Marshall University
College of Arts and Media - School of Music and Theatre
MUS 649: Advanced Jazz Arranging and Composition

Course Title/Number	MUS 649: Advanced Jazz Arranging and Composition, Section 101, 3 credits
Semester/Year	T.B.A.
Days/Time	Monday, Wednesday, Friday 10:00 - 10:50am
Location	Jomie Jazz Center, Room 114
Instructor	Jesse Nolan
Office	SMH 305
Phone	304-696-3104 (office) 812-369-9848 (mobile)
E-Mail	nolanj@marshall.edu
Office Hours	T.B.A
University Policies	By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to www.marshall.edu/academic-affairs and clicking on "Marshall University Policies." Or you can access the policies directly by going to http://www.marshall.edu/academic-affairs/?page_id=802 Academic Dishonesty/ Excused Absence Policy for Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students with Disabilities/ Academic Forgiveness/ Academic Probation and Suspension/ Academic Rights and Responsibilities of Students/ Affirmative Action/ Sexual Harassment.

Course Description (from course catalog)

Comprehensive techniques and analysis of jazz masterworks applied to composing and arranging in various instrumental and vocal jazz styles. Techniques of orchestration and composition for both large and small ensembles.

Student Learning Outcomes	How Students Will Achieve Learning Outcomes	How Student Achievement Of Outcomes Will Be Assessed
Students will learn comprehensive techniques of arranging for both small and large jazz ensembles.	Students will practice in a direct, "hands on" manner by arranging in a method representative of an accepted jazz style.	Students will demonstrate their jazz arranging and composing competencies by completing textbook exercises & assigned coursework.
Students will have the ability to arrange appropriately for small & large jazz ensembles in multiple jazz-related styles.	Students will apply a detailed composition and arranging process that provides a holistic approach to learning how to arrange for jazz instrumental groups.	Students will arrange/compose a full arrangement for 5,4,4 jazz ensemble.
Students will learn to identify important jazz composers & arrangers and analyze the techniques they employ.	Students will listen to examples and view scores to study both in and out of class.	Students will utilize techniques associated with specific composers in their final project and be asked to identify the "sound" of individual arrangers/composers.
Students will learn various techniques and methods for original composition for both standard and non-standard forms and instrument groupings.	Students will create a music fragment notebook that requires consistent and regular compositional output.	Students will create multiple original works (in various styles, forms, length, instrument groupings, etc.) that originate from materials created in their fragment notebook.

Required Materials

- **Books:**
  - Dick Lowell & Ken Pullig, Arranging for the Large Jazz Ensemble (Berklee Press)
  - Ted Pease & Ken Pullig, Modern Jazz Voicings (Berklee Press)
  - Randy Felts, Reharmonization Techniques (Berklee Press)
- Three-ring notebook for class handouts, instructional/tutorial information, and class notes.
- Access to lynda.com (lynda.marshall.edu)
- Access to Finale (preferred) or Sibelius
- Stereo headphones (1/8" size as well as an 1/8" to 1/4" adapter). Note: Over-the-ear headphones are strongly recommended. Earbuds are not ideal but may be used.
- USB flash drive (2GB minimum capacity) for backing up data and ease of file transfer.
- MashPlant account (mashplant.com) - Accounts are free (we will sign up together in class).

Supplemental Materials (Not Required, but recommended for further study)

- **Books:**
  - Rayburn Wright, Inside the Score
  - Ted Peace, Jazz Composition: Theory and Practice (Berklee Press)
- **Listening**
  - Basie Straight Ahead (Count Basie Orchestra) - available via Spotify
  - Atomic Basie (Count Basie Orchestra) - available via Spotify
  - Complete Clef/Verve Basie Recordings (Count Basie Orchestra) - available via Spotify
  - The Definitive Thad Jones, Live From The Village Vanguard - available via Spotify
  - Definitive Thad Jones, Vol 1/Mel Lewis Jazz Orchestra
  - Definitive Thad Jones, Vol 2/Mel Lewis Jazz Orchestra
  - Complete Ellington Live At Newport 1956 (Duke Ellington) - available via Spotify
  - Such Sweet Thunder (Duke Ellington) - available via Spotify
  - New Works (Bob Brookmeyer) - available via Spotify
  - Sky Blue (Maria Schneider)

