



Arranging 1



GENERAL INFORMATION

Instructor: Dr. Rich Meitin	Course: Arranging 1
Instructor of Record: Evren Celimli	
Discussion Group: Open	E-mail: Scholar 360

Welcome! My name is Rich Meitin, and I am delighted that you decided to sign up. Like me, you must want to know why a bluegrass band doesn't sound anything at all like Nine Inch Nails, even if they're playing the same tune: The reason is "arranging." In this class, you will have all the material you need to start arranging professionally for rhythm section – keyboards, guitar, bass and drums. I am available for questions and discussion, and I look forward to teaching you, but all the "heavy lifting" will be on your shoulders: There is a lot to learn. You'll be responsible for the content of many assigned readings and audio lectures, including interviews with top industry producers and musicians. You'll find many music transcribing exercises to stretch your ears. Most importantly, you will begin to examine your own creative side as an arranger: What do you have to say musically that perhaps has not been said before? What is your musical responsibility to the lyric, the song, and the singer, and how deeply can you explore it? Why is being an "arranger" such a helpful background for being a "record producer?" How does it feel when it's you passing out the parts and taking charge of a session or rehearsal?

It has been said that the difference between a pro and an amateur is not the skill level, but the attitude. When you start to get the itch to explore every groove or bass line, wondering if it couldn't be just a little more expressive somehow, or more supportive of the whole composition, or more at-one with the lyric idea...and you can't leave it alone until it seems just right...my job will be done.

COURSE DESIGN

First, we will get into the big picture –

- What is arranging and orchestration?
- What are the arranging and production skills you need to acquire to be a successful

arranger?

- *What are the most useful ways to listen to and analyze modern record arranging and orchestration?*
- *What are the options and artistic responsibilities of the arranger, particularly the arranger-for-hire or producer-as-arranger?*
- *How can you build on general arranging skills to develop your own unique approaches?*

With these answers in hand, you'll have a strong sense of the creative possibilities of arranging.

Next, you'll learn specific skill sets through notation, transcription and arranging exercises.

Finally, you'll create and refine a new and complete arrangement.

EXPECTATION OF THIS COURSE

Unless we schedule an online chat at a time certain, you will be able to work on your own personal schedule during the week, subject to several deadlines within the weekly schedule. Please note: this is not independent study. You have an obligation to interact online with the instructor and your fellow students, and to be on-time with submissions and assignments.

Don't be surprised if you find this structure every bit as demanding as a classroom course!

COURSE OBJECTIVES

My goals as your instructor this semester are:

- * *To help you analyze existing arrangements using both theoretical and creative perspectives*
- *To show you how to convert those analyses into your own arranging skills and practices*
- *To provide you with the best techniques (such as notation and studio communication skills) to convey your arrangements to other musicians*
- *To expose you to discussions with exceptionally skilled arrangers and producers, so that you can choose from their insights to refine your own arranging and producing skills*

UPON COMPLETION OF THIS COURSE

When you are finished with this course, you will be able to:

- 1) *Identify the most important song forms, choose the best song form for the musical purpose at hand, and fix form problems with songs in progress;*
- 2) *Transcribe current music with insight and precision, for purposes of learning the broad considerations of arranging, adding to your own arranging vocabulary, learning the elements of various styles, and deepening your knowledge of music theory;*
- 3) *Notate parts for rhythm sections in a way that will help you create the music you want to produce, AND that will allow studio players the flexibility to contribute their own creativity*
- 4) *Explore the potentials of the rhythm section instruments for musical expression that go far beyond routine applications*
- 5) *Construct and refine a full arrangement, and produce it successfully in a live or studio setting.*

COURSE PROCEDURE

Each week's activities and studies will include some combination of the following:

- *Reading Assignments*
- *Discussion Assignments*
- *Listening Assignments, Tests and Projects*
- *Transcription Projects and Tests*
- *Notation Projects and Tests*
- *Arranging exercises*
- *A Quiz or an Exam on lectures, industry interviews and other assignments*

Your account on Scholar360 will provide access to the online materials for this course. Class communication will be done via e-mail and the discussion forum provided within Scholar360. You are also encouraged to engage in discussion forums with each other regarding the weekly assignments.

