

πAZUSA PACIFIC UNIVERSITY
School of Music
MUS 567
Graduate Arranging-Choral and Instrumental

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T 7:00pm-10:00pm

Mission and Purpose Statement:

Azusa Pacific University exists is an evangelical Christian community of discipleship and scholarship to advance the work of God in the world through liberal arts and professional programs of higher education that encourage students to develop a Christian perspective on truth.

Course Description:

A course designed to teach the working or aspiring worship leader fundamentals of arranging for the modern choir and instrumental ensemble. Knowledge of arranging will broaden the student to better lead musicians under their ministry.

Equal Opportunity:

Any student in this course who has a disability that might prevent him/her from fully demonstrating his/her abilities should meet with an advisor in the Learning Enrichment Center as soon as possible to initiate disability verification and discuss accommodations that may be necessary to ensure your full participation in the successful completion of course requirements.

Credit: 2 units

Course Objective:

To gain proficiency and experience in modern church music arranging.

Course Requirements:

Completion of all material presented in Course syllabus.

Textbook and Other Required Materials:

Essential Music Theory by Steve Merrick. Available on www.elephantmanmusic.com . Also set aside \$20 for mp3 purchases.

Week 1:

Course overview and syllabus

Creating Lead Sheets

Identifying stylistic differences in worship songs

- 1) Analyze Chris Tomlin's "How Great is Our God" and Tommy Walker's "Make it Glorious".
- 2) Transcribe one worship song.
- 3) Read and do chapter 1 and 2 in the text.

Week 2:

Turn in homework from last week.

Talk about analysis.

(Re-)Writing a hymn -Part 1. SATB. Close position. Agreeing with the chord of the moment.

Assignment:

- 1) Choose any praise song or hymn and write an arrangement for rhythm + one solo instrument. The first time through should consist of solo instrument melody with rhythm accompaniment. The last time can be re-harmonized using aspects talked about tonight. The first time through can be re-harmonized as well, but is not necessary to the assignment. The last time through should be written for a vocalist singing the melody, and the solo instrument creating a harmony above or below the vocal.

2) Transcribe one praise song of your choosing off of a CD (Verse, Chorus, and Bridge if any) Write it in lead sheet form.

3. Read and do chapter 3 in the text.

Next Week (3):
Reharmonization.

Week 3:

1) Reharmonization: The diatonic major chords & a couple other pertinent chords from the minor. (Re-)Writing a hymn (or praise chorus) -Part 2.

Assignment:

1) Take the hymn or praise chorus you did last week and re-harmonize it two different ways.

2) Read and do chapter 4 in the text.

Next Week (4):
The Pentatonic Matrix. How to create SATB harmonies when the harmonic movement is static. Vocal and instrumental ranges.

Week 4:

Turn in homework.
Talk about reharmonization.

1) The Pentatonic Scale as it relates to vocal part writing.

2) The “Magical” pentatonic scale
The Pentatonic Matrix

3) Instrument ranges and how it affects basic structure of the orchestra or small ensembles.

Assignment:

1) Using one of the praise songs that you have already transcribed or the new one for this week, write 3 part SAT vocals for the chorus that demonstrates motion using the pentatonic matrix.

2) Transcribe another praise chorus or hymn.

3) Read and do chapter 5 in the text.

Next week (5):
Using the rhythm section to create different styles.
Basic functions of piano, guitar, bass, and drums in rock, latin, jazz, funk and other contemporary styles.

Week 5:

1) Using the rhythm section instruments to create different styles: Blues. Rock. Country. Latin. Jazz. Funk. How to designate changes of style in chord charts. Also, writing a drum chart.

2) More instrumental ranges. How to build ensembles. To play it safe, or not to play it safe.

Assignment:

1) Take a praise chorus and change the feel of it so that it demonstrates use of at least 3 different styles. Write a separate chart for the pianist, guitarist, bassist, and drummer that designates at least one measure of a typical pattern that they could use for each style change.

2) Transcribe a praise chorus that was written in a funk style.

3) Be thinking about your final project. What do you want it to be?

4) Read and do chapter 6 in the text.

Week 6:

Turn in homework.

- 1) Writing for small ensembles: Writing for a quintet. General range rules review.
- 2) More on stylistic differences.

Assignment:

- 1) Start in class, write each brass part in concert pitch on a 3 stave score.
- 2) For another hymn, write parts for a brass quintet. Use a 3 or 4 stave score when needed.
- 3) Transcribe another praise chorus that was written in a latin style.
- 4) Read and do chapter 7 in the text.

Next week (7):

Exploring all of the instrumental ensembles and more rhythm styles.

Week 7:

Turn in homework.

- 1) Writing for small ensembles:
 - a) strings & woodwinds comparative ranges.
 - b) alternate chord voicings.
 - c) Brass specialties: Fanfares, pads, power.
 - d) String specialties: Pads, Various effects.
 - e) Woodwind specialties: Frills, Trills, Beauty, Texture.
- 2) Close voicings and drop voicings and how the drop voicings apply to choral and instrumental writing.
- 3) Brass specialties: Fanfares.
- 4) More rhythm styles: Blues, Rock, & Country (if time)

Assignment:

- 1) Re-write at least half of the phrases of last week's assignments for strings & woodwinds. (If you want the practice you can re-write all of them) Use some alternate chord voicings as talked about in class. Include at least a 4 measure intro brass fanfare.
- 2) Be starting your final project.
- 3) Transcribe a praise chorus that was written in a country or blues style.

Next week (8):

Exploring styles for horns and rhythm.

Week 8:

Turn in homework.

- 1) More on instrumental ensembles.
- 2) More on drop voicings.
- 3) Back to pop styles. The pentatonic and blues scale.

Assignment:

- 1) Write an SATB vocal part for a chorus or hymn of your choice.
- 3) Transcribe a praise chorus that was written in a gospel style.

Next week (9):

Week 9:

Turn in assignments from all weeks.

Turn in final assignments. Do NOT give me your only copy of them.

1) Final tools, wrapping it all up with a bow.

- a) Reharmonization – Secondary dominants and vii^0
- b) endings
- c) Back to pop styles. Pentatonic, blues scales, and modes.
- d) The circle of 5ths, modulation and the magical tri-tone.