



Syllabus: Jazz Arranging II

Overview

- 10 weeks
- 2 reading sessions: weeks 5 and 10
- online lessons, assignment down & upload, evaluation
- focus on big band writing + big band sectional characteristics (brass, reeds, rhythm section)
- elements of arranging: composition + orchestration

Objectives

- to be able to conceive & develop original/personal arrangement for big band
- to apply basic principles of orchestration and their effects: range, texture, color, weight
- to apply basic principles of composition and their effects: melody, harmony, rhythm, form, meter; tension and release as it relates to each of these
- to be familiar with the basic characteristics of each section of the big band and how they relate to each other

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/Review: 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: In several paragraphs, compare & contrast the following arrangements:

Artie Shaw/Helen Forrest, Ella Fitzgerald/Nelson Riddle, Michael

Jackson

Writing – Beautiful Love: Considering the compositional elements above, write a simple, lead-sheet arrangement (intro/head/solos/coda) for solo horn, 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 Beautiful Love arrangements
Reading – Intro to 4-note Voicing for Trombones (Closed vs. Open, range issues, mutes)
Listening/Analysis – Analyze the provided scores. In several paragraphs, describe the role of the trombones in the following arrangements:
Duke Ellington “Solitude” (Masterpieces)
Duke Ellington “Such Sweet Thunder” (Such Sweet Thunder)
Duke Ellington “Tourist Point of View” (Far East Suite)
Writing – 4 trombone arrangement of head of Lady Bird + one chorus of “comping”(since trombones are the principle “compers” of the horn section)
- 3) **Listening/Analysis** – Feedback on Lady Bird arrangements
Reading – Intro to 4-note Voicing for Trumpets (Transposition, Closed vs. Open, range issues, mutes) and brass as complete section
Listening/Analysis – Analyze the provided scores. In several paragraphs, describe the role of the trumpets/brass in the following arrangements:
Machito “Mambo Inn”
Duke Ellington “Such Sweet Thunder” (Such Sweet Thunder)
Benny Goodman “Sing, Sing, Sing”
Count Basie “Kid from Red Bank”(Atomic Basie)
+ ballad/bossa featuring trumpet section
Writing – Arrangement of head of Once I Loved: 1st A section – 4 trumpets; trumpets + trombone pads on 2nd A section; brass moving together on B to end.
- 4) **Listening/Analysis** – Feedback on Once I Loved arrangements
Reading – Intro to 4 and 5-note Voicing for Saxophones (Transposition, Closed vs. Open, range/color issues) and relation to brass
Listening/Analysis – Analyze the provided scores. In several paragraphs, describe the role of the saxophones in the following arrangements:
Glenn Miller “In the Mood”
Benny Goodman “Sing, Sing, Sing”
Duke Ellington “Cottontail”
Machito “Mambo Mucho Mambo”
Writing – Arrangement of head of Beautiful Love in saxophone soli style, to fit with rhythm section arrangement from week 1
- 5) **Reading Session** – Beautiful Love & Once I Loved arrangements
- 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:
Frank Foster/Basie “Shiny Stockings”
Duke Ellington “Tourist Point of View” (Far East Suite)
Gil Evans/Gershwin “There’s a Boat That’s Leaving Soon for NYC” (Porgy and Bess)
Jerome Richardson/Thad Jones “Groove Merchant”
Kenny Wheeler “Gentle Piece” (Music for Large & Small Ensembles)

Writing – Pick a 32-bar Medium tempo swing tune from the list [TBD]. Choose carefully, as you will spend the rest of the course working with it. Considering pacing, arrange the head of the tune for big band. You need not have everyone playing all the time.

- 7) **Listening/Analysis** – Feedback on head arrangements
Reading – Further thoughts on voicing, formal considerations and shout chorus writing (Shape, proportion, pacing; melodic content and momentum); – Intro/Coda and Background writing
Writing – As you refine your head arrangement, map out and arrange an intro and coda. Choose a soloist and write backgrounds favoring different sections of the group (i.e. for a trumpet soloist, favor reed BGs)
- 8) **Listening/Analysis** – Feedback on evolving arrangements
Reading – Further thoughts on shout chorus writing (Shape, proportion, pacing; melodic content and momentum)
Writing – Compose a 16 bar shout chorus that will lead into the second half of the outhead.
- 9) **Listening/Analysis** – Feedback on shout choruses
Writing – 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.

