/Montezuma Publishing]

Text and accompanying audio compact disk cost determined by Montezuma Publishing.

- 1) The text and Audio CD will be packaged together in a coil bound reader and will be available in the Book Store under the instructor's name and the course number and name:
- 2) Music 566A, Jazz Arranging and Composition I – Creative Arranging and Composition in the Jazz Idiom
- 3) Author's Name: Professor Rick Helzer

Due Date Policies

Original Composition and Arrangement – If a student does not have his or her final score and parts prepared by the assigned due dates for the agreed upon class recording sessions, that student will forfeit 10% from the total course grade.

Sax Soli – If a student does not have his or her final score and parts ready for this project by the assigned date for the sight-reading/recording session with Jazz Ensemble I saxophone section, that student will forfeit 10% from the total course grade.

Brass Shout Chorus – If a student does not have his or her final score and parts ready for this project by the assigned date for the sight-reading/recording session with Jazz Ensemble I, that student will forfeit 10% from the total course grade.

Late Penalty Policies for Homework Assignments

If homework and project related assignments are one calendar day late, a 5% penalty will be incurred. If homework and project related assignments are turned in two calendar days late, a 10% penalty will be given. If any of these items are three calendar days late, don't bother turning them in, they will not be accepted. The grade given will be an F with "0" points.

Late Penalty Policies for Project Related Assignments

If the lead sheets for the composition project, sax soli and brass shout chorus are one calendar day late, a 5% penalty will be incurred. If homework and project related assignments are turned in two calendar days late, a 10% penalty will be given. Any of these project assignments turned in three calendar days late (or later) will lose credit in the following manners:

Composition Lead Sheet – 2% penalty from the total grade.

Sax Soli Lead Sheet – 2% penalty from the total grade.

Brass Shout Chorus Lead Sheet – 2% penalty from the total grade.

Specific Directions for Turning in Late Assignments

Assignments turned in one day late from a Monday due date must be turned in on the following day (Tuesday) to the music department office, and must be date stamped by office personnel. They will, in turn, put it in my mailbox.

Assignments turned in one day late from a Wednesday due date must, in a like manner, be turned in one day late from a Wednesday due date must, in a like manner, be turned in the following day (Thursday) with a date stamp.

Assignments turned in two days late from a Monday due date can be turned in on the following Wednesday class meeting.

Assignments turned in two days late from a Wednesday due should be turned into the music department office on the following Monday and be date stamped.

Remember, the music department office is closed on Fridays.

Attendance Policy

Good attendance is critical to a student's success in this type of sequential class. I will record attendance each class day, starting from the second week of class. Each student is allowed three absences during the course of the semester without penalty. Any absences after that will incur a 1% penalty from the total grade (per absence).

Exception will only be given for verifiable family or health emergencies.

Minimum Arrangement Requirements of Original Composition

Beyond the length of the main body of the composition and the instrumentation the basic sections of the arrangement are as follows:

- 1) Introduction – 4 to 8 measures
- 2) Theme statement – 32 measures (AABA or ABAC forms)
- 3) AA or AB – 16 measures for soloist with rhythm section accompaniment (1st half)
- 4) BA or AC – 16 measures for continuation of solo with rhythm section with addition of 2 horn background figures or 3 horn figures if piano, guitar or bass solo.
- 5) Second half of Theme recap – BA or AC (16 measures)
- 6) Ending tag – 8 measures

Plagiarism and Cheating Policy

Overt plagiarism will automatically disqualify the student with a failing grade in the class in accordance with university policy.

Note: To advance to Jazz Arranging and Composition II, Music 566B, a student must receive a letter grade of no less than C.