



Syllabus: Jazz Arranging I

Overview

- 10 weeks
- 2 reading sessions: weeks 5 and 10
- online lessons, assignment down & upload, evaluation
- focus on 3-horn writing
- elements of arranging: composition + orchestration

Objectives

- to be able to conceive & develop original/personal arrangement for rhythm section and 3 horns
- to understand basic principles of orchestration and their effects: range, texture, color
- to understand basic principles of composition and their effects: melody, harmony, rhythm, form, meter; tension and release as it relates to each of these

Note regarding pacing and workflow

For those who cannot attend regularly, an online class is an ideal learning solution. All material for all weeks will be available at the beginning of the class cycle. Assignments can be completed and submitted at any time, although ensemble reading sessions will remain fixed for the mid-term and final. Choose your own study hours and work at your own pace, if you desire.

Week

- 1) **Reading** – Intro: Arranging as Composition + Orchestration
 - i. Overview of Compositional elements of music (melody, harmony, rhythm, meter, form; tension and release; counterpoint)
 - ii. Overview of Orchestration elements of music (instrumentation, range, color/timbre, texture, weight)

Listening/Analysis – All the Things You Are: Analyze the provided scores. In several paragraphs, compare & contrast the following arrangements:

Charlie Parker, Oscar Peterson, Brad Mehldau

Writing – My Shining Hour: Considering the compositional elements above, write a simple, lead-sheet arrangement (head only) for piano, bass, & drums [*Note: this assignment's primary objective is to assess levels in the class and start from a creative place with few limitations.]

- 2) **Listening/Analysis** – Feedback on My Shining Hour arrangements
Writing – My Shining Hour: Focusing on orchestrational elements, rearrange your existing lead-sheet arrangement. Adjustments to & experimentation with compositional elements are acceptable, but make the orchestrational elements the center of the exercise.
- 3) **Listening/Analysis** – Feedback on My Shining Hour re-arrangements
Reading – Intro to 3-horn writing (Transposition & Range; Articulation & Breath; Unison vs. Harmony; Linear vs. Chordal writing; Closed vs. Open voicing)
Listening/Analysis – Analyze the provided scores. In several paragraphs, compare & contrast any 3 of the following (do not use more than one song by the same artist):
Miles Davis “All Blues” & “Freddie Freeloader”(Kind of Blue);
“Milestones”(Milestones)
Wayne Shorter “Lost” (The Soothsayer)
John Coltrane “Moment’s Notice” (Blue Train)
Herbie Hancock “Tell Me A Bedtime Story” (Fat Albert Rotunda)
Dave Douglas “Pug Nose” & “Dark Sky” (Stargazer)
Writing – Night & Day *or* Someday My Prince Will Come: In concert pitch, arrange the melody for trumpet, tenor sax and trombone (no rhythm section). Harmony notes may rest, or sustain under fast moving melody sections. Some of the melody may be in unison, or two-part harmony.
- 4) **Listening/Analysis** – Feedback on Night & Day/Someday My Prince arrangements
Writing – Night & Day *or* Someday My Prince Will Come: Combine horns and rhythm section on song arranged for 3-horns (head only). Provide transposed score and parts.
- 5) **Reading Session** – Night & Day *or* Someday My Prince arrangements, with live feedback
- 6) **Reading** – Intro to formal considerations and shout chorus writing (Shape, proportion, pacing; melodic content and momentum)
Listening/Analysis – Analyze the provided scores. In several paragraphs, compare & contrast any three of the following arrangements:
Wayne Shorter “Oriental Folk Song” (Night Dreamer)
Benny Golson “Whisper Not” (Lee Morgan Sextet)
Clifford Brown “Blues Walk” & “Parisian Thoroughfare”
(Alone Together)
Dizzy Gillespie, Sonny Rollins & Sonny Stitt
“On the Sunny Side of the Street” (Sonny Side Up)
Writing – 12-bar blues Shout chorus: On the blues of your choice, write a twelve bar shout chorus for trumpet, tenor sax & trombone in concert pitch using at least some harmony. Use at least one rhythmic reference from the original melody.
- 7) **Listening/Analysis** – Feedback on 12-bar blues Shout choruses.
Writing – 12-bar blues Shout chorus: Using the Shout chorus you wrote as a theme, write a 12-bar variation that builds on your original idea, possibly with a chorus of drum trading separating the two.

- 8) **Listening/Analysis** – Feedback on 12-bar blues Shout choruses.
Writing – 12-bar blues arrangement: Arrange an intro and coda for the blues you chose. Harmonize the melody using concepts discussed in previous weeks. Consider the shape and pacing of the entire arrangement.
- 9) **Listening/Analysis** – Feedback on 12-bar blues arrangements.
Writing – 12-bar blues arrangement: Make final tweaks to arrangements based on feedback from this lesson. Provide a transposed score and all parts for reading session next week.
- 10) **Reading Session** – 12-bar blues arrangements, with live feedback

Note: Syllabus details subject to change at the discretion of the instructor.

