

MUCP 498/898 SEC 2

SPECIAL TOPICS:

Fall 2012

DR. ERIC RICHARDS

JAZZ ARRANGING I

UNL SCHOOL OF MUSIC



**Dr. Eric Richards**

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OFFICE HOURS: by appointment

COURSE NO.: **MUCP 498/898**

SECTION: **002**

CREDITS: 3

CLASS TIME: M W 11.15a – 12.30p

LOCATION: WMB 13/WMB 206

TITLE:

**Jazz Arranging I**

CATALOG DESCRIPTION:

Please see bulletin.

PREREQUISITES:

Theory IV and basic fluency in jazz theory or permission of professor  
Students should be prepared to discuss the following concepts:

- Major, Minor, Dominant, Suspended and Diminished  
7th, 9th, 11th and 13th chords
- Basic chord/scale theory (i.e., correlations)
- Circle progression
- Turnarounds or Cycles
- Basic reharmonization techniques
- Basic standard jazz chord progressions, to include:
  - \* Blues (major and minor)
  - \* “Rhythm” changes
- Intermediate level competency with notation software  
(Sibelius™ or Finale™)

REQUIRED TEXT:

Tomaro, Mike and John Wilson.  
*Instrumental Jazz Arranging: A Comprehensive and Practical Guide*  
Milwaukee, WI: Hal Leonard, 2009.  
ISBN: 978-1-4234-5274-4

REQUIRED SCORES:

Score excerpts and listening examples from the UNL Music Library will be assigned as needed.

REQUIRED MATERIALS:

- Music manuscript paper
- No. 2. lead pencils
- Large soft erasers
- Clear plastic drafting ruler
- Notation software (licensed copy)
- Flash drive (or other USB based portable digital storage device)

**COURSE OBJECTIVE** Development of basic professional competency in the areas of music preparation and scoring for small jazz ensembles of varying instrumentations.

**COURSE PROCEDURES**

The course will involve intensive class work and homework on small to medium depth scoring projects based on the principles presented in the text and lectures. The class routine will include: discussion, theoretical and parametric analysis of score excerpts, listening, and presentation of student work. **There will be significant expectation for student involvement and feedback.**

**ATTENDANCE**

Since regular intensive work is critical to progress and development as an arranger, **attendance at all classes is mandatory.** Any improperly documented absence will result in an F for that class. Acceptable documents are: medical notes, court notes, etc. Absence with less than 24 hours notice will result in an F for that class. **Each student is permitted three undocumented absences per semester.**

Any class missed by the professor due to illness or unforeseen situations will be made up at the professor's convenience prior to the end of the semester.

## NOTATION

**All assignments must initially be completed with pencil and score paper.** Once an acceptable level of manuscript clarity has been attained, the student may be cleared by the professor to use Finale® or Sibelius® for the preparation of scoring projects.



