

# MUT 4366 JAZZ ARRANGING 2

## Fall 2018 Syllabus

**Course Meeting Time and Location:** TBA. Class will meet a total of 3 hours a week and will be done in either 3 meetings or 2 meetings depending on the instructor's schedule.

**Credit Hours:** 2 credits

**Instructor:** Adjunct Clyde Connor. email: [cjconnor1@ufl.edu](mailto:cjconnor1@ufl.edu)

**Jazz Office Location:** School of Music: Room 354

**Office Hours:** TBA.

**Jazz Director Information:** [swilson@arts.ufl.edu](mailto:swilson@arts.ufl.edu) / **Office phone:** 435-851-6363

### Course Description

This course provides instruction in jazz composition and arranging and provides the basic techniques for commercial song writing. Students will score a large group arrangement and a big band chart for 8 brass, 5 saxophones and 4 rhythm section players.

**Prerequisites:** Jazz Arranging 1 with a B or better.

### Course Objectives/Goals

This course is vital to ensure that our music graduates have the opportunity to learn the basic composition and arranging skills that will enable them to be competitive in the commercial music industry. This course presents the writing styles of jazz, smooth jazz, rock, pop, latin, salsa, and dixieland. The instruction received in Jazz Arranging 2 will contribute to the financial success and diversity for students who complete this course.

**Representative Text and/or Materials:** *Jazz Arranging Techniques* by Gary Lindsay. This book will be available in the University Book Store in the Reitz Union.

The book is also available at the following location (\$39.95)

[http://www.lindsayjazz.com/publications/books/inside\\_jat.html](http://www.lindsayjazz.com/publications/books/inside_jat.html)

## EVALUATIONS AND GRADES

<b>Assignments</b>	<b>Points</b>	<b>Score</b>
<p><b>Project One: Large Group Arrangement</b></p> <ul style="list-style-type: none"> <li>• Write an arrangement for large jazz ensemble. (Pre-existing tunes only)</li> <li>• Intro, head and short ending.</li> <li>• Melody must move in an idiomatic manner, and breathe properly.</li> <li>• Score for 8 brass, 5 sxs, 4 rhythm.</li> <li>• Scores (transposed).</li> <li>• Manuscript: individual parts must follow formats and standards.</li> <li>• No ballads, 3/4 or 5/4 tunes; write for a tempo not to exceed qtr = 180.</li> </ul>	<b>800 points</b>	
<p><b>Project Two: Expand Project I into a full chart for large jazz ensemble.</b></p> <ul style="list-style-type: none"> <li>• Score for the same ensemble as Project I (External form: ABA)</li> </ul> <p>A: Intro, head, ending with climax then with transition to next part.            B: Middle section: develop materials found in "A", and end with the full band scored to climax. There should be an extension to the form at this point.</p> <p>B section can consist of one or more of the following:</p> <ol style="list-style-type: none"> <li>1. Solo with bkgds (bgs 2Xo for opt. repeat, bkdgs building to climax)</li> <li>2. Soli (1/2 chorus saxes or tbns, followed or preceded by solo or tutte)</li> <li>3. Tutte section (1/2 chorus, preceded by solo or soli).</li> <li>4. Recapitulation. Use a D.S. and Coda if possible.</li> </ol> <ul style="list-style-type: none"> <li>• The final ending can be up or down, according to the musical needs of the arrangement.</li> <li>• Schedule your writing to get more than one playing, with time for reflection and subtle adjustments between the playings.</li> </ul> <p>Notate in Finale or MuseScore (if available).</p>	<b>800 points</b>	
<b>Quizzes – 6 Quizzes Total</b>	<b>200 points</b>	
<b>Listening Quizzes – 4 Quizzes Total</b>	<b>200 points</b>	
<b>2000 Points Total</b>	<b>Your Score</b>	<b>=</b>

## GRADING SCALE AND CALCULATING YOUR GRADE

2000 Point Scale for Final Grade Calculation
2000 – 1840 A
1839 – 1800 A-
1799 – 1700 B+
1699 – 1640 B
1639 – 1600 B-
1599 – 1500 C+
1499 – 1440 C
1439 – 1400 C-
1399 – 1300 D+
1299 – 1240 D
1239 – 1200 D-
1199 and below E

Resource: UF Grading Policy Website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa>

### Required materials include:

- Materials and Score Paper for projects.
- A recording device (or access to a computer-based recording program)
- Required Text

### Attendance Policies

Any unexcused absences will lower the final grade automatically 1/2 a letter grade, i.e. ...1 unexcused = A to A-, 2 unexcused = A- to B, etc. All excused absences will require the proper written documentation that the student has been excused from school during the time in question. Without this approval we cannot excuse the absence.

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### Students with disabilities

Individuals with disabilities are asked to register with the Office for Students with Disabilities and submit to the instructor the memorandum from that office concerning necessary accommodations. At the University of Florida for example, The ADA office is located in Room 232 Stadium (phone: 392-7056). All course materials are available in alternative format upon request.

### Academic Honesty

At the University of Florida every student signed the following statement: "I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University." The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic

honesty will be referred to the Dean of Students Office for disciplinary action without exception.  
<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

\*\*If you are repeating this course at UF, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

### **Policy on Sexual Harassment and Sexual Misconduct**

It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sexual harassment and sexual misconduct. This includes information sent through e-mail. Sexual harassment and sexual misconduct in any form will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sexual harassment or sexual misconduct. For more specific information, please see [www.aa.ufl.edu/aa/affact/harass](http://www.aa.ufl.edu/aa/affact/harass) (Located in the General Information section of the University Catalog.)

