

<b>DEREE COLLEGE SYLLABUS FOR:</b>		<b>3/0/3</b>						
<b>MU 4488 COMPOSING AND ARRANGING FOR SMALL ENSEMBLES</b>								
(NEW Fall 2022)		<b>UK LEVEL 6 UK CREDITS:15</b>						
<b>PREREQUISITES:</b>	MU 2014 THEORY AND MUSICIANSHIP I MU 2159 THEORY AND MUSICIANSHIP II MU 3215 THEORY AND MUSICIANSHIP III MU 3329 THEORY AND MUSICIANSHIP IV							
<b>CATALOG DESCRIPTION:</b>	Students will learn how to compose and arrange music for small ensembles in “modern music” genres from jazz to an assortment of popular music styles. They will be encouraged to cultivate creativity and the development of a personal voice. The course will focus on the development of advanced skills in music cognition and the integration of music theory with practice.							
<b>RATIONALE:</b>	This course develops and expands students’ command of the musical language in the modern styles. Students are given the opportunity to sharpen their skills by deepening their knowledge on composing and arranging either their own musical works or arrange pre-existing musical works for a small- to medium-sized ensemble. Students will become more musically aware and responsive, as well as creative and original in their approach to music and will be able to meet the industry standards.							
<b>LEARNING OUTCOMES:</b>	After successfully completing this course students should be able to: <ol style="list-style-type: none"> <li>1. Compose original pieces suited to the styles of contemporary commercial and jazz music.</li> <li>2. Create arrangements of music for small- to medium-sized ensembles in the popular styles of today’s contemporary commercial and jazz music.</li> <li>3. Synthesize theoretical concepts including those of form, rhythmic, melodic and harmonic development, with the practical skills needed in contemporary song writing.</li> <li>4. Develop analytical skills and musical awareness.</li> </ol>							
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>➤ In class instructional hours including: lectures, listening and practical exercises studio practice, group work and group discussions;</li> <li>➤ In addition to instructional hours, students are expected to dedicate approximately 110 hours to individual study including: listening, written exercises, and practical work, homework practice using computer software;</li> <li>➤ concert attendance;</li> <li>➤ use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources;</li> <li>➤ students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material;</li> <li>➤ support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.</li> </ul>							
<b>ASSESSMENT:</b>	<p><b>Summative:</b></p> <table border="1"> <tr> <td>First assessment: Portfolio of compositional and arranging exercises</td> <td align="right">30%</td> </tr> <tr> <td>Final assessment: Portfolio of compositions and arrangements</td> <td align="right">70%</td> </tr> </table> <p><b>Formative:</b></p> <table border="1"> <tr> <td>Assortment of compositional and arranging assignments</td> <td align="right">0%</td> </tr> </table> <p>The formative portfolio of written and practical assignments aims to prepare students for both summative assessments.  The first assessment assesses learning outcomes 1, 2, 3, 4  The final assessment assesses learning outcomes 1, 2, 3, 4  <i>Students are required to resit failed assessments in this course.</i></p>		First assessment: Portfolio of compositional and arranging exercises	30%	Final assessment: Portfolio of compositions and arrangements	70%	Assortment of compositional and arranging assignments	0%
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Assortment of compositional and arranging assignments	0%							
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b>  Larson, Robert. <i>Arranging for the Small Jazz Ensemble</i>. Armfield Academic Press, 2010.  Pease, Frederick, and Rick Mattingly. <i>Jazz Composition</i>. Berklee Press, 2003.</p> <p><b>RECOMMENDED READING:</b></p>							

	Dobbins, Bill. <i>Jazz Arranging and Composing</i> . Advance Music, 1986. Pease, Ted, and Ken Pullig. <i>Modern Jazz Voicings</i> . Berklee, 2001.
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	<b>REQUIRED MATERIAL:</b> To be assigned by the instructor. <b>RECOMMENDED MATERIAL:</b> N/A
<b>COMMUNICATION REQUIREMENTS:</b>	Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account.
<b>SOFTWARE REQUIREMENTS:</b>	Muscore (free) notation software Band in a Box by PG Music (PC & Mac) or “iReal Pro” (Android or Ios)  Projects with creative elements may require use of the software currently used at ACG for creative music work (e.g. Reaper, MaxMSP, VCV Rack, PureData, Integra Live and MuseScore). Such projects may also require the use of the recording studio facility on campus, which is based around Apple’s Logic Pro.
<b>WWW RESOURCES:</b>	To be provided by the instructor.
<b>INDICATIVE CONTENT</b>	<p><b>Theoretical foundation</b></p> <ul style="list-style-type: none"> <li>• Importance of form</li> <li>• Textures &amp; Structures</li> <li>• Upper Structures</li> <li>• Polychords</li> <li>• Diatonicism and chromaticism</li> <li>• Instrumentation</li> <li>• The Rhythm Section</li> <li>• Melodic and harmonic analysis</li> <li>• Melodic devices and form</li> <li>• Modal Interchange</li> <li>• Theme development</li> <li>• Creating a coherent melodic line</li> <li>• Cadences</li> <li>• Constant structures</li> <li>• Harmonizing in open, semi-open &amp; close positions</li> <li>• Creating counter melodies</li> </ul> <p><b>Small ensemble writing</b></p> <ul style="list-style-type: none"> <li>• Writing contrafacts</li> <li>• Adding bridges to songs</li> <li>• Planning – Sketching an original composition</li> <li>• Two-to-five-part writing</li> <li>• Intros</li> <li>• Endings</li> <li>• Overwriting</li> </ul>