

Liverpool John Moores University

Title: POPULAR MUSIC & JAZZ ARRANGING PORTFOLIO
Status: Definitive
Code: **5506POP** (108573)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool Community College

Team	Leader
Stuart Borthwick	Y

Academic Level: FHEQ5 **Credit Value:** 12.00 **Total Delivered Hours:** 58.00
Total Learning Hours: 120 **Private Study:** 62

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	44.000
Practical	6.000
Seminar	4.000
Tutorial	4.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Presentation	AS1	4-minute arrangement for a small instrumental jazz or funk band (wind/brass and rhythm section) with short commentary (approx. 500 words)	50.0	
Presentation	AS2	4-minute pop/soul band arrangement including vocals (lead and backing) and strings with short commentary (approx. 500 words)	50.0	

Aims

To develop knowledge and techniques for writing professional arrangements for popular music and jazz applications.

Learning Outcomes

After completing the module the student should be able to:

- 1 Use appropriate techniques for arranging various brass and woodwind combinations (with rhythm section) in a variety of styles.
- 2 Use various techniques for arranging strings in popular music.
- 3 Make use and take account of instrumental ranges and techniques.
- 4 Make use and take account of vocal ranges, techniques and combinations.
- 5 Apply harmony and voicing in arrangements (appropriate to the style).
- 6 Apply dynamic, stylistic and textural contrast and structure to a portfolio of arrangements.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

4 minute jazz arrangement	1	3	5	6	
4 minute pop/soul arrangement	2	3	4	5	6

Outline Syllabus

Chord voicings: close, semi-open and open.

Using substitute chords in an arrangement.

Instrumental ranges and techniques.

Vocal ranges and techniques.

Writing rhythm section parts for different styles.

Contrapuntal style writing.

Structural considerations and dynamic and textural contrast.

Different instrumental/vocal combinations and different styles.

Learning Activities

A series of lectures, some practical sessions and occasional progress tutorials for individual formative feedback. It is intended that at least some of these should take place in the Composition Room where students will have access to keyboards and music software to try out their ideas, and occasional access to a rehearsal room would allow informal, student-led performance of arrangements.

References

Course Material	Book
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Author	Rooksby, R.
Publishing Year	2007
Title	Arranging Songs
Subtitle	How to Put the Parts Together
Edition	
Publisher	Backbeat Books
ISBN	

Course Material	Book
Author	Pease, T. and Pulling, K.
Publishing Year	2001
Title	Modern Jazz Voicings
Subtitle	Arranging for Small and Medium Ensembles
Edition	
Publisher	Berklee Press
ISBN	

Course Material	Book
Author	Runswick, D.
Publishing Year	1992
Title	Rock, Jazz & Pop Arranging
Subtitle	All the facts and all the know-how
Edition	
Publisher	Faber Music
ISBN	

Course Material	Book
Author	Nestico, S.
Publishing Year	1993
Title	The Complete Arranger
Subtitle	
Edition	
Publisher	Fentone Music
ISBN	

Course Material	Book
Author	Michaels, M.
Publishing Year	1990
Title	The Billboard Book of Rock Arranging
Subtitle	
Edition	
Publisher	Billboard Books
ISBN	

Course Material	Website
Author	
Publishing Year	

Title	www.berkleeshares.com
Subtitle	
Edition	
Publisher	
ISBN	

Notes

In this module students will learn the methods and techniques used by arrangers in popular music and jazz. Arranging is a useful skill for many areas of the music profession including music in film, TV and advertising, musical theatre, musical directing and education. Their assessed coursework will form a portfolio that could be used to help them get employment in these areas.

It is envisaged that there will be further opportunities for students' arrangements to be played during practical sessions. Students will be expected to produce their work using music notation software. There may be opportunities for seminars and workshops from visiting lecturers.