



MUSC13406 *Composition and Arranging 1*

Term 1 - 2019

Profile information current as at 26/04/2024 01:52 pm

All details in this unit profile for MUSC13406 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student). The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

General Information

Overview

In this unit you will focus on skills and techniques for creating written arrangements for various small music ensembles within the jazz and popular music idioms. You will also explore compositional techniques that will support these arrangements, combining elements of creativity and originality, as well as attention to technical, musical and aesthetic aspects of these arrangements.

Details

Career Level: *Undergraduate*

Unit Level: *Level 3*

Credit Points: 6

Student Contribution Band: 8

Fraction of Full-Time Student Load: 0.125

Pre-requisites or Co-requisites

This unit has a prerequisite of MUSC12414 Language of Modern Music 4.

Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the [Assessment Policy and Procedure \(Higher Education Coursework\)](#).

Offerings For Term 1 - 2019

- Mackay
- Online

Attendance Requirements

All on-campus students are expected to attend scheduled classes - in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

Website

[This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.](#)

Class and Assessment Overview

Recommended Student Time Commitment

Each 6-credit Undergraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

Class Timetable

[Regional Campuses](#)

Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

[Metropolitan Campuses](#)

Adelaide, Brisbane, Melbourne, Perth, Sydney

Assessment Overview

1. **Written Assessment**

Weighting: 20%

2. **Written Assessment**

Weighting: 20%

3. **Written Assessment**

Weighting: 20%

4. **Written Assessment**

Weighting: 40%

Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the [University's Grades and Results Policy](#) for more details of interim results and final grades.

CQUniversity Policies

All University policies are available on the [CQUniversity Policy site](#).

You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the [CQUniversity Policy site](#).

Previous Student Feedback

Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

Feedback from Student evaluation data

Feedback

The unit evaluations offered no suggestions for improvement.

Recommendation

Review all learning resources and assessment tasks with a view to improving the student experience.

Unit Learning Outcomes

On successful completion of this unit, you will be able to:

1. Competently handle elements of harmony, melody, form and style through a variety of written assignments for small music ensembles
2. Develop elements of musical coherence, tension and resolution, as well as aesthetic sensibility through a variety of written assignments for small music ensembles
3. Present written music scores accurately using all notation conventions appropriate to the style
4. Demonstrate creativity and originality in a variety of written assignments for small music ensembles.

Alignment of Learning Outcomes, Assessment and Graduate Attributes



Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes			
	1	2	3	4
1 - Written Assessment - 20%	•	•	•	
2 - Written Assessment - 20%	•	•	•	
3 - Written Assessment - 20%	•	•	•	•
4 - Written Assessment - 40%			•	•

Alignment of Graduate Attributes to Learning Outcomes

Graduate Attributes	Learning Outcomes			
	1	2	3	4
1 - Communication	•	•	•	•
2 - Problem Solving	•	•	•	•

Graduate Attributes	Learning Outcomes			
	1	2	3	4
3 - Critical Thinking	•	•	•	•
4 - Information Literacy	•			•
5 - Team Work				
6 - Information Technology Competence		•	•	•
7 - Cross Cultural Competence				
8 - Ethical practice				
9 - Social Innovation				
10 - Aboriginal and Torres Strait Islander Cultures				

Alignment of Assessment Tasks to Graduate Attributes

Assessment Tasks	Graduate Attributes									
	1	2	3	4	5	6	7	8	9	10
1 - Written Assessment - 20%	•	•	•	•		•				
2 - Written Assessment - 20%	•	•	•	•		•				
3 - Written Assessment - 20%	•	•	•	•		•				
4 - Written Assessment - 40%	•	•	•	•		•				

Textbooks and Resources

Textbooks

MUSC13406

Prescribed

Jazz composition and arranging in the digital age

Edition: 1st (2012)

Authors: Richard Sussman; Mike Abene

Oxford University Press

New York , NY , United States

ISBN: 9780195380996

Binding: Paperback

Additional Textbook Information

Paper copies can be purchased at the CQUni Bookshop here: <http://bookshop.cqu.edu.au> (search on the Unit code)

[View textbooks at the CQUniversity Bookshop](#)

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)
- Professional Music Notation Software (Sibelius recommended)

Referencing Style

All submissions for this unit must use the referencing style: [American Psychological Association 6th Edition \(APA 6th edition\)](#)

For further information, see the Assessment Tasks.

