

# INTRODUCTION TO ETHNOMUSICOLOGY

One Semester Course

Jason Squinobal

Instructor

APPROXIMATELY 24 LECTURES MEETING TWICE A WEEK

Music Building, Room \_\_\_\_\_

Instructor: Jason Squinobal

Office: Music Building, Room \_\_\_\_\_

Phone:

E-mail: jjs75@pitt.edu

Office Consultation: By appointment

## Course Description

This course is designed to prepare the student to be able to arrange, orchestrate and compose music for various size jazz and popular ensembles. The course will introduce several arranging and orchestrational concepts including: *The Berklee Correspondence Method*, *Phil Rizzo's Jazz Workshop Method of Alternative Extensions*, the *John Mehegan Harmonic System* and *Bill Russo's Numerical Concept*. In addition, the instructor will introduce techniques acquired as a professional musician and musical director for numerous recordings, films, TV and live performances.

**Textbook:** There is no required text for this course. Selected readings will be drawn from the following texts, which are available on reserve in the music library. *The Berklee Correspondence Course (Booklet)*, *Composing for the Jazz Orchestra* by William Russo, *Professional Arranger Composer* by Russ Garcia, *Sounds and Scores* by Henry Mancini, *The Contemporary Arranger* by Don Sebesky, *The Principles of Orchestration* by Nikolay Rimsky-Korsakov, *The Complete Arranger* by Sammy Nestico, and *Inside the Score* by Rayburn Wright.

**Grades:** Grades will be based on one major mid-term project, one final composition and several mini arranging assignments which must be rehearsed, recorded and conducted by the student at a regular University of Pittsburgh Jazz Ensemble rehearsal. (Jazz Ensemble meets every Monday and Wednesday from 4:00 PM to 5:45 PM in room 132 of the music building.)

\*\*\*All scores must be written in concert key and must appear in the following form:

- A. Mini work score in concert
- B. Full concert score in concert
- C. Transposed individual parts for each instrument



LECTURE #1: Introduction and Orientation

LECTURE #2: Building Chords and Chord Scales

LECTURE #3: Ranges of Instruments - the Common Tone

LECTURE #4: Chord Tones - Non Chord Tones

\*4 bar assignment to be performed and recorded

LECTURE #5: Non Chord Approach Notes - Scale Approach Notes

\*4 bar assignment to be performed and recorded

LECTURE #6: Non Chord Approach Notes - Chromatic Approach Notes

\*8 bar assignment to be performed and recorded

Analysis of Thad Jones score "US" from *Inside the Score* by Rayburn Wright

LECTURE #7: Non Chord Approach Notes - Double Chromatic Approach Notes

\*6 bar assignment to be performed and recorded

LECTURE #8: Review of Rules

\* 16 bar assignment to be performed and recorded

LECTURE #9: The Thicken Line - Bill Russo & Thad Jones - The Linear Approach

\*8 bar assignment to be performed and recorded

Analysis Part One of Bob Brookmeyer score "Hello and Goodbye" from *Inside the Score* by Rayburn Wright.

LECTURE #10: Organ Block Chord - Russ Garcia - Nestico

\* 8 bar assignment to be performed and recorded

LECTURE #11: Brass Voicings *Delamont* (trumpet, trombone) (mutes, flugel horn)

\* 4 bars

LECTURE #12: Reed Voicings *Delamont* - Nestico (saxophones) (clarinet & flute, etc.)

LECTURE #13: The Rhythm Section: Problems in Notating

**MID-TERM EXAM** (Bring a blank CD)

32 Bar standard or 24 Bar Blues form

LECTURE #14: Alternate extensions - Phil Rizzo

\* 8 bar assignment to be performed and recorded

LECTURE #15: Anticipation and Delay - Berklee - substitutions

\*Counter point (1.) First (2.) Second (3.) Third

Analysis Part Two of Bob Brookmeyer score "Hello and Goodbye" from *Inside the Score* by Rayburn Wright

LECTURE #16: - Mancini Four Major Techniques (special voicings)

Analysis of the score "Aria" by Grover Washington Jr. and Bob Freedman

LECTURE #17: Strings and Horns - Mancini (brass woodwinds, french horns, flutes, double reeds)

\*16 bars to be performed and recorded

LECTURE #18: Mixed Voicings - Russo

\*8 bars to be performed and recorded

LECTURE #19: Mehegan: Voicings for Horns - Mehegan

The Small Group

2 horns

3 horns

4 horns

Analysis of Sammy Nestico score "Basie Straight Ahead" from *Inside the Score* by Rayburn Wright. \*16 bars to be performed and recorded

LECTURE #20: The Use of Polyphonic 20th Century Harmonic Techniques in Jazz

- B. Brookmeyer & N. Davis

\*16 bars to be performed and recorded

LECTURE #21: Arranging - Composing for the Vocalist or Instrumental Soloist

\*8 bars to be performed and recorded

LECTURE #22: The Use of MIDI Samplers Together with Traditional Instruments

LECTURE #23: The Recording Studio - The Technique Involved in Properly Recording Your Arrangement - Composition

LECTURE #24: Review of all Techniques

**FINAL EXAM** (Bring a blank CD)