

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	Level	1-3
Type	Semestral	Semester	1	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) Mario Anibal Goncalves Rego Cardoso

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