### COURSE CALENDAR – FALL 2012

**(This schedule is subject to change based upon class progress and conceptual direction.)**

WEEK	MONDAY	WEDNESDAY
<b>I</b>	8/20/12 <b>First Class</b> • Overview • Syllabus For 8/22/12: Read Chapter 1; Appendices 1, 10, 11.	8/22/12 • Chord symbols • Discussion: <i>Melodic Paraphrase</i>
<b>2</b>	8/27/12 • <b>Writing Assignment 1 DUE</b> For 8/29/12: Read Chapter 2	8/29/12 Discussion: <i>Two-Part Harmonization</i>
<b>3</b>	9/3/12 <b>Labour Day: No Class</b>	9/5/12 • Writing Assignment 2 DUE • For 9/10/12: Read Chapter 3
<b>4</b>	9/10/12 • Discussion: <i>Counter melody</i> • <b>Assignment 1 Revision DUE</b>	9/12/12 • <b>Writing Assignment 3 DUE</b> • Read Chapter 4; Appendices 2,3,4
<b>5</b>	9/17/12 • Discussion: <i>Four-Note Close Position Voicings</i> • <b>Assignment 2 Revision DUE</b>	9/19/12 • <b>Writing Assignment 4 DUE</b> • Read Chapter 5
<b>6</b>	9/24/12 <b>ER Travel: No Class</b>	9/26/12 • Discussion: <i>NHT's and Tonicization</i> • <b>Assignment 3 Revision DUE</b>
<b>7</b>	10/1/12 • <b>Writing Assignment 5 Due</b> • Read Chapter 6	10/3/12 • Discussion: <i>Four-Note Open Position Voicings</i> • <b>Assignment 4 Revision DUE</b>
<b>8</b>	10/8/12 • <b>Writing Assignment 6 DUE</b> • Read Chapter 7; Appendix 5	10/10/12 • Discussion: <i>Three-Note Voicings in Close and Open Positions</i> • <b>Assignment 5 Revision DUE</b> For 10/17/12: • Writing Assignment 7 • Assignment 6 • Read Chapter 8; Appendix 6
<b>9</b>	10/15/12 <b>UNL Fall Break: No Class</b>	10/17/12 Discussion: <i>Five-Note Voicings in Close and Open Positions</i> • <b>Writing Assignment 7 DUE</b> • <b>Assignment 6 Due</b>
<b>10</b>	10/22/12 • <b>Writing Assignment 8 DUE</b> • Read Chapter 9	10/24/12 • Discussion: <i>Accompaniment Devices</i> • <b>Assignment 7 Revision DUE</b>
<b>11</b>	10/29/12 • Writing Assignment 9 Due • Read Chapters 10 (Saxophone, Trumpet, & Trombone sections) and 12.	10/31/12 • Discussion: <i>Saxophone, Trumpet, Trombone, and Rhythm Section</i> • <b>Assignment 8 Revision DUE</b>
<b>12</b>	11/5/12 • Writing Assignment: NONE ☺ • Continue discussion of sectional writing • Read Chapters 13, 16, 17, and 18	11/7/12 • Discussion: <i>Small Ensemble Arranging, Planning and Arrangement, Introductions, and First Chorus</i> • <b>Assignment 9 Revision DUE</b>
<b>13</b>	11/12/12 • <b>Writing Assignment 10 DUE</b> • Read Chapters 19 and 20; Appendix B	11/14/12 • Discussion: <i>Interludes, Improvised Solo with Backgrounds</i> • No Revision due ☺
<b>14</b>	11/19/12 • <b>Writing Assignment 11 DUE</b> • Read Chapters 21–22	11/21/12 <b>UNL Thanksgiving Break: No Class</b>

<b>I5</b>	11/26/12 • Discussion: <i>Shout Chorus and Recaptulation, Endings</i> • <b>Assignment 10 Revision DUE</b>	11/28/12 • <b>Writing Assignment 12 DUE</b> • <b>Assignment 11 Revision DUE</b>
<b>I6</b>	12/3/12 • <b>Writing Assignment 13 DUE</b> • <b>Assignment 12 Revision DUE</b> • Semester Review • FINAL PROJECT discussion and preparation	12/5/12 <b>LAST CLASS</b> • <b>Readings and recordings of FINAL PROJECT during UNL Jazz Rehearsal time (3.30p-5.00p)</b>

## GRADING

<b>Class participation &amp; attendance</b>	15%
<b>13 Writing Assignments</b>	5% each (65% total)
<b>FINAL Project</b>	20%

UNDERGRADUATES: A small group arrangement or composition of 32 bars minimum. Prepare all individual parts.

GRADUATES: A small group arrangement or composition of 2 choruses (non-blues) minimum. Prepare all individual parts.

**N.B. The Final Project constitutes the “Final Exam”.** The expectation is a **professional quality** arrangement or composition. “Professional quality” means the project means professional standards with regard to **content** and **music preparation**.

*Grading Scale (100/25)*

A+ = 4.0	A = 4.0	A- = 3.67
B+ = 3.33	B = 3.0	B- = 2.67
C+ = 2.33	C = 2.0	C- = 1.67
D+ = 1.33	D = 1.0	D- = 0.67

## ADA INFORMATION

*Students with disabilities are encouraged to contact the instructor for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with the Services for Students with Disabilities (SSD) office, 132 Canfield Administration, 472-3787 voice or TTY.*