Through the Scholar360 learning management system, you will have access to unique tools that you will use for all of your MII coursework. You can always access the course information page, lectures, and help resources. You can participate on-line through communication and search tools and check your progress periodically throughout the course. Also please see the course week-by-week summary below.

Here's an approach I suggest for success:

1. *Complete all the required reading, viewing and listening assignments on time*
2. *Complete the projects and study for the quizzes and exams*
3. *Engage in discussion with other students and the instructor each week.*
4. *Express your full musical and creative potential in all of the work that you do.*

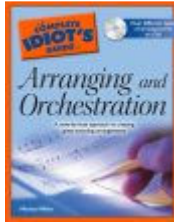
5. *This work should be fulfilling and fun. If it isn't, for any reason, contact me.*
6. *I am very open to student suggestions for improving the course, during the semester.*

Also feel free to contact me in that regard.

COURSE PREREQUISITES

You should have taken Modern Musicianship 1 and 2, or have the equivalent musical knowledge and experience.

TEXTBOOK AND COURSE REQUIREMENTS



1. **The Complete Idiot's Guide to Arranging and Orchestration** by Michael Miller
Publisher: Alpha; Pap/Com edition (June 5, 2007)
ISBN-10: 1592576265
2. **The Billboard Book of Rock Arranging** by Mark Michaels
(To be provided by Instructor via PDF Files)
3. **A variety of other readings to be distributed via PDF files or MS Word docs.**

Equipment and Software for this Course

Multi-track Recording and Mixing System / Music Printing

You must have the ability to write, record and mix music via a digital multi-track system, for example, Pro Tools LE (recommended) or Digital Performer. MIDI capability is highly recommended, unless you plan on recording all parts with live instruments. You must have sufficient plug-in sounds or outboard synth sounds to be able to construct full, good sounding arrangements using contemporary drum kit sounds, percussion sounds, various keyboard sounds, bass synth, and synth parts emulating guitar sounds. You also have the desirable option of using real guitar, bass, etc. You must be able to read and generate mp3 files at 128k.

You must be able to create parts and scores utilizing up to 8 staves with a music notation program like Finale (recommended). Other programs are acceptable, provided they can generate chord symbols and slashes, and drum notation. If your handwritten music notation

is strong, you can also submit scanned handwritten scores and parts, if necessary (in pdf format).

Computer

Desirable: Macintosh computers with an Intel chip. Any relatively new computer that supports all the requirements and software applications described in this section is acceptable.

Peripherals

Minimum: High speed Internet connection, LAN, DSL, cable modem, or the equivalent. Because of the number of large files the student must download and upload, a dial-up connection will not be sufficient.

Desirable: We recommend systems that include a fast external drive (i.e., GLYPH).

Scanner: an inexpensive scanner or access to one may be needed for creating electronic copies of some documents required for assignments, such as handwritten lead sheets and scores.

Microphones: Any microphone that works with your system and is capable of recording instruments you need to record is acceptable for this course.

Monitors: A pair of professional studio monitors such as M-Audio Studio Pro 3 is desirable. Relatively high-end consumer stereo speakers are acceptable.

Other Software

Utility to create ZIP files of work, either built into your operating system or through software such as Smith Micro's Stuffit or WinZIP or equivalent. iTunes or equivalent, to purchase assigned music for transcription and study (anticipate between \$60 and \$100 in purchases).

Utility to read PDF files (Adobe Acrobat Reader) and to write PDF files (built into Mac OS; Foxit's PDF Creator or Adobe Standard or Pro). MS Word is required to read/write text documents.

ONLINE LEARNING SUPPORT

Please note that we offer our Online Learning Tutorial via the web under the HELP link on the bottom right hand corner throughout Scholar 360. You can also contact your professor for any questions. For further help you may contact Scholar 360 Tech Support or check with a live Advisor or technician located on your schools music program homepage or contact support@mu-ed.com.

