

Commercial Arranging, Analysis and Composition III

MUST 3263

Instructor: Dr. Chris Reyman

Office: FFA 133

Contact: 747-7805, cereyman@utep.edu

Class Time: Tuesdays and Thursdays 8:00am-8:50am

Location: Prospect Hall Room 308

Office Hours:

Mondays/Wednesdays 11:30AM, Tuesday/Thursdays 2:30PM

*Please let me if you'd like to meet (even if it is during my scheduled office hours). I will do my best to make myself available at times other than these listed - just ask!

Required Materials:

- staff paper
- ability to listen to music while at a piano/keyboard
- access to music notation software (free versions available)
- USB drive or external hard drive to back-up projects

Attendance Policy

Students will be given daily grades for participation and progress in class. If a student is not in class (including tardiness), they will not receive credit for that class period. Of course, you will be excused for university-related events as long as they are approved by me at least two weeks in advance via email correspondence. **DO NOT COME TO CLASS IF YOU ARE SICK.** Each student will be given 3 excused absences due to illness; further absences can be made up on a case by case basis. Please stay in communication with me when you miss class for any reason.

Course Description

The application of commercial theory, styles, notation, arranging and composition through listening, transcribing, analysis and arranging/composition projects.

Course Goals

- project-based learning
- Develop musical skills through listening, transcribing and analysis
- Develop an understanding of music theory and practice in an historical and cultural context
- Develop creative musical skills within a collaborative environment
- Apply practices of tonal harmony to commercial and jazz harmony, melody and form

- Develop arranging-composing-production skills (ranges, timbre, transpositions, clefs, conventions and peculiarities) of the following instruments: saxophone, trumpet, trombone, piano, guitar, bass and drums
- Gain familiarity with conventional notation methods: chord symbols, Nashville Numbers, manuscript, etc.
- Gain familiarity of notation software
- Gain familiarity of sequencing and composing music for media using DAW

Course Overview

- vertical sonorities and voice leading
- Notation software
- Mode mixture
- Sequencing software
- Composing music for media
- Individual composition/arranging assignments

PROJECTS

This course will be project based and you will have several ongoing, longer-term collaborative and individual projects with overlapping deadlines. All of these deadlines are subject to change. Project

I: writing for strings (individual project)

Project 2: Video Game music (collaboration with Learning Studio, UGLC)

Project 3: We Are Water (interdisciplinary collaboration)

Project 4: Compose Yourself (individual project)

Week 1

Create something new (10pts), **Due Aug. 30 (8AM)**

- 30 seconds (approximately) of music created on/for your instrument with you as primary performer
- Must be notated (chord sheet, lyrics, score), but may contain improvised elements
- Present as media project in some form

Week 2

Melody/harmony composition (10pts), **due Sept. 6 (8AM)**

Compose 5 16-measure melodies and chord symbols with a clear formal structure using a wide variety of harmonic content with a tonal center, though not simply diatonic. Notate in lead sheet format. Select your favorite melody and send only that melody to me to grade and share with the class.

Week 3-6: Project I

Arrange a 1 minute piece for string quartet (2 violins, viola, cello) using the melody you composed last week.

- Compose more material for the melody you composed (repeat melody, but change the melody slightly, or reharmonize) and compose material for the introduction, interlude and ending.
- Sketch/draft of arrangement (5pts), **DUE Sept. 13 (8AM)**
- Draft of score in electronic notation program (5pts), **DUE Sept. 20 (8AM)**

- Final score, separated parts and audio file (15pts) **DUE Sept. 27 (8AM)**

Resources:

https://wiki.youngcomposers.com/Orchestration:_Introduction_to_Strings

In particular note the TUNING and GENERAL RANGES of the *violin*, *viola* and *cello* (also called violoncello) and NOTATION OF THE STRING SECTION

https://wiki.youngcomposers.com/Orchestration:_Techniques_of_Strings_-_Part_I In particular

BOWING, PHRASE MARKINGS and ARTICULATIONS (legato, staccato, tremolo and pizzicato)

Music for Media - Experiencing the Bosque

Produce a 1.5 sound score using composed elements and pre-recorded material (from the Experiencing the Bosque workshops that have already taken place) for Experiencing the Bosque immersive theater experience to be premiered during the spring semester. See more information about Experiencing the Bosque and Somos Agua below.

Weeks 7-10 Experiencing the Bosque Project deadlines (25pts)

1. Check in #1 **DUE Oct. 4 (8AM)**
2. Check in #2 **DUE Oct. 11 (8AM)**
3. Draft #1 **DUE Oct. 18 (8AM)**
4. Rough Draft **DUE Oct. 25 (8AM)**
5. Final Draft **due Nov. 1**

Week 11-15 Final Projects (30pts), DUE Dec. 10 (8AM)

Compose Yourself: project featuring yourself (composition/arrangement)

Possible instrumentation:

vocal ensemble, choir
brass quintet
sax quintet
guitar ensemble
mixed ensemble, Commercial Music Ensemble
music for media project
any ensemble you perform in

* HINT * use your instrument and what you're familiar with

- Concept, **DUE Nov. 8 (8AM)**
- Sketch of preliminary ideas (any combination of written notation, video or audio), **DUE Nov. 15 (8AM)**
- Draft of project **DUE Nov. 22 (8AM)**
- Final project **DUE Dec. 8 (8AM)**

Here is the rubric for each project:

NOTATION

rehearsal letters/double bars:

format:

neat/readable:

THEORETICAL KNOWLEDGE

harmony:

melody:

rhythm:

ORCHESTRATION

transposition:

ranges:

writing for each instrument:

AESTHETIC

interest:

quality:

musicality:

RECORDING

sound quality:

performance:

format:

Grade Breakdown

Semester Assignments and Projects 60%

Final Project Due Dec. 5 40%

Statement for Accommodations and Support

If you have a disability and need classroom accommodations, please contact *The Center for Accommodations and Support Services (CASS)* at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/CASS.

Required Attendance

Music+: an audience-collaborative music composition in 10 streams by Chris Reyman
Tuesday, September 6, 10:30AM
Centennial Plaza

Experiencing the Bosque: A Performance at the Rio Bosque Wetlands Park
<http://tinyurl.com/bdd44shp>
Saturday, November 5, 11AM & 3PM

Growing out of a collaboration between the Center for Environmental Resource Management (CERM) and the Rubin Center for the Visual Arts, *Experiencing the Bosque* is a multigenerational project radically integrating community organizing, art-making

and environmental stewardship through the activity of creating performances together. Grounded on embodied practices that reconnect us to land and what Robin Wall Kimmerer calls “more-than-human nature,” this project is a deep investigation of the Rio Bosque Wetlands Park— a 372-acre ecological restoration project of the Rio Grande/Rio Bravo valley ecosystem on the U.S.-Mexico border. During this multi-year project, we are offering ongoing public workshops, performances and other events that use the creative process as a vehicle to bring together university faculty and students from The University of Texas at El Paso (UTEP), public schools, non-profit organizations, independent artists and members of the public.

After 12 months of public workshops, [Somos Agua/We Are Water](#) is excited to bring together everything our 300+ workshop participants contributed during the first phase of the project into our first big public performance on November 5th, 2022. Don't miss it!

**I want this class to be beneficial to you individually. Please do not hesitate to contact me with any concerns you may have about a particular assignment, the class as a whole or anything else.

***The content of this course is subject to change at any time. I will be adjusting the course to fit the particular needs and interests of this group of students. If anything changes in how I will evaluate you, I will let you know as soon as I can.