

## **Commercial Arranging, Analysis and Composition 2 22379 - MUST 3262 - 001**

**Instructor:** Dr. Chris Reyman

**Office:** FFA 133

**Contact:** 747-7805, [creyman@utep.edu](mailto:creyman@utep.edu)

**Office Hours:** M/W 10:30am-11:30am, T/Th 10:30am-12:00pm

\*Please let me know if you'd like to meet with me, 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!

**Class Time:** Mondays and Wednesdays 9:30am-10:20am

**Location:** Prospect Hall Room 308

**Required Materials:**

- 1) folder/binder for class materials
- 2) staff paper
- 3) ability to listen to music while at a piano/keyboard (mp3 player)
- 4) access to software to complete assignments
- 5) USB drive or external hard drive to back-up projects

### **Attendance Policy**

Students will be given daily grades for participation in class. If a student is not in class (including excessive tardiness), they will not receive a grade for that class period. Students with three or more unexcused absences will not receive a grade higher than a B. 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. Possible "Extra Credit" assignments will be given to "remove" absences.

### **Course Description**

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

### **Course Goals**

- 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
- Develop electronic notation software skills
- Develop sequencing and composing music for media skills

## Course Overview

- Scoring for trombone section, brass section, saxophone section
- Extended tertian harmony
- Altered dominants
- Symmetrical scale systems
- Mode mixture
- Manuscript and notation software
- Composing music for media

## Assignments

- Project 1: Scoring for 4-part trombone section arrangement of Amazing Grace
- Project 2: Scoring for 4-part (or 5-part) saxophone section
- Project 3: Final Project for any ensemble

\*\*All assignments are due at the beginning of class on the date they are due. Late work will be accepted for partial credit up to a week after the due date. It is in your interest to keep all of your class materials, including completed/graded assignments, in a binder or folder. You may need to refer to things later in the semester.

### Project 1 - Scoring for 4-part trombone section

Amazing Grace (16 measures)

score

individual parts

1. piano reduction sketch **DUE Jan. 24**
2. scored for trombones in electronic notation (score only) **DUE Feb. 5**
3. finalized score and individual parts in electronic notation **DUE Feb. 12**

### Project 2 - Scoring for 4-part (or 5-part) saxophone section (or vocal ensemble)

Choose individual song for sax section

1. transcribe chosen song and make lead sheet (melody/chords for verse/chorus)

**DUE Feb. 19**

2. score for sax 4-tet in electronic notation **DUE March 5**

3. finalized score and parts in electronic notation **DUE March 21**

### **Project 3 - Final Project**

Compose/Arrange a 2 minute (or longer) composition for any instrumentation (approved by me).

\*Length and number of parts negotiable - You **MUST** have approval of instrumentation.

The final product that you will turn in:

1. notated score in Finale or similar program - I will grade on formatting
2. individual parts in Finale or similar program - I will grade on formatting
3. digital mock-up - use software at your disposal in Prospect Hall Lab to make the best possible sounding electronic performance of your composition - OR rehearsal recording of ensemble performance.

Possible instrumentation:

- solo voice with melodic/harmonic instrument accompaniment
- vocal ensemble, choir
- brass quintet
- sax quintet
- guitar ensemble
- midi track with melody parts
- mixed ensemble, Commercial Music Ensemble
- any ensemble you perform in
- any ensemble for your senior recital

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

1. Idea Pitch **DUE April 2**
2. Check in #1 **DUE April 16**
3. Draft #1 score **DUE April 25**
5. Hard Deadline of score, parts, audio mock-up **DUE May 7**

### **Grade Breakdown**

- Class participation/attendance: 30%
- Class assignments/check-ins: 20%
- Project 1: 10% (assigned Jan. 17, DUE Feb. 12)
- Project 2: 15% (assigned Feb. 12, DUE March 21)
- Final project: 25% (assigned March 26, DUE May 7)

*\*note: You must receive a final grade of a C or higher to enroll in Commercial Arranging, Analysis and Composition III in the fall.*

### **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](mailto: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](http://www.sa.utep.edu/CASS).

\*\*I want this class to be beneficial to you personally. 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.