

Music 566B
JAZZ ARRANGING/COMPOSITION II
 Class Syllabus

Karl Soukup, Lecturer

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Office: #238, Music Bldg.

Office Hours: By appointment please.

Room & Time: 207, Music Bldg., M/W 5:00p-5:50p

Prerequisites: Music 166, 266, 366, 466, 566A

Objectives:

In Jazz Arranging/Composition I we developed arranging concepts for small ensemble writing for three horns. Sax soli and brass techniques were also introduced. Jazz Arranging/Composition II is devoted to refining large ensemble (i.e. big band) writing techniques.

Once again, the class has a threefold purpose;

- I) To offer practical compositional and orchestrational theories and techniques.
- II) To offer direction and encouragement specifically designed to motivate the student to develop his or her skills and unique voice as an arranger and composer.
- III) To present the student's piece at a performance by Jazz Ensemble I.

Student Outcomes:

Students will be expected to demonstrate theoretical and applicative knowledge in areas "A" through "I" listed under Lecture Topics through the successful completion of an original composition arranged for large jazz ensemble.

Lecture Topics

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| <p>A) Composition Workshops</p> <ol style="list-style-type: none"> 1) More on constructing aaba and abac forms 2) Chord Progressions and substitutions 3) Compositional approaches 4) Rhythmic density as a function of style 5) Swinging rhythms 6) Composing bass lines <p>B) Arrangement Planning and Strategy</p> <p>C) Sax Soli Writing (A Review)</p> <ol style="list-style-type: none"> 1) Four part writing for five players 2) Five part writing 3) More on closed and drop position voicings <p>D) Brass Writing</p> <ol style="list-style-type: none"> 1) Block writing in four parts (A Review) 2) More on combo voicings | <p>E) Coupling Brass with Saxes</p> <p>F) Orchestrational Principals</p> <ol style="list-style-type: none"> 1) Balance 2) Economy 3) Focus 4) Variety <p>G) Voicings</p> <ol style="list-style-type: none"> 1) More on modern voicing techniques (quartal/secundal voicings) 2) Voicing formulae <p>H) Analysis of text book examples</p> <p>I) Copying and set up techniques</p> <ol style="list-style-type: none"> 1) Score Preparation <ol style="list-style-type: none"> a) Finale & Sibelius engraving techniques 2) Parts Preparation <ol style="list-style-type: none"> a) Finale & Sibelius engraving techniques b) More on rhythm section parts |
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Other Class Activities

- I) In-class listening to and analysis of recorded examples
- II) In-class workshops in any of the above Lecture Topic areas
- III) Guest Artist presentations
- IV) Finale/Sibelius workshop

Homework

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

Homework #1

Homework #2

Homework #3

Homework #4

Project

The student will be required to complete one large ensemble arrangement of an original composition. The minimum requirements in regards to the basic form of the arrangement are found on page 5. Instrumentation is to be as follows: 5 saxes (2 altos, 2 tenors, 1 baritone [and applicable doubles if preferred]), 4 trumpets (and/or flugelhorns; 5th trumpet optional), 4 trombones (3 tenor, 1 bass) and 4 rhythm (piano, guitar, bass and drums - yes, you must write for BOTH piano and guitar); vibes optional; if you wish to write for other instruments (French horn, 5th trombone, vocals, etc), YOU are responsible for finding the extra performers. Computer generated score and parts are required. Handwritten score and parts are not acceptable.

Tests

Midterm Exam (take home) – Due Mon, March 16th, 2015

Final Exam – None!

Grading

| | | | | | |
|--------------------------------------|-----|----|-----------|----|---------|
| Homework | 16% | A | 100%-93% | A- | 92%-90% |
| Midterm | 12% | B+ | 89%-87% | B | 86%-83% |
| Project Related Assignments (Drafts) | 12% | B- | 82%-80% | C+ | 79%-79% |
| Project (Performance Evaluation) | 50% | C | 78%-73% | C- | 72%-70% |
| Parts | 10% | D+ | 69%-67% | D | 66%-63% |
| | | F | 59%-below | | |

Note: To pass 566B and advance to graduation a student must receive a letter grade of no less than C.

Text and Materials

Jazz Composition And Arranging for Music 566B (Rick Helzer)

This short text is available at Aztec Shops.

Other Recommended Materials

- 1) Manuscript Paper will be essential for the completion of in-class workshops. Bring it every day!
- 2) Concepts from Gary Lindsay's "Jazz Arranging Techniques" will be discussed. This is a very good book to have in your library of texts.
- 3) Study scores from Rayburn Wright's "Inside the Score" will be presented on screen in class. It may be helpful for you to obtain your own copy of the book so that you can view and study the scores more easily.
- 4) You MUST have a fully functioning notation program with all of the standard features (ability to extract parts and format parts/score in the way the instructor requests.) Handwritten parts or scores will incur point penalties (see grading rubric for final project on Blackboard)

Project Due dates:

- I) **Lead Sheet of Composition** – due Wednesday, February 4
- II) **Revision of Lead Sheet and Arrangement Outline** – due Wednesday, February 18
[Plan and Strategy]
- III) **Score (1st Draft & Evaluation)** – due Wednesday, March 4
[Concert key]
The minimum requirement for this draft is that all lead lines in the brass and woodwind sections be written for the entire piece - please see the sample score in your materials (see pages 30-63). Also, see the file "Big Band Composition Score Draft 1 Evaluation" posted on Blackboard for the grading rubric I will use to evaluate this draft. To avoid getting behind on this project it is HIGHLY recommended that you go above and beyond the minimum requirement. Try to have at least one section of your piece partially fleshed out with voicings and/or orchestration notes and sketches (like counterline drafts for the head or partial sax soli voicings for example).
- IV) **Score (2nd Draft & Evaluation)** - due Monday March 23, Tuesday March 24, or Wednesday March 25 (depending on when your one-on-one meeting is scheduled.)
[Concert key, please! Provide 1st Draft of the score as well!!]
This second draft should include the completed ("fleshed out") voicings, backgrounds, and counterlines for all sections. Also, your drum part, other rhythm parts, and solo sections should be all filled in with slashes, changes, cues where necessary, etc. Consider this version a rough draft of the entire piece in all of its glory. There will be a final one-on-one meeting with the instructor to review your changes to this draft just before the performance of the piece.
- V) **Score & Parts (3rd Draft of Score; 1st Draft of parts – Not Evaluated)** due Monday April 20, Tuesday April 21, or Wednesday, April 22 (depending on when your one-on-one meeting is scheduled.)
[Concert key, please! Provide Previous Drafts of the score as well!!]
This is your final opportunity to get input from the instructor during a one-on-one meeting. This draft will not be graded.
- VI) **Final Parts and Final Score** (Finale or Sibelius) – due Monday, April 27 in class.
Your piece may be performed by the SDSU Jazz Ensemble at the Student Jazz Composition Concert on May 1st. Because of the high enrollment number in the class, it may not be possible to perform all pieces on the concert. Rehearsals will be recorded so that those pieces not on the concert will still be recorded and evaluated.

Homework, Assignment, & Midterm Exam Due Dates Policy

If the homework assignment or midterm is one calendar day late, a 5% penalty will be incurred. If an assignment is turned in two calendar days late, a 10% penalty will be given. If the homework is three calendar days late, don't bother turning it in – you will not receive credit for it.

Project Related Due Dates Policy

These segments of the project (lead sheet and drafts) will incur penalties similar to homework assignments. The instructor, however, will expect to see these segments even if they are beyond the latest due date, because they need to be evaluated to facilitate the successful completion of the project. If these components of the project are turned in past the aforementioned dates and applicable grading policies, they will receive a failing grade...that's **zero** points! These components (lead sheet and drafts) comprise 12% of the total grade so they must be taken seriously. Furthermore, the grading rubric of the your final project includes a section called "changes made based on instructor input." If the instructor hasn't seen any drafts, there can be no points assigned for this section.

Project Performance and Recording

This particular performance will feature 566B Big Band compositions exclusively. All of the pieces will be rehearsed by the SDSU Jazz Ensemble I and the most successful ones will be performed at the concert. If a student does not have his or her final score and parts prepared by the first Jazz Ensemble rehearsal (April 28th), that student will forfeit 15% of whatever grade he or she would have earned on the project. If the composition is not ready by the second rehearsal (April 30th), the student will forfeit 50% of the final project grade. Projects (score and parts) will not be accepted at all after May 6th, resulting in -100% to the project grade (this is 60% of the final class grade, automatic failure of the class).

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.

Students with Disabilities

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at [\(619\) 594-6473](tel:6195946473). To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Academic Honesty

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

Flexible Arrangement Guidelines

- A) Intro (4 measure minimum)
 - B) Theme Exposition
 - 1) Four part 32 measure form (AABA, ABAC, Etc.)
 - a) Orchestration of 'A' sections different, not duplicated
 - 2) 12 or 16 measure form
 - a) Exposition of theme two times, not duplicated
 - 3) Through composed forms, 25 measures or longer
 - a) Requires varied orchestration of melodic and harmonic phrases
 - C) Solo Section
 - 1) Four part 32 measure form (AABA etc.)
 - a) 1st half with rhythm section accompaniment
 - b) 2nd half with backgrounds (brass or woodwinds)
 - 2) 12 or 16 measure form
 - a) 1st chorus, rhythm section only
 - b) 2nd chorus, backgrounds (brass or woodwinds)
 - 3) Through composed
 - a) Requirements determined by instructor
 - D) Sax soli and/or shout chorus~
 - 1) 32 measure form, 1st half only
 - 2) 12 or 16 measure form, one chorus
 - 3) Through composed, requirements determined by the instructor
 - E) Out Chorus
 - 1) 32 measure form, D.S. al Coda (2nd half of theme exposition)
 - 2) 12 or 16 measure form, D.S. al Coda (to theme exposition, 2nd time)
 - 3) Through composed, requirements determined by the instructor
 - F) Coda (4 measure minimum)
- ~ This particular section of the composition could also be orchestrated as a mixed ensemble.