

Spring 2021

Pandemic Pandemonium Project (Final Collaborative Composition Project)

Brian Ciach

San Jose State University, brian.ciach@sjsu.edu

Follow this and additional works at: <https://scholarworks.sjsu.edu/pandemic-pandemonium-prompts>



Part of the [Composition Commons](#), [Music Performance Commons](#), and the [Scholarship of Teaching and Learning Commons](#)

Recommended Citation

Ciach, Brian. "Pandemic Pandemonium Project (Final Collaborative Composition Project)." *Pandemic Pandemonium*, 2021. doi:10.31979/PP.2021.003.

This Assignment is brought to you for free and open access by the Pandemic Pandemonium at SJSU ScholarWorks. It has been accepted for inclusion in All Assignment Prompts by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

**Pandemic Pandemonium - Spring 2021
Student Winner based on Assignment**

Faculty Name: Brian Ciach

Department: School of Music and Dance

Email: brian.ciach@sjsu.edu

Semester taught assignment: Fall 2020

Course Title: MUSC-3A (Music Systems 3A)

Assignment Title: Pandemic Pandemonium Project (Final Collaborative Composition Project)

Creative Commons license: Attribution

CC BY

**Pandemic Pandemonium Project
(Final Collaborative Music Composition Project)**

- **Write a piece for 4-part choir** using text related to the global COVID-19 pandemic, the Black Lives Matter movement, issues concerning indigenous people, women equality, LGBTQ equality, and/or others. For example, concerning BLM, set the words of a speech by John Lewis to music, or, concerning our pandemic, write a piece featuring colorful masks worn by the performers in reference to our current social restrictions. You may alternatively write a solo piano piece, a work for piano and solo instrument, and/or other chamber ensemble (no more than 4 instruments please). **This piece must be collaborative and inspired by our times via some other art form.**
- This is a **collaborative project**, which means you will be working with one, two, or three other composers in our class (no less than 2 and no more than 4 per group, please), and all members will hold each other responsible for fulfilling their distinct role in the work. For example, you may compose the work in three sections, with each person completing one section (be sure to aim for an overall cohesiveness of style—listen to what your colleague has done before you and adjust accordingly), or you may focus on the upper parts, while your composer colleague focuses on the lower parts, etc. Everyone must compose. However you wish to work is up to you; discuss and choose your unique paths.
- The work should be from **3 to 5 minutes in length**.
[within this timeframe: +5 points]
- **Engrave** your piece using a notation software.
[engraved: +10]
- Incorporate at least three of the following **chromatic harmony** features:
[chromatic harmony: +10 each]
 - 1) a Neapolitan Chord
 - 2) Modal Mixture
 - 3) an Augmented Sixth Chord
 - 4) a Common Tone Diminished-Seventh Chord
 - 5) Augmented Dominant
 - 6) Dominant 9th, 11th, or 13th (sub 6)

- You must also include one of the following **modulation** types:

- 1) Modulation to closely-related key using one of the five modulation techniques (Common Chord, Altered Chord as Common Chord, Sequential, Common Tone, Direct)

- 2) Modulation to a remote key using the V7 becomes Ger+6th or a vii^o7 “gateway chord”. I suggest modulating back to your original tonic to recapitulate and close the piece.

[modulation point: +25]

[overall musical mechanics: 70 points]

- Your piece will need to be **video recorded** so that it may be shared with the College project. Class colleagues of at least four singers or more will need to rehearse and perform the work via their personal devices then compiled using audio/video editing software (Adobe Premiere Pro or any other software). You may ask performers from outside of class to sing or perform your project.

[recording: +30 points]

- **Extra Credit Option 1:** You may write short (100 words) introductory program notes or a two-minute video introduction about your compositional process and the reason for choosing your particular text or subject matter. This needs to be thorough. Provide significant context and explain the meaning behind your work. Record and upload this as a separate file.

[program notes/video explaining your work and motivation: +10 points]

- **Extra Credit Option 2:** You may consider recruiting a student dancer to dance with your music for your video or recruit a student painter, sculptor, or other artist.

[outside collaboration: +15 points]