### **University Counseling Services**

Contact information:

#### **Counseling Center**

Address:

3190 Radio Rd.

P.O. Box 112662, University of Florida

Gainesville, FL 32611-2662

Phone: 352-392-1575

Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)

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### **Make-ups for Exams or Other Work**

In order to remain fair to all students enrolled in this course who are held to the same academic standard, make-ups for any assignment will require written documentation that the student has been excused from school during the time in question. Without this approval we cannot issue a make-up. This includes all requests for permission to grant a make-up or excused absence for personal issues involving family, work, deaths, hardships, marriages, pregnancies, illnesses, financial problems, other exams, etc. We do apologize for this inconvenience; however, this documentation is needed to insure the accuracy of all claims made and to insure all students are held to the same standard.

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## **ANNOUNCEMENTS THAT ARE PREPROGRAMMED INTO THE ONLINE PLATFORM**

**Title: STEP 1. Purchase course materials. Read and comprehend the entire Jazz Arranging 2 Syllabus.**

Read and print out the entire syllabus to prepare for Quiz 1. Quiz 1 will test you on your knowledge of syllabus and confirm you have a personal calendar with our class assignment dates listed in it.

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**Title: Announcements must be checked 3 times a week**

You are required to check your announcement platform a minimum of 3 times a week and very frequently. You are responsible for all announcements posted and responsible for all e-mails sent to you from your instructor. If you miss an announcement during the week you will miss the points associated with that announcement. This is the most important rule for this course to function smoothly for both students and instructors.

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**Title: FLEXIBLE SCHEDULE / MISSED ASSIGNMENTS**

All assignment deadlines are listed in the syllabus and/or announcements.

**SPORTS:** Students enrolled in sports must keep your schedule and take tests early if you are unavailable during testing week. Assignments have multiple days for submissions to accommodate everyone's busy schedules so please plan ahead if you are busy during the final days that an assignment is open.

**SPECIAL OCCASIONS:** If you are getting married, are keeping a work schedule, have an athletic event, are leaving the country, etc., you are still responsible for all the due dates listed in the announcements (please plan ahead because there are no exceptions). We have given students ample time to complete all assignments and accommodate their schedules.

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**Continued on following page.**

# JAZZ ARRANGING 2 WEEKLY SCHEDULE

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## WEEK 1

1. Get course materials.
  2. Read and study the syllabus (you will be tested on the content of the syllabus).
  3. Enter all dates and assignments into your personal calendar.
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Enter all dates and assignments into your **LECTURES**  
Intro to Jazz Arranging and Composition 2. Scoring for the Big Band.

### QUIZ 1

quiz #1 will test you on syllabus, that you have entered all critical dates in your personal calendar, and make sure you are familiar with the resources available to you.

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## WEEK 2

### LECTURES

Study of Introductions and Transitions into Melody. Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

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## WEEK 3

### LECTURES

Orchestrating the melody in the big band. Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### QUIZ 2

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## WEEK 4

### LECTURES

The Big Band Rhythm Section and selecting a style and groove for your arrangement: Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### QUIZ 3

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## WEEK 5

### LECTURES

Use of Add Chords and Substitution: Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### LISTENING TEST 1

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## WEEK 6

### LECTURES

Power Chords and increasing the density of the big band. Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### QUIZ 4

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## WEEK 7

### LECTURES

Add-chord techniques. Playband to perform live examples

### LISTENING TEST 2

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## WEEK 8

### LECTURES

3 Line Sketch Due of Intro and Melody. Must include all aspects of Project I.

### QUIZ 5

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## WEEK 9

### LECTURES

Rhythm section. Refining a sketch.

### **3 LINE SKETCH RETURNED FOR CORRECTION.**

Students must read and implement the instructor's corrections to move forward on Project I.

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## **WEEK 10**

### **LECTURES**

Final Parts Dues for Project I (Project should go through intro and orchestrating the melody). A play band will perform class selections. Students must have an audio device to record the performance of their arrangement or their project is considered incomplete. All projects must have an accompanying audio recording of the performance. The University of Florida Jazz Band will facilitate these recordings as part of their studio performance training. Turn in project and tape to professor.

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## **WEEK 11**

### **LECTURES**

Feedback on Big Band Arrangements. Meet with professor individual by appointment.

### **LISTENING TEST 3**

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## **WEEK 12**

### **LECTURES**

Writing Solis and scoring for the saxophones. Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### **QUIZ 6**

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## **WEEK 13**

### **LECTURES**

Shout Chorus, Tags, Interludes, and Endings. Selected listening examples and scores cover ballads, swing, bossa nova, funk, fusion, bebop, etc.

### **LISTENING TEST 4**

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## **WEEK 14**

### **LECTURES**

Parts Dues for Project II – (follow guidelines previously listed in the syllabus) . A play band will perform class selections. Students must have an audio device to record the performance of their arrangement or their project is considered incomplete. All projects must have an accompanying audio

recording of the performance. The University of Florida Jazz Band will facilitate these recordings as part of their studio performance training. Turn in project and tape to professor.

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**WEEK 15 - (Pre-Finals)**

Feedback on Big Band Arrangements. Meet with professor individual by appointment.

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**WEEK 16**

Final Edited Parts Dues for Project II – (corrections from the instructor must be made to the project submitted in week 14) . A play band will perform class selections. Students must have an audio device to record the performance of their arrangement or their project is considered incomplete. All projects must have an accompanying audio recording of the performance. The University of Florida Jazz Band will facilitate these recordings as part of their studio performance training. Turn in project and tape to professor.