Teaching Contacts

David Reaston Unit Coordinator

d.reaston@cqu.edu.au

Schedule

Week 1 - 11 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 1: Overview and Technical Foundation	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 3, 4 and 6.	

Week 2 - 18 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 2: The Rhythm Section	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 13.	

Week 3 - 25 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 2: The Rhythm Section	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 13.	

Week 4 - 01 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 3: Melodic Harmonisation	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 8.4 and 9.	Worksheet 1 Due: Week 4 Friday (5 Apr 2019) 11:45 pm AEST

Week 5 - 08 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 3: Melodic Harmonisation	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 8.4 and 9.	

Vacation Week - 15 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic

Week 6 - 22 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 4: Melodic and Harmonic Considerations	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 7, 8.6 and 10.	

Week 7 - 29 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 4: Melodic and Harmonic Considerations	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 7, 8.6 and 10.	Worksheet 2 Due: Week 7 Monday (29 Apr 2019) 11:45 pm AEST

Week 8 - 06 May 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 4: Melodic and Harmonic Considerations	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 7, 8.6 and 10.	

Week 9 - 13 May 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 5: Dynamics and Articulation/Muted Brass	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 12.	

Week 10 - 20 May 2019

Module/Topic	Chapter	Events and Submissions/Topic

Module 6: The Arrangement	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 11, 14 and 15.	Worksheet 3 Due: Week 10 Monday (20 May 2019) 11:45 pm AEST
---------------------------	--	--

Week 11 - 27 May 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 6: The Arrangement	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 11, 14 and 15.	

Week 12 - 03 Jun 2019

Module/Topic	Chapter	Events and Submissions/Topic
Module 6: The Arrangement	Sussman, R., & Abene, M. (2012). Jazz composition and arranging in the digital age. New York: Oxford University Press, USA. Chapter 11, 14 and 15.	

Review/Exam Week - 10 Jun 2019

Module/Topic	Chapter	Events and Submissions/Topic
		Arrangement Due: Review/Exam Week Friday (14 June 2019) 11:45 pm AEST

Exam Week - 17 Jun 2019

Module/Topic	Chapter	Events and Submissions/Topic

Term Specific Information

To enable you to get the best results in this unit, I suggest you purchase Sibelius music notation software. This can be bought in full or on an annual subscription. This can be used to complete all the assessments of this unit, however, you will find this music notation software very useful for other units in the Bachelor of Music degree. For more information on how to purchase this software, please go to the links on the Moodle website or contact me, the unit coordinator, David Reaston. Email: d.reaston@cqu.edu.au

Assessment Tasks

1 Worksheet 1

Assessment Type

Written Assessment

Task Description

Writing for Rhythm Section and transposing instruments

You will be required to:

- Demonstrate knowledge of instrument ranges and characteristics
- Write for Rhythm Section instruments in a variety of style.

Assessment Due Date

Week 4 Friday (5 Apr 2019) 11:45 pm AEST

Return Date to Students

Week 7 Monday (29 Apr 2019)

Weighting

20%

Assessment Criteria

Question 1

- Trumpet part written correctly (5%)
- Guitar part written correctly (5%)

Question 2

- Trumpet part written correctly (5%)
- Alto sax part written correctly (5%)

Question 3

- Guitar part is written correctly and appropriate to the style (12.5%)
- Piano part is written correctly and appropriate to the style (12.5%)
- Bass part is written correctly and appropriate to the style (15%)
- Drum part is written correctly and appropriate to the style (10%)

Question 4

- Bass part is written correctly and appropriate to the style (15%)

Question 5

- Drum part is written correctly and appropriate to the style (15%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Submission Instructions

You must submit a completed worksheet as a (.pdf). This may be written by hand on the worksheet and later scanned, or re-written with a music notation program such as Sibelius.

