

Course Unit	Option 3 - Musical Arrangements Workshop	Field of study	Music
Bachelor in	Music in Community Contexts	School	School of Education
Academic Year	2022/2023	Year of study	3
Type	Semestral	Semester	1
Level	1-3	ECTS credits	6.0
Code	9175-659-3102-03-22		
Workload (hours)	162	Contact hours	T - TP 54 PL - TC - S - E - OT 18 O -

T - Lectures; TP - Lectures and problem-solving; PL - Problem-solving, project or laboratory; TC - Fieldwork; S - Seminar; E - Placement; OT - Tutorial; O - Other

Name(s) of lecturer(s)

#### Learning outcomes and competences

At the end of the course unit the learner is expected to be able to:

1. learning and practice of techniques for the construction of arrangements.
2. development of critical musical thinking and creativity.
3. learning phases and for a conscious growth in the domain of the arrangement tools.

#### Prerequisites

Not applicable

#### Course contents

1. Development of rhythmic patterns and accompaniments. 2. Construction of secondary melodies and counterpoints. 3. Development of harmonic or modulatory models. 4. Instrumentation at the level of arrangement.

#### Course contents (extended version)

1. Development of rhythmic patterns and accompaniments:
  - Accompaniment to the Piano;
  - Voice Tracking;
  - Rhythmic patterns used by Classical and Romantic composers;
2. Construction of secondary melodies and counterpoints:
  - Contra-canto;
  - Homorhythmic patterns;
  - Modal / tonal counterpoint applied;
  - Construction of textures;
3. Development of harmonic or modulatory models:
  - Tonal and modal progressions;
  - Tonal and modal progressions;
4. Instrumentation at arrangement level:
  - Construction of musical themes;
  - Timbre relationship within each suit;
  - Timbre relationship between suits;
  - Differences between the main function (solo) or secondary (accompaniment or harmonization).

#### Recommended reading

1. Bochmann, C. (2003). A linguagem harmonica do tonalismo. Lisboa: Juventude Musical Portuguesa.
2. Butterworth, A. (1994). Harmony in practice. London: ABRSM Publishing.
3. Guest, I. (1996). Arranjo, Metodo Pratico Vol I, II e III. Rio de Janeiro: Lumiar Editora.
4. Jeppesen, K. (1992). Counterpoint: the polyphonic vocal style of the sixteenth-Century. Mineola: Dover.
5. Kostka, S. , Payne, D. (2012). Tonal Harmony. 7th Ed. New York: MacGraw-Hill.

#### Teaching and learning methods

Analysis, auditions and specific readings; construct and reflect musical arrangements; practice and reflection of musical making at the level of arrangements; presentation of ideas and group discussion; exposition of concepts; performing analyzes of works and arrangements; video and audio features; tutorial support; monitoring of the work and discussion of results.

#### Assessment methods

1. Continuous evaluation - (Regular, Student Worker) (Final)
  - Practical Work - 50%
  - Work Discussion - 50%
2. Exam evaluation - (Regular, Student Worker) (Supplementary, Special)
  - Final Written Exam - 100%

#### Language of instruction

1. Portuguese
2. Portuguese, with additional English support for foreign students.

#### Electronic validation

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22-01-2023	01-02-2023	01-02-2023	02-02-2023