E-MAIL AND DISCUSSION FORUM COMMUNICATION

Please post questions concerning course material, class procedures and problems on the Discussion Forum, so that all students can benefit from the discussion. If you can answer a fellow student's question, feel free to post your answer. I will follow the class discussion and help whenever necessary. I will check the Discussion Forum on a daily basis to answer any questions you may have.

A few notes in using email and discussion forum:

- 1. Please use email in sending personal messages to each other or to me.*
- 2. Post all other messages on the "discussion forum."*
- 3. When you post a message, please be specific and discuss only one issue at time. If you include multiple questions in one message, it discourages others to respond to your message.*
- 4. Be cordial when writing your messages. Rudeness, sarcasm, and ill intended messages will not be tolerated.*

Please feel free to contact me via e-mail or via the discussion forum.

COMMUNITIES

The Scholar 360 management system offers the communities feature. This feature allows each individual to be a part of any community depending on interest or just plain curiosity. This feature allows you to post discussions of interest, post materials, and chat with other individuals that are part of your community. If you would like to be part of a particular Community all you have to do is click join. If you would like to start a community please feel free to do so while using proper online etiquette.

WIKI

The WIKI feature on Scholar 360 can be a very useful tool for you. This feature allows the professor and you the student to post definitions or related articles to a certain subject. WIKI can be used a glossary of terms that you will use during the entire semester.

HINT: *The feature also allows you to get all the terms on one document so you can print out and have an entire study guide for the Final Exam. The more you put into this feature the more you will get out of it.*

STUDENT PROFILE PAGE

Every student should create his/her own student homepage within the Scholar360 system. Please introduce yourself and post a picture, as well. To access directions about student homepages and other features of Scholar360, please check the Help pages and videos.

GRADING AND COURSE EVALUATION

This course provides a weekly set of activities that you will need to complete. See the Course 12-week Outline at the end of this Syllabus for an overview of the semester. Each week, in the weekly course folder, there will be posted online a “Read Me First” Guide with assignment details for the week. It is your responsibility to carefully review that weekly Guide to determine what work is assigned and what projects need to be completed, along with deadlines.

Each week’s activities will include some combination of the following:

- Reading Assignments and Audio lectures (tested with a timed quiz)
- Notation Project
- Listening Projects
- Arranging Projects – audio submission and/or notated submissions
- Online Discussions

In addition, there will be the following exams and projects:

MIDTERM	6 th Week: Timed mid-semester Exam on all material to-date.
FINAL	12 th Week: Timed Final Exam on ALL material.

All work will be submitted electronically through the Scholar360 online system either through online tests, project submission, or the class drop box. Please familiarize yourself with these features before an assignment is due.

Weekly Readings, Audio Lectures and Quizzes/Tests: Reading, lecture, and interview-review assignments will be prescribed for most weeks. By the end of the week, you will usually be required to take a timed exam or quiz based on material from that week or perhaps from several weeks. The quizzes are open book. However, the time provided for the exam is

very short, so you must be well prepared.

Listening and Transcription Projects: These projects are designed to help develop critical listening skills, notation skills and transcription skills. You will be given assignments along with specific instructions as to what to listen for and responses to provide. There may be a test, or you may be required to submit mixes, arrangements (partial or whole), parts or scores.

Weekly Discussion Topics: Each week, a topic for discussion will be assigned. Using the Scholar360 discussion forum for the class, you will be required to interact with other students in the class and with the instructor to engage in discussion and analysis of the weekly topic.

Final Arranging Project: You will be required to arrange a song. The mixes will be evaluated on aesthetic, stylistic and technical merit.

Mid-Term and Final Exams: They will cover all topics discussed up to that point in the class.

Answers may be true/false, multiple-choice, multiple answer, or direct written answer questions. Like the weekly quizzes, the two exams are open book. However, the time provided for the exams is very short so you must be well prepared prior to taking the exams.