Learning Outcomes Assessed

- Competently handle elements of harmony, melody, form and style through a variety of written assignments for small music ensembles
- Develop elements of musical coherence, tension and resolution, as well as aesthetic sensibility through a variety of written assignments for small music ensembles
- Present written music scores accurately using all notation conventions appropriate to the style

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

2 Worksheet 2

Assessment Type

Written Assessment

Task Description

Jazz Voicings and Melodic Harmonisation

You will be required to:

- Identify chord types and voicings
- Harmonise musical passages for 4 parts in a variety of mechanical voicings.

Assessment Due Date

Week 7 Monday (29 Apr 2019) 11:45 pm AEST

Return Date to Students

Week 9 Friday (17 May 2019)

Weighting

20%

Assessment Criteria

Question 1

- Chord name identified correctly (8%)
- Chord voicing-type identified correctly (8%)

Question 2

- Appropriate reharmonisation of non-chord tones (5%)
- Part 2 is written correctly (5%)
- Part 3 is written correctly (5%)
- Part 4 is written correctly (5%)

Question 3

- Appropriate reharmonisation of non-chord tones (5%)
- Part 2 is written correctly (6%)
- Part 3 is written correctly (6%)
- Part 4 is written correctly (6%)

Question 4

- Part 2 is written correctly (5%)
- Part 3 is written correctly (5%)
- Part 4 is written correctly (5%)

Question 5

- Appropriate reharmonisation of non-chord tones (5%)
- Part 2 is written correctly (7%)
- Part 3 is written correctly (7%)
- Part 4 is written correctly (7%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Submission Instructions

You must submit a completed worksheet as a (.pdf). This may be written by hand on the worksheet and later scanned, or re-written with a music notation program such as Sibelius.

Learning Outcomes Assessed

- Competently handle elements of harmony, melody, form and style through a variety of written assignments for small music ensembles
- Develop elements of musical coherence, tension and resolution, as well as aesthetic sensibility through a variety of written assignments for small music ensembles
- Present written music scores accurately using all notation conventions appropriate to the style

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

3 Worksheet 3

Assessment Type

Written Assessment

Task DescriptionMelodic Arrangement Task

You will be required to:

- Arrange a melody stylistically
- Arrange melodies for 2 and 3 horns
- Create two-part counterpoint in a jazz idiom

Assessment Due Date

Week 10 Monday (20 May 2019) 11:45 pm AEST

Return Date to Students

Week 12 Friday (7 June 2019)

Weighting

20%

Assessment Criteria

Question 1

- Melody is stylistically appropriate (10%)

Question 2

- Part adheres to harmony and creates interest (10%)
- Demonstrates knowledge of voice leading (5%)

Question 3

- Counter melody is stylistically appropriate (15%)
- Harmony has been well implemented (10%)
- Demonstrates knowledge of voice leading (5%)

Question 4

- Parts are written in the correct range (5%)
- Demonstrates knowledge of voice leading (5%)
- Alto sax part adheres to harmony and creates interest (5%)
- Trombone part adheres to harmony and creates interest (5%)

Question 5

- Parts are written in the correct range (5%)
- Demonstrates knowledge of voice leading (5%)
- Alto sax part adheres to harmony and is stylistically appropriate (7.5%)
- Trombone part adheres to harmony and is stylistically appropriate (7.5%)

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Submission Instructions

You must submit a completed worksheet as a (.pdf). This may be written by hand on the worksheet and later scanned, or re-written with a music notation program such as Sibelius.

