

## **Commercial Arranging, Analysis and Composition 2**

### **MUST 3262**

**Instructor:** Dr. Chris Reyman

**Office:** FFA 438

**Contact:** 747-7805, cereyman@utep.edu

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

**Location:** Prospect Hall Room 308

#### **Office Hours:**

Mondays and Wednesdays 11:30AM-12:30PM and by appointment. Virtual meetings can be scheduled by appointment.

#### **Required Materials:**

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

#### **Attendance Policy**

Students will be given 3 unexcused absences. I will work with each of you if you miss classes due to illness. **DO NOT COME TO CLASS IF YOU ARE SICK.** 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.

#### **Course Description**

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

#### **Course Objectives and Learning Outcomes**

- 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 (teamwork)

- 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 a variety of instruments
- Develop electronic notation software skills
- Develop sequencing and composing music for media skills
- Use problem solving skills to produce music to meet specific requirements
- Develop an understanding of arranging, composition, and production that can be applied to numerous creative and commercial settings (entrepreneurship)

## Course Overview

- Composing simple melodies with harmony
- Scoring for string quartet
- Producing demo audio file
- Manuscript and notation software

## Semester Schedule

### MODULE 1: Melodic structure

#### WEEK 1:

##### Chopin Prelude (Op. 28, No. 7) analysis

- Harmonic structure (tonality and secondary dominants)
- Melodic structure (phrasing, intervals, rhythm)
- Compositional form (repetition, variation, phrase structure)
- Character (waltz)

Project #1: Compose a 16-measure waltz melody using the compositional form in Chopin's Prelude (Op. 28, No. 7), handwritten melody and chord symbol notation. See Blackboard for due date.

#### WEEK 2: Tonality and modality

##### Seagull Stacks and Gardens of Babylon

- Compositional form (repetition/variation, phrase structure)
- Harmonic structure (Roman numeral analysis)
- Melodic structure (intervals, register/range/trajectory)
- Character and quality (genre)

#### WEEK 3: Mode mixture and non-functional tonality

##### Arizona Modern and Quixote Valley

- Compositional form (repetition/variation, phrase structure)
- Harmonic structure (Roman numeral analysis)
- Melodic structure (intervals, register/range/trajectory)
- Character and quality (genre)

#### WEEK 4: Project #2

Compose 5 melodic/harmonic themes (16 measures, handwritten with melody and chord symbol notation). Choose one of the previous examples to use as inspiration (theme, style, composition):

Chopin's Prelude — delicate and simple waltz

Seagull Stacks — decaying Irish castle

Gardens of Babylon — mythic hanging gardens of ancient Babylon

Arizona Modern — expansive desert landscape with modern architecture

See Blackboard for due date.

#### MODULE 2: Tonality and modality

##### WEEK 5: Max Richter On the Nature of Daylight analysis

- Harmonic ambiguity
- Orchestration

WEEK 6 and 7: Project #3, Compose 5 simple 16-measure melodies with harmony.

Choose 1 to turn. See Blackboard for due date.

#### MODULE 3: Arranging and orchestration for string quartet

##### WEEK 8: the string quartet

[https://wiki.youngcomposers.com/Orchestration:\\_Introduction\\_to\\_Strings](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](https://wiki.youngcomposers.com/Orchestration:_Techniques_of_Strings_-_Part_I) In particular BOWING, PHRASE MARKINGS and ARTICULATIONS (legato, staccato, tremolo and pizzicato)

WEEK 9 and 10: Project #4, Arrange and orchestrate your melody in 2 distinct ways for string quartet (2 violins, viola, cello). See Blackboard for due date.

- Intimate/nostalgic — melody with simple accompaniment
- More intense emotion and activity — more movement in accompaniment

For the final project, you will turn in:

- score and parts for both versions in electronic notation as PDF
- Audio file of the playback as mp3

#### MODULE 4: FINAL PROJECT, produce a demo audio file

Examples: BN\_Wood, 3Bodies

##### FINAL PROJECT

Produce a 1-minute demo audio file using composition, recording, and producing skills with mixed instrumentation that makes use of your instrument or particular instruments/genres that you are familiar with. Theme and style is open, but have a specific idea in mind to help guide your composition and production choices.

For the final project, you will turn in:

- Notation (either handwritten sketch or score in electronic notation)
- High-quality audio file produced in DAW

WEEK 11: idea pitch — find an example of music to use as inspiration (get feedback)

WEEK 12: compose melody and harmony and sketch out for feedback

WEEK 13: rough drafts of composition or audio for feedback

WEEK 14: second draft of composition and audio for feedback

WEEK 15: final drafts

Final projects due by the Wednesday, May 8 at 11:59PM

### **Grade Breakdown**

Class participation/attendance: 25%

Class assignments/check-ins:

Project 1: 10%

Project 2: 10%

Project 3: 15%

Project 4: 15%

Final project: 25%

\*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.

### **Important Date:**

Bowling with Bolling, CD release concert with Chris Reyman, Jesus Apodaca, Andy Smith and special guest, Jim Shearer.

Wednesday, February 7th

7:30PM

Fox Fine Arts Recital Hall