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Orchestration and Mockups III
COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION

Course data

Duration	Annual
Credits	4,5 ECTS
Modality	In-person
Language	English
Faculty	Performing Arts and Music
Teacher	Alejandro del Pozo

Course presentation

Techniques: tutti, primary, secondary and tertiary elements in the orchestra. Textures: orchestration of a melody, types of instrumental mix, orchestral techniques. Form: structure of a piece in relation to its orchestral changes, mass and timbre as form. Reduction and transcription. New Media: contemporary orchestral techniques.

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 differentstudy and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the musical 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. Adapt to a given ensemble and specific creative context, and offer a variety of orchestral options for a same problem.
2. Critically appreciate and judge an orchestration, in both a score and recording.
3. Distinguish sonorities and characteristics of digital instruments.
4. Handle digital instruments to address any need in the development of a professional project.
5. Recognize the different orchestral stylistic techniques according to historical period and style.
6. Demonstrate a technical control of the orchestra at a professional level.

Teaching methodology

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

Course content

Content	1. **Techniques.** Tutti. Unison-octave tutti. Distribution in the orchestra of primary, secondary and tertiary elements. 2. **Textures.** Orchestration of a melody or primary gesture. Types of instrumental mix and importance of instrumental families. Importance of orchestral balance and blend in the instrumental mix. Importance of texture variation and orchestral density. Use of orchestral techniques such as split, dovetailing, and coupling. 3. **Form.** Importance of the structure of a piece in relation to orchestral chances. Mass and pitch as form. 4. **Reduction and transcription.** Reduction of the general score. Transcription for various conventional instrumental combinations. Transcription from piano to symphonic orchestra 2 and 3. 5. **New media.** High density chord orchestration techniques. Extended techniques and noise as orchestration. Use of contemporary orchestral techniques. Use of sound libraries. Studio and mockup mastering techniques.

Learning activities

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

* 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/reassessment 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 offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

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*).

In submitting assignments, students must meet the deadlines set by the teaching team.

Assessment task (*)	Revaluable/non-re valuable	Minimum mark yes/no	% of final mark
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%

(*) 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

COMPULSORY BIBLIOGRAPHY

Adler, S. (2002). *The study of orchestration*. Norton.
Charles, A. (2008). *Instrumentación y orquestación clásica y contemporánea* (4 vol.). Rivera Editores.

RECOMMENDED BIBLIOGRAPHY

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.

WEBSITES OF INTEREST

REQUIRED MATERIALS FOR THE COURSE

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

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