Learning Outcomes Assessed

- Competently handle elements of harmony, melody, form and style through a variety of written assignments for small music ensembles
- Develop elements of musical coherence, tension and resolution, as well as aesthetic sensibility through a variety of written assignments for small music ensembles
- Present written music scores accurately using all notation conventions appropriate to the style
- Demonstrate creativity and originality in a variety of written assignments for small music ensembles.

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy

- Information Technology Competence

4 Arrangement

Assessment Type

Written Assessment

Task Description

Arrangement for small jazz ensemble with discussion

You are to produce an arrangement of a jazz standard for a small jazz ensemble (3-4 horns + rhythm section). The standard you choose will be from a list provided on the Moodle site.

The arrangement must be in one following styles: Straight-ahead jazz swing, Jazz Waltz, Bossa Nova.

The arrangement must include:

- A variety of standard jazz voicings and textures
- An introduction
- A statement of the melody
- A transition/kicker
- A solo section with background parts
- A restatement of the melody demonstrating different arranging techniques to the original statement
- A coda

An example of an arrangement for 3-4 horns could include trumpet, alto and/or tenor saxophone and trombone.

In addition, you are to submit a 500-800 word discussion* on your arrangement.

Be sure to include:

- The process of taking the standard and arranging it
- An explanation what kinds of voicings you used where and why you used them
- Your approach to writing your introduction and ending
- Your approach to writing background figures

*The word count is considered from the first word of the introduction to the last word of the conclusion. It excludes the cover page, abstract, contents page, reference page and appendices. It includes in-text references and direct quotations.

Assessment Due Date

Review/Exam Week Friday (14 June 2019) 11:45 pm AEST

Return Date to Students

Assessment to be returned at the end of the Term.

Weighting

40%

Assessment Criteria

Arrangement

- Instrumental writing is effective and correct (20%)
- Arrangement displays coherence and unity (15%)
- Arrangement displays a variety of standard jazz voicings (5%)
- Introduction is present and effective (5%)
- Statement of the melody is present and effective (5%)
- Transition/kicker is present and effective (5%)
- Solo section and background parts are present and effective (5%)
- Restatement of the melody demonstrates different arranging techniques to the original statement (5%)
- Coda is present and effective (5%)
- The score is laid out in a professional manner (5%)
- Parts are laid out in a professional manner (5%)

Written Discussion

- Discussion is considered, reflective, and complete (15%)
- Accuracy of spelling, punctuation and grammar; clarity of writing style (2.5%)
- Meeting delivery requirements (presentation, word count*, style guide) (2.5%)

*The word count is considered from the first word of the introduction to the last word of the conclusion. It excludes the cover page, abstract, contents page, reference page and appendices. It includes in-text references and direct quotations.

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Submission Instructions

You must submit: A score of your arrangement as a PDF (.pdf) and a Sibelius file (.sib). Individual parts of your arrangement as (.pdf)'s. They are to be created on a music notation program (e.g. Sibelius). A 500-800 word discussion of your arrangement as a Microsoft Word Document (.docx) which (1) must use 12 point Times New Roman font; (2) must use 1.5 spacing for the body of the assignment; and (3) may use sub-headings to organise your assignment clearly. Must adhere to the CQUniversity APA Style Guide.

Learning Outcomes Assessed

- Present written music scores accurately using all notation conventions appropriate to the style
- Demonstrate creativity and originality in a variety of written assignments for small music ensembles.

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the [Student Academic Integrity Policy and Procedure](#). This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

What is a breach of academic integrity?

A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

Why is academic integrity important?

A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

Where can I get assistance?

For academic advice and guidance, the [Academic Learning Centre \(ALC\)](#) can support you in becoming confident in completing assessments with integrity and of high standard.

What can you do to act with integrity?



Be Honest

If your assessment task is done by someone else, it would be dishonest of you to claim it as your own



Seek Help

If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)



Produce Original Work

Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem