



ESCUELA UNIVERSITARIA
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RECOLETOS-22 MADRID



Universidad
Rey Juan Carlos

Orchestration and Mockups II

COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION
Course 2025/2026

Course data

<i>Duration</i>	Annual
<i>Credits</i>	4,5 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music
<i>Teacher</i>	Regina Crisosto

Course presentation

Identification and application of specific orchestration techniques (acoustic, timbral, idiomatic), the different musical textures, and instrumentation. Interpretation techniques and musical decisions, midi models and analysis of the different orchestral methods.

Student competencies

CG01	Manage information from different sources and apply it to the area of musical creation
CG02	Generate own artistic concepts and develop the ability of expressing them through musical tools and languages.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
CG05	Solve problems and generate work dynamics in multidisciplinary environments.
CG06	Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.
CG07	Understand one's professional activity as a tool to raise awareness of the importance of artistic creation and its impact in the development of sociocultural values.
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correct technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the music industry.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE01	Develop skills for identifying, understanding and memorizing of the musical material
CE02	Identify and appreciate in auditory and intellectual way different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.

CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.
CE05	Know the most recent trends and proposals in different fields of musical creation.
CE06	Interpret in an analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.
CE07	Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results.
CE08	Use new technologies in the area of music and acoustics in all kind of contexts and formats, in order to apply them to specific needs of the project.
CE09	Become familiar with the techniques of recording, reproduction and circulation of music in different formats, including those derived from new technologies and from multimedia systems.
CE10	Know processes and requirements of the music applied to stage and to multimedia and audiovisual projects to develop compositions in which the dramatic has a dominant role.
CE14	Carry out a professional commission using different marketing strategies and communication techniques.
CE15	Create, plan, direct and develop an own musical project of a professional quality.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Recognize a variety of orchestral techniques and their specific language.
2. Apply specific orchestral techniques to achieve texture, within a specific instrumentation.
3. Distinguish the characteristics of pitch and technical possibilities of an orchestra and each of its sections.
4. Defend, on a technical basis, one's musical interpretations and decisions.
5. Make MIDI mockups that accurately reproduce the sound of an orchestra.
6. Analyze, orally and in writing, the techniques of a variety of works from the orchestral repertoire.

Teaching methodology

MD1	Participatory lecture.
MD2	Case studies and debate.
MD3	Problem resolution and discussion of results.

Course content

<i>Content</i>	<ol style="list-style-type: none"> Orchestration for string instruments. Individuality within the whole. Foreground / middleground / background. Counterpoint for string instruments. Piano transcription of string orchestra music. Use of libraries. Orchestration for woodwinds and combinations of woodwinds brass instruments. The role of woodwinds in the symphonic orchestra. Variety in orchestral treatment. Homophonic writing for wood instruments. Counterpoint writing for wood instruments. Piano transcription for wood and string instruments. Libraries and studio techniques for digital instruments. Orchestration for woodwinds and combination of string, wood and brass instruments. Duplication of brass instruments in an orchestra. Presentation of the melody in a brass section. Piano transcription to the symphonic orchestra.
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Learning activities

<i>AF1</i>	Theory and combination theory-practice learning.	15 h
<i>AF2</i>	Classroom/lab exercises and practice.	15 h
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	9 h
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	25 h
<i>AF7</i>	Assessment	6 h
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	65 h

* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE2 Assignments and projects.	Yes	Yes (minimum mark 5)	60%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	No	No	25%
SE5 Attitude and participation.	No	No	15%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.



EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

Basic (compulsory)

Adler, S. (2002). *The study of orchestration*. Norton.

Charles, A. (2008). *Classical and contemporary instrumentation and orchestration* (4 vol.). Rivera Editores.

Complementary

Alexander, P. (2008). *Professional orchestration*. Alexander

publishing. Blatter, A. (1997). *Instrumentation and orchestration*.

Cengage learning. Korsakov, N. (2014). *Principles of orchestration*.
Dover books.

Piston, W. (1955). *Orchestration*. Norton.

REQUIRED MATERIALS FOR THE COURSE

Have a *Spotify* user account.

Sound libraries Kontakt - Komplete or similar.

VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

These will be communicated throughout the course. Attendance is compulsory.