Lynda.com

Marshall University's Information Technology Division has established a subscription to the extensive professional development library of Lynda.com (http://lynda.marshall.edu). The online video training and development library contains over 1000 courses on a variety of topics from the basics of using a computer to advanced topics like video and photo editing, music notation, music production, photography, 3D animation, and design. You will need to use your Marshall University MUNet ID and password to gain access. The service is accessible from nearly any broadband Internet connected computer as well as other mobile devices like Apple iPhones/iPod Touch, iPads, and Android smart phones and tablets. If you are using an Apple iOS device there is a free Apple App Store application from Lynda.com (http://www.lynda.com/lynda_iphone.aspx). The vast library of courses on Lynda.com will serve as a reference resource for the music composition applications (Finale/Sibelius) we will utilize in this course.

Course Requirements & Due Dates
(Due dates and content are subject to change at the discretion of the instructor)

This course will consist of the following requirements:

Composition Fragment Notebook (20%): Students will compose five musical fragments each day and keep them in an organized notebook. Organization and recognition of quality musical fragments is key, as two original compositions will be created from material kept in the students' daily fragment notebook.

Original Compositions (20%): Students will create two original compositions (details regarding the completion of these projects will be distributed later in the semester) based on material created in the daily composition fragment notebook. **(Due 10/9, 11/16)**

Textbook Assignments (10%): These assignments are short exercises from the required textbooks. All assignments are given to strengthen the student's knowledge and understanding of the course content and reading material. **All assignments are due on the date indicated in the left hand column.**

Final Project Assignments (25%): Utilizing a holistic approach to arranging, these assignments will work to build your final project throughout the course of the semester. All final project assignments integrate directly with textbook assignments. **All assignments are due on the date indicated in the left hand column.**

Final Project: (25%): The final project will be your opportunity to apply the knowledge you have gained over the course of the semester. You will arrange a jazz standard for 4&4 jazz ensemble. Details of the final project requirements will be distributed and discussed on 8/28. **(DUE 12/11)**

Grading Policy

Grades will be assigned using the following scale (please note the category weights in the "Course Requirements and Due Dates" section).

A = 90 - 100%
B = 80 - 89%
C = 70 - 79%
D = 60 - 69%
F = 59% or lower

Tips for Success in Jazz Arranging/Composing

- Learning composing and arranging skills requires patience and practice, similar to the time and effort required to become a skilled, professional performer. The majority of my arranging skills were "discovered" by putting in time listening to great jazz arrangements, studying and analyzing the arranger's techniques, and attempting to duplicate them.
- While you will use modern technology (Finale/Sibelius) to arrange music in this class, the importance of sitting at the piano while composing/arranging cannot be overstated.
- Have fun and experiment with the music and you'll learn just by doing.
- Allow yourself ample time to work with software applications (Finale/Sibelius). These applications can require considerable time to load, save, export, etc.. Please do not try to complete an assignment the night before (or the morning it is due). You will most likely not be satisfied with the end result should this occur.
- Most work will need to be completed outside of class, on your own time.
- The more time you spend outside of class listening to jazz arrangements while analyzing and practicing the techniques and concepts introduced, the more successful an arranger you will become.
- Save often and backup your data often to your USB drive or your V-Drive. ***I cannot over-emphasize this point.*** Additionally, do not leave sensitive or personal data on any lab or public computers.
- All assignments are to be completed individually. No group work is allowed on assignments or projects.

Attendance & Late Work

Attendance is paramount to your success. If you miss class, you miss material that cannot be made up. **Each student is permitted 3 unexcused absences. For each additional unexcused absence, your final grade will be lowered by one letter grade.** Excused absences are permitted for illness, personal emergencies, and MU sanctioned activities. In order for an absence to be excused, you must meet the guidelines for excused absences as stated in the *Marshall University Undergraduate Catalog 2015-2016*, pp. 85-86, and have written approval from the Dean of Student Affairs (Office of Student Affairs). Please do not ask me to rule as to whether your absence is to be excused. I do not have the right to such rulings. Please do not bring me notes from doctors, parents, roommates, spouses, etc. Take such materials to the appropriate office before the next class meeting. Tardiness of more than 5 minutes or walking out in the middle of class (without consulting me of your need to leave early) will be counted as an absence.

