

Music 566B  
**JAZZ ARRANGING/COMPOSITION II**  
 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, 566A

Objectives: In Jazz Arranging/Composition I we developed arranging concepts for small ensemble writing for three to four 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 twofold purpose;

- I) To offer practical 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.

Student Outcomes:

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

Lecture Topics

- A) Arrangement Planning and Strategy
- B) Sax Soli Writing (A Review)
  - 1) Four part writing for five players
  - 2) Five part writing
  - 3) More on closed and drop position voicings
- C) Brass Writing
  - 1) Block writing in four parts
  - 2) Brass muting
- D) Orchestrational Considerations
  - 1) Woodwind doubles
  - 2) Detailing dynamics
  - 3) Phrasing and articulation
- E) Analysis of text book examples
- F) Copying and set up techniques
  - 1) Score Preparation
    - a) Finale engraving techniques
  - 2) Parts Preparation
    - a) Finale engraving techniques

Other Class Activities

- I) In-class listening to recorded examples

Homework

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

Homework #1  
 Homework #3

Homework #2  
 Homework #4

Project

The student will be required to complete one large ensemble arrangement of an original composition. The specific minimum requirements in regards to the basic form of the arrangement are found on page 3.

Project cont.,

Instrumentation is to be as follows: 5 saxes (2 altos, 2 tenors, 1 baritone [and applicable doubles if preferred]), 4 trumpets (and/or fluegal horns), 4 trombones and 4 rhythm (piano, guitar, bass and drums) [Computer generated score and parts are desirable. Handwritten score and parts are acceptable if neat. Hand copied score and parts must be photocopied.]

Tests

- 1) Midterm Exam
- 2) Final Exam

Grading

Homework	12%	A	100%-93%	A-	92%-90%
Midterm	11%	B+	89%-87%	B	86%-83%
Project Related Assignments	6%	B-	82%-80%	C+	79%-79%
Project (Performance Evaluation)	50%	C	78%-73%	C-	72%-70%
Parts	10%	D+	69%-67%	D	66%-63%
Final	11%	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 566A and Music 566B (Rick Helzer)

This text and its accompanying CD is purchased during the first semester when Music 566A is being taken.

Project Due dates:

- I) Lead Sheet of Composition
- II) Arrangement Outline  
[Plan and Strategy]
- III) Score (1st Draft Evaluation)  
[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). Any work beyond that will be welcomed.

- IV) Score (2nd Draft Evaluation)  
This draft should include the completed ("fleshed out") voicings and sections  
[Concert key, please! Provide 1st Draft of the score as well!]
- V) Parts\* and Final Score\* (Finale or Sibelius)  
CM Jazz Concert

Homework, Midterm and Final 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. See above for exclusive Final Exam policies.

Project Related Due Dates Policy\*\*

These segments of the project 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, but will still receive points. If anyone of these components is not turned in, the student will receive no points..., "**that's zero points!!**" This will have a very negative impact on that student's final grade. These components comprise 6% of the total grade.

Project Performance and Recording+

This particular performance will feature 566B compositions exclusively. All of the pieces will be rehearsed by Jazz Ensemble I. If a student does not have his or her final score and parts prepared by the first Jazz Ensemble I rehearsal, that student will forfeit 5% of whatever grade he or she would have earned on the project for each calendar day that the composition is not ready for rehearsal. If the composition is not performed on the jazz composition concert, the student will lose all credit for the large ensemble composition project, which would result in a failing grade for the entire course.

**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.

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.