Course Requirements	Percentage	Points
Web Quizzes (8)	17%	470
Discussion/Listening Questions (8)/(1)	15%	450
Mid-term and Final Exam	15%	455
Research Assignments (3)	3%	115
Creative/Arranging Assignments (5)	18%	505
Transcription/Notation Assignments (6)	22%	650
Final Arranging/Creative/Notation Assignment	10%	300
Total	100%	2945

The letter grade which you will receive for the course is based upon the scale below:

Letter Grade	Grade Level (Possible Pts)	Letter Grade	Grade Level (Possible Pts)
A	90-100	C	70-79
B	80-89	D	60-69
		F	0-59

All students are required to pass this course with a C or better.

ONLINE ETIQUETTE

Please follow the provided tips to interact through email, discussion forums, and other media.

- *Respect others and their opinions, though they may differ from yours in ideological, religious, or environmental perspective.*
- *Consider others' privacy. Ask for permission if you want to forward someone's email messages to third parties.*
- *Pick the right tone. Since we depend on the written word in online learning, it's especially important to choose the right words to get your meaning across.*
- *Keep your writing to the point. Be clear. Mention your topic in the subject line. Keep your posting to no more than three concise paragraphs of text.*
- *Keep attachments as small as possible, given the assignment or context.*
- *Review your writing. Avoid posting highly emotional responses. Offer to talk to the person directly before writing an e-mail.*
- *Stay on topic. Discuss topics that are related to your specific course.*
- *Avoid inappropriate material. Distribution of pornographic material will result in disciplinary action.*
- *Proof read your postings before hitting the send button. Spelling and good grammar count.*

ACADEMIC INTEGRITY

This syllabus is a contract of understanding between professor and Student. If the assignments and grading system are not acceptable, then the student needs to negotiate a change by midnight Sunday on the second week of class or accept the rules as written.

Failure to read and follow instructions and directions found in the syllabus will cause for a decrease in your grade. Make sure you read the syllabus very carefully before sending me any questions regarding class procedure. I may consider to reduce your final grade by one point every time you ask a question via the discussion forum or e-mail whose answer can be found in the syllabus.

Statement of Understanding between Professor and Student

Every student must respect the right of all to have an equitable opportunity to learn and honestly demonstrate the quality of their learning. Therefore, all students must adhere to a standard of academic conduct, demonstrating respect for themselves, their fellow students, and the educational mission of the school. As a student taking this class:

- I will not represent someone else's work as my own*
- I will not cheat, nor will I aid in another's cheating*
- I will be honest in my academic endeavors*
- I understand that if I am found responsible for academic misconduct, I will be subject to the academic misconduct procedures and sanctions by the school.*

Failure to adhere to the guidelines stated above may result in one of the following:

- 1. Expulsion: Permanent separation of the student from the school, preventing readmission to the institution. This sanction shall be recorded on the student's transcript.*
- 2. Suspension: Temporary separation of the student from the school for a specific period of time.*

STUDENT CODE OF CONDUCT AGREEMENT

There is a Student Code of Conduct Agreement, which you must agree to in order to continue to be registered in the class. If you fail to submit the Code of Conduct Agreement you will be denied access into the class.

Please take time to read the Student Code of Conduct. A few points to be reinforced here:

- Students are expected to pace their learning according to the posted course assignments.*
- It is expected that interactive learning and teaching will enrich the learning experience of all students, and that each student will work in partnership with the instructor to create a*

positive learning experience for all. Student engagement is a necessary condition for an effective learning experience, and includes contributions to debate and discussion (if any), positive interactive learning with others, and an enthusiastic attitude towards inquiry. Everyone is expected to be a positive contributor to the class learning community, and students are expected to share the responsibility of teaching each other.

- There will be no changes made to this syllabus. This is a contract between you and the Instructor. The day you enroll in this class and decide to stay, you are agreeing to this contract. The only way this contract will be amended is if everyone enrolled in this class agrees to the changes.
- Cheating or plagiarism will result in failure of the course. Plagiarism includes reproduction of web page work or file copying data that is not your own and submitting it as your own.
- There will be no make-up exams. If you miss a test without making prior arrangements, a grade of zero will be given.
- Quizzes and Tests/Exams will not be re-released. You must take them on the assigned dates. If you plan to travel, make sure there is an Internet connection where you will be staying.