All assignments are to be submitted at the beginning of the class period in which they are due. Assignments submitted after the due date will be assessed a **10% penalty (1 letter grade)** for each day late. Absences, whether excused or not, do not exempt you from completing and submitting work due or completed in class. Assignments are due at the first class period the student returns after an absence (regardless of an excused or unexcused absence). If the absence is excused, there will be no late penalty; if the absence is unexcused, the late penalty will be applied. Attendance is required for quizzes and exams. A quiz or exam may only be made up if a student meets the criteria stated above for an excused absence. A make-up quiz or exam may vary from the original.

Academic Dishonesty & Plagiarism

Please consult the *Marshall University Undergraduate Catalog 2015-2016*, pp. 71-73 for Marshall University's policy and definitions of academic dishonesty. Academic dishonesty is considered to be an academic crime. Doing your own work and properly documenting quoted and paraphrased material are the keys to avoiding plagiarism. If I detect any plagiarism or academic dishonesty (i.e., copying someone else's work or test), you will fail the assignment or test and the incident will be reported to the Office of Academic Affairs. Additionally, you may fail the course and/or be subject to academic suspension.

Statement for Disabled Students

It is the policy of Marshall University to accommodate students with disabilities, pursuant to federal law, state law, and the university's commitment to equal education opportunities. Any disables student who needs accommodation, for example, in seating placement or in arrangements for examinations, should inform the instructor at the beginning of the course. The chair of the Department of Music is also available to assist with accommodation. Disabled students are also encouraged to contact the office of Disabled Student Services in the Student Development Center, first floor of Prichard Hall, 696-3111.

Inclement Weather Policy

The University has procedures for inclement weather. Please be aware that a two-hour delay means: If classes are to begin at 10:00am, classes that begin and end before 10:00am on the day of the delay will not meet. Classes that are scheduled to begin, or those that would regularly be in session at 10:00am will begin at that hour.

Mobile Computing Devices

Please be considerate of the classroom environment and silence all mobile computing devices (cell phones, tablets, wearables, etc.). **The use of mobile devices during class time for activities not related to the course is both distracting and prohibited.** If mobile devices are to be used during class for an activity, your instructor will notify you. If you know in advance that you need to use a mobile device during class time, please notify me before class begins (emergencies not withstanding). **Failure to meet these expectations will result in the student being asked to leave class, with an unexcused absence recorded for the day.**

Miscellaneous

- Email: Please check your Marshall email often. This will be the official method of communication between teacher and student.
- MU Online: Most course materials and assignments will be made available through MU Online (www.marshall.edu/muonline). Log on frequently to view and download materials you need, particularly in the event of an absence.
- Grade Reports: Detailed grade reports will be distributed to each student twice during the semester (midterm and "dead week"). At any point in the semester you may email me (nolanj@marshall.edu) to request a current grade report.
- Important Dates:
    - September 7 - No Classes (Labor Day Holiday)
    - October 30 - Last day to drop a full semester individual course
    - November 25-29 - No Classes (Thanksgiving/Fall Break)

Schedule of Course Topics: Fall 2016

(Schedule is subject to change at the discretion of the instructor)

Date	Class Topic	Assignment
8/24	Course introduction and details regarding your fragment notebook.	
8/26	Setting Up a Score: instruments/ranges, score order, doubles, transpositions, special effects, & notational considerations (articulations, dynamics, etc.)	ALJE Ch. 1, 13, 14
8/28	Final Project Introduction Researching a Jazz Standard for Arrangement with Finale/Sibelius	Pre-Quiz: Transpositions & Ranges
8/31	The Small Group (Bebop/Hard Bop) Writing for Rhythm Section & 1 Solo Instrument	ALJE Ch. 2 MJV Ch. 2 RT Ch. 10 Final Project Assignment 1: Turn in lead sheet for arrangement
9/2	Writing for the Rhythm Section (Piano, Bass, Drums)	Quiz: Transpositions & Ranges RT Exercises 10.1 - 10.6
9/4	Rhythmic Variation of Melody	Final Project Assignment 2: Notate for 1 instrument and rhythm section - lead sheet
9/9	Unison & Octave Writing	ALJE Ch. 2 Exercises 1 - 3
9/11	Graphing an Arrangement: Common sections used in an arrangement Sketch Scores Developmental Sketches	Final Project Assignment 3: Rhythmic Variation w/ doubling plus piano voicings, bass line, & drum notation
9/14	Reharmonization: Simple Substitution & Diatonic Approach	RT Ch. 1 & 2 Final Project Assignment 4: Development Sketch Sheet of Melody
9/16	Score Study, Discussion, Listening Examples. & Assignment Prep	RT Exercises 1.1-1.4 & 2.1-2.2
9/18	Reharmonization: Tritone Substitution	Final Project Assignment 5: Reharmonization
9/21	Concerted Writing & Basic Voicings	ALJE Ch. 3 MJV Ch. 3
9/23	Concerted Writing & Basic Voicings	ALJE Ch. 3 Exercises 1 & 2 MJV Ch. 3 Exercises 1 - 5
9/25	Score Study, Discussion, Listening Examples	None

