

Orchestration and Mockups I
DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION
Course 2022/2023

Course data

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| <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 |

Course presentation

Technical possibilities and characteristics (acoustic and timbre) of the instruments in a symphony orchestra: string, woodwind, brass, percussion, plucked string and keyboard instruments. Introduction to sound libraries and working with digital sound.

Student competencies

| <i>Competency Code</i> | <i>Description</i> |
|------------------------|--|
| 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 the 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 correctly 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 performing arts and audiovisual industries. |
| 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. |

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| 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 the musical creation. |
| CE06 | Interpret in 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:

- 01 Identify the instruments in a variety of instrumental ensembles according to their acoustic characteristics and sound, expressive and technical range.
- 02 Identify and understand the musical layers of a fragment of piece in any musical style.
- 03 Discern, through hearing, the instruments in a musical texture.
- 04 Know the functions and characteristics of digital tools used in instrumentation and orchestration.
- 05 Analyze the differences in sound and function of digital and analogical media.
- 06 Resolve technical and creative exercises using the instruments that best achieve the desired sound.

Connection between Competencies and Learning Outcomes

| <i>Competency Code</i> | <i>Learning Outcome Code</i> |
|------------------------|------------------------------------|
| CG01 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG02 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG03 | RA01, RA02, RA03, RA04, RA05, RA06 |

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| CG04 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG05 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG06 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG07 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG08 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG09 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CG10 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE01 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE02 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE03 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE04 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE05 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE06 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE07 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE08 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE09 | RA04, RA05 |
| CE10 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE14 | RA01, RA02, RA03, RA04, RA05, RA06 |
| CE15 | RA01, RA02, RA03, RA04, RA05, RA06 |

Teaching methodology

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| <i>MD1</i> | Participatory lecture. |
| <i>MD2</i> | Case studies and debate. |
| <i>MD3</i> | Problem resolution and discussion of results. |

Course content

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| <i>Content</i> | <p>01 String instruments. Family of instruments, instruments within this family, possibilities and extended techniques.</p> <p>02 Woodwinds. Family of instruments. History and sonority of the instruments within this family. Transposition. Extended techniques.</p> <p>03 Brass instruments. Family of instruments. History and sonority of the instruments within this family. Transposition. Extended techniques.</p> <p>04 Percussion, plucked string and keyboard instruments. Mallet percussion. Membranophones and idiophones. Different interpretation lines in percussion. The</p> |
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| | harp: tuning, sonority and use of pedals. the piano: sonority, register and inclusion in an orchestra. 05 Introduction to sound libraries and working with digital sound. |
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Learning activities

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| <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

CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

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

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period. SÍ NO

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.

| <i>Assessment task (*)</i> | <i>Task description</i> | <i>% of final mark</i> |
|--|---|------------------------|
| SE2 Assignments and projects. | Assignments on richness of timbre, technical knowledge of every orchestra instrument, score layout, and digital orchestration of a score. | 80% |
| SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution. | Short orchestration exercises: richness of timbre, technical knowledge of every orchestra instrument, score layout, and digital orchestration of a score. | 15% |
| SE5 Attitude and participation. | Oral expression and critique of own works. | 5% |
| | | 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

Adler, S. (2002). *The Study Of Orchestration*. Third / Fourth Edition. Norton.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.