A grade of "incomplete" will be given only in case of documented medical or catastrophic reasons that unexpectedly prevent completion of the course work. Students must request an incomplete from the instructor on or before the day of the final exam. There will be no additional extra credit assignments. Please do not request one.

DISABILITY NOTICE

If you have a disability and need assistance, please contact an advisor at your school's respective music education homepage.

RELIGIOUS HOLY DAYS

The University's policy on religious holy days as stated in the University Catalog and Student Handbook will be followed in this class. Any student may request to be excused from (on-line) class to observe a religious holy day of his or her faith.

COURSE CALENDAR

Class	Topic & Reading Assignments	Homework Assignments
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WEEK 1	<p>Course Orientation and Introduction:</p> <ul style="list-style-type: none"> • What you will learn in this course • Requirements / expectations • Materials and learning aids / getting help • Assignments, tests, exercises, grading • Defining a few basic musical terms for course purposes • Introduction to Song Form / Building blocks of song form • The nature, art and responsibility of arranging and orchestrating, in today's music industry. 	<p>Review Syllabus</p> <p>Review Scholar360</p> <p>INTERVIEW: Multi-Platinum/Multi Grammy producer and educator Bob Power.</p> <p>Week 1 Discussion Post Due Tuesday!</p> <p>Research Assignment due Thursday!</p>
(Week 1)	<p>Quiz: Covering audio lecture, readings and Bob Power interview.</p>	
WEEK 2	<p>Specific song forms and their best/most typical uses</p> <ul style="list-style-type: none"> • AAA – structure and best / typical uses • Verse/Chorus – structure and best / typical uses • AABA – Structure and best / typical uses • The classic blues structure and variations • Song form diagrams • Song form as a prime arranging consideration 	<p>Assignment: Changing a song form.</p> <p>Discussion Post #2 – Due Weds.</p> <p>Research Assignment due Thursday!</p> <p>Arranging/Creative Assignment Due Thursday</p>
(WEEK 2)	<p>Quiz: Covering Text and Lecture</p>	
WEEK 3	<p>Arranging elements and arrangement transcription</p> <ul style="list-style-type: none"> • Listening more analytically: What's going on, here? • Toolkit for building arrangements: Balance, economy, focus, variety • Transcribing / diagramming general arranging structures 	<p>Discussion Post #2 – Due Weds.</p> <p>Research Assignment due Thursday!</p> <p>Listening Assignment due on Thursday!</p>

	<ul style="list-style-type: none"> • <i>Serving the composition and lyric</i> • <i>Key choice for vocalist. Framing the vocal with arranging.</i> • <i>Blocking out a chart before orchestrating – the best first step</i> 	
(WEEK 3)	Audio test - transcription of arranging elements. Quiz on selected text and lecture.	
WEEK 4	<p>Melodic and rhythmic elements, patterns, and transcription</p> <ul style="list-style-type: none"> • <i>Transcribing melodies and motifs</i> • <i>Transcribing rhythm patterns</i> • <i>Drills</i> 	<i>Transcription Assignment Due Thursday!</i>
(WEEK 4)	Quiz – Melodic and rhythmic transcription lecture materials. Audio homework test.	
WEEK 5	<p>Chords / harmonic elements and patterns, with transcriptions</p> <ul style="list-style-type: none"> • <i>Common chord patterns in pop and rock – hearing chords in “phrases”</i> • <i>Start at the bottom: Transcribing bass as an aide to transcribing more advanced chord patterns</i> • <i>Jump to the top: Transcribing the melody as an aide to transcribing more advanced chord patterns</i> • <i>End up in the middle: Voice leading as an aide to transcribing more advanced chord patterns</i> • <i>Theory Knowledge as an aide to transcription.</i> 	<p><i>Transcription Assignment due Thursday</i></p> <p><i>Audio Lecture Assignment 5</i></p>
(WEEK 5)	Audio homework test – Harmonic transcription. Quiz on lecture materials.	