9/28	Compositional techniques and recognizing and realizing “the pregnant motive”	None
9/30	Compositional techniques and recognizing and realizing “the pregnant motive”	None
10/2	Composing a Contrafact	None
10/5	Spread Voicings	Final Project Assignment 6: Contrafact Composition ALJE Ch. 4
10/7	Fourths Voicings/Chord Scale Theory Review	ALJE Ch. 4 Exercises 1 - 3 ALJE Ch. 5 MJV Ch. 4 & 5
10/9	Score Study, Discussion, Listening Examples. & Assignment Prep	ALJE Ch. 5 Exercises 1 - 4 MJV Chapter 4 Exercises 1 - 4
10/12	Upper Structure Triad Voicings	Final Project Assignment 7: Final Arrangement Graph ALJE Ch. 6 & MJV Ch. 7
10/14	Incorporating Vocals into Jazz Arranging	MJV Ch. 7 Exercises 1 - 3
10/16	Midterm Meetings (3)	Final Project Assignment 8: Concerted Writing Assignment
10/19	Vocals (Part 2)/Arranging for Strings	Final Project Assignment 9: Trombone & Trumpet Upper Structure Voicing Writing Assignment ALJE Ch. 7 & MJV Ch. 6
10/21	Reharmonization: Bass Lines	RT Ch. 6
10/23	Midterm Meetings (3)	Final Project Assignment 10: Final Score Sketch
10/26	Line Writing & Five Part Soli Voicings	ALJE Chs. 8 & 10
10/28	Soli Writing: Unison lines, Coupling, etc.	ALJE Ch. 8 Exercise pg 115
10/30	Midterm Meetings (3)	Final Project Assignment 11: Saxophone Soli Writing Assignment (Contrafact)
11/2	Introductions & Endings	ALJE Ch. 9 RT Ch. 9
11/4	Woodwind Doubling & Muted Brass	N/A

11/6	Score Study, Discussion, Listening Examples. & Assignment Prep	Final Project Assignment 12: Introduction/Ending w/ Woodwinds or Muted Brass Writing Assignment
11/9	Background Writing	ALJE Ch. 11 RT Ch. 7
11/11	Correction of Faulty Chord Symbols	N/A
11/13	Score Study, Discussion, Listening Examples. & Assignment Prep	Final Project Assignment 13: Background Writing Assignment
11/16	Shout Choruses	ALJE Ch. 12
11/18	Score Study, Discussion, Listening Examples. & Assignment Prep	N/A
11/20	Completing the Details of An Arrangement	Final Project Assignment 14: Shout Chorus Writing Assignment
11/30	20 min. Individual meetings scheduled during class time. You are required to attend one 20 min. meeting this week.	You must bring with you the current state of your chart in Finale or Sibelius format.
12/2	20 min. Individual meetings scheduled during class time. You are required to attend one 20 min. meeting this week.	You must bring with you the current state of your chart in Finale or Sibelius format.
12/4	20 min. Individual meetings scheduled during class time. You are required to attend one 20 min. meeting this week.	You must bring with you the current state of your chart in Finale or Sibelius format.
12/7	Final Items, Questions, Help Session, & Final Project Prep	N/A
12/9	Final Items, Questions, Help Session, & Final Project Prep	N/A
12/11	Final Project Turn-In	**FINAL PROJECT DUE: Finale/Sibelius file, as well as printed score and printed & taped parts due by 10:50am.**

KEY

ALJE = Arranging for Large Jazz Ensemble
MJV = Modern Jazz Voicings
RT = Reharmonization Techniques