

Liverpool John Moores University

Title: COMPOSITION AND ARRANGING
Status: Definitive
Code: **6528STE** (118584)
Version Start Date: 01-08-2019

Owning School/Faculty: Electronics and Electrical Engineering
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	Leader
Karl Jones	Y

Academic Level: FHEQ6
Credit Value: 12
Total Delivered Hours: 30
Total Learning Hours: 120
Private Study: 90

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	10
Workshop	20

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Portfolio	PORTFOLIO	PORTFOLIO	80	
Test	TEST	AURAL TEST	20	.5

Aims

This module is designed to take students who have already studied music theory further. The course aims to develop your knowledge of harmony and arrangement through a combination of seminars, workshops and practical exercises. Because of the written music elements in both the teaching and practical areas of the course a solid foundation in music theory and performance is a pre-requisite. If you have difficulty reading and writing music notation then this course is not for you. Although this module spends no time in the studios and most of its time in the

rehearsal rooms, the skills that are learnt here will be directly relevant to the production side of a recording environment. Arrangement skills developed through this module are applicable in any musical style.

Learning Outcomes

After completing the module the student should be able to:

- 1 Compose in a personal style to a given structural brief
- 2 Prepare scores to a professional standard for the most common instrumental and vocal ensembles
- 3 Identify chord types and progressions aurally and from score
- 4 Recognise the specific requirements of arranging for ensembles and sections
- 5 Compose and present work to a given schedule
- 6 Produce musical arrangements that balance richness of aural texture with clarity of melody and harmonic support

Learning Outcomes of Assessments

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

PORTFOLIO	1	2	4	5	6
TEST	3				

Outline Syllabus

Introduction to Harmony

The main principles of the rules of harmony, dominant relationships, diatonic and non-diatonic harmonic relationships, chord types and substitutions, chord voicing and relationships

Melody and Harmony

The role of harmony in relationship to melody, support and contrast, chord connections and progressions, melodic development and climax/surprise

Rhythm

Rhythm as a compositional and structural element, polyrhythm and combinations, the percussion ensemble

Diatonic scale

Introduction to the diatonic scale, its structure and how this horizontal element can lead to vertical harmony elements. Templates, consonance, dissonance, chord symbol conventions, notation.

The Score

Preparation of lead sheets, conventional groupings and ensembles, rhythm section and techniques

Texture and Clarity

Writing for groups, foreground, middleground, background, melody and harmony spread throughout the ensemble, inner harmonic movement

Form

Song forms and models, phrases and sentences within song structures, through composed, abac, aaba. Templates.

Sections

Scoring conventions, techniques to use when arranging for specific sections: brass, rhythm, string, a cappella

Learning Activities

This module is delivered in extended seminars of three hours duration. You will be given weekly projects, which will be performed and discussed during the class. Simultaneously you will explore in depth the harmonic language and its rules/conventions. The module will also instruct you in the conventions of writing for specific ensembles as well as how to present your score and lead sheets

Notes

Because of the week-by-week nature of the module, there will be a strong element of continuous assessment. We strongly recommend that you stay on top of your weekly assignments, as these will contribute to your final mark.

Although we expect you to put the maximum amount of effort into your compositions and arrangements you must be prepared to hear your work of art dissected and criticised. By a process of analysis and instruction, you will develop a deeper knowledge of the skills and techniques used in the composition and arrangement of music.