WEEK 6	<p>Putting all the elements together: A look at rock/pop styles</p> <ul style="list-style-type: none"> • Arranging elements in blues-influenced styles • Arranging elements in R&B • Arranging elements in harder rock styles • Arranging elements in acoustic/folk-influenced styles 	Discussion Post
(WEEK 6)	<p>Mid-Term Exam – Audio test of arranging elements; Exam on all lecture and interview and selected text material to-date.</p>	
WEEK 7	<p>Drum / Percussion notation and part construction</p> <ul style="list-style-type: none"> • Notation conventions / writing out a drum groove • Writing cues and fill indications rather than writing out a drum groove • Listening study: Analysis of creative drum parts • What drummers really need from an arranger/producer 	<p>INTERVIEW: Randy Crafton – Session drummer and producer</p> <p>Listening/Discussion Assignment Tuesday</p> <p>Transcription/Notation Assignment Due Wed.</p> <p>Creative/Arranging Assignment Due Thurs.</p>
(WEEK 7)	<p>Graded exercise: Drum part writing and transcription. Notating and recording a drum part. Quiz on lecture and audio interview.</p>	
WEEK 8	<p>Bass notation and part construction</p> <ul style="list-style-type: none"> • Range / transposition • Writing bass part notation • Listening study: Analysis of creative bass parts 	<p>Audio Lecture</p> <p>Listening/Discussion Post Due Wed.</p> <p>Transcription/Notation Assignment Due Wed.</p> <p>Creative/Arranging Assignment Due Thurs.</p>
(WEEK 8)	<p>Graded exercise: Bass part writing/transcription. Notating and recording a bass part.</p>	

WEEK 9	<p>Guitar notation and part construction</p> <ul style="list-style-type: none"> • Types of guitars and guitar sounds • Capabilities of the guitar beyond simple comping • Guitar part notation • Listening study: Analysis of creative guitar parts. • What guitarists really need from a producer/arrange 	<p>INTERVIEW: Studio guitarist and producer Ben Butler</p> <p>Discussion Post due Weds.</p> <p>Transcription/Notation Assignment due Wed.</p> <p>Creative/Arranging Assignment due Thurs.</p>
(WEEK 9)	<p>Graded exercise: Guitar part writing. Notating and recording a guitar part. Quiz on lecture and interview.</p>	
WEEKS 10	<p>Keyboards and synth notation and part construction</p> <ul style="list-style-type: none"> • Keyboards and synth sounds • Capabilities of keyboards beyond simple comping • Keyboard notation • Listening study: Analysis of creative keyboard parts. • Elements of sound design <p>What keyboardists really need from a producer/arranger</p>	<p>INTERVIEW: TV/Film arranger/composer Michael Levine</p> <p>Discussion Post due Weds.</p> <p>Transcription/Notation due Weds.</p> <p>Creative/Arranging due Thurs.</p>
(WEEK 10)	<p>Graded exercise: Keyboard part writing; notating and recording a keyboard part. Quiz on lecture and interview.</p>	
WEEK 11	<p>Voicings, density & build: Constructing a full arrangement</p> <ul style="list-style-type: none"> • Allowing every instrument its place, functionally and sonically • Building a full arrangement – intro, verse, chorus 	<p>INTERVIEWS: Scott Jarrett: The human element in studio production</p> <p>Arranging/Creative/Notation Assignment Due Friday</p>

(WEEK 11)	Graded exercise: Recorded and notated original arrangement.
WEEK 12	Refining the arrangement/Course review and summary <ul style="list-style-type: none"> • Refining, correcting and building on the Week 11 arrangement • Review summary Submit Arranging/Creative/Notation Assignment due on Friday (Worth 300pts)
(WEEK 12)	Graded exercise: Improvements / additions to week 11 arrangement; Final Exam on all material to-date.

ADDITIONAL INFORMATION

For additional information please refer to the discussion forum.

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