

Module Title		Orchestration		
Brief Description		This module is designed to introduce you to the fundamentals of scoring for a variety of ensembles from string quintet right up to and including chamber orchestra. Through the course of the module you will consider and learn about various aspects of the art and craft of orchestration including instrumentation, interpretation, colour/timbre, texture and score layout.		
SCQF Level		SCQF 8		
Credit Rating		10 SCQF Credits / 5 ECTS credits		
Status (Core/Option/CRSC)		<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2, 3, 4 (all pathways), BEd 2, 3, 4; MMus		
Pre-requisites		A good pass in Practical Musicianship 1 or (for Jazz/Traditional Music) interview with the module coordinator.		
Co-requisites		None		
Anti-Requisites		Arranging for Wind, Brass, & Percussion		
Maximum number of Students	16	Minimum number of Students	4	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	6	6
Seminars		1	4	4
Workshops		2	4	8
Independent Study				82
Total Notional Student Effort				100
Module Co-ordinator		Dr Colin Broom		

Module Aims	<p>This Module is designed to:</p> <ul style="list-style-type: none"> • introduce students to the basic skills and techniques of orchestration/arranging/transcription/reduction • foster an imaginative and creative approach to the art of orchestration and arranging for a variety of small ensembles • to develop skills in scoring for a range of small instrumental/vocal groups 		
Module Content	<p>Through lectures, you will be introduced to and critique the various skills associated with orchestration, arranging and transcription. Through workshops, you will have an opportunity to evaluate the success of your work through performance; Through the group seminars, you will receive feedback on your work-in-progress with a view to improving and refining your orchestration skills.</p>		
Learning Outcomes	<p>On successful completion of this module you will be able to:</p>		
LO1	<p>apply skills in orchestration/arranging/reduction in music scored for small ensembles (or reduced for solo instrument)</p>		
LO2	<p>prepare basic score and parts for performance</p>		
LO3	<p>express your orchestration/arranging ideas and intentions to a specialist audience through accompanying programme notes.</p>		
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p>Folio of Orchestrations (100%)</p> <p>You will be assessed through a folio (100%) comprising a set of orchestrations accompanied by written commentaries on the techniques used. See Moodle for the assessment briefing paper.</p>		
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> • an awareness and comprehension of the musical and stylistic demands of the original work(s) chosen for orchestration/arrangement/reduction • competent handling of the specific instrumental, orchestrational and notational features within each submitted work • an ability to produce a full score and set of parts • clear rationale and explanation of working methods and techniques used in the folio and their appropriateness to the work(s) chosen, using relevant terminology where necessary 		
Alignment of Assessment and Learning Outcome		Mode 1	
	LO1	x	
	LO2	x	
	LO3	x	

Feedback	You will receive regular and immediate formative feedback from staff and your peers through classes. You will receive a summative written report on the assessment.
Recommended Resources	<p>Adler, Samuel <i>The Study of Orchestration</i> (New York & London: Norton)</p> <p>Blatter, Alfred <i>Instrumentation/Orchestration</i> (Schirmer)</p> <p>Brant, Henry <i>Textures & Timbres</i> (Fischer)</p> <p>Piston, Walter <i>Orchestration</i> (Gollancz)</p> <p>Gould, Elaine <i>Behind Bars: The Definitive Guide to Music Notation</i> (Faber)</p> <p>Jacob, Gordon <i>Orchestral Technique: A Manual for Students</i> (Oxford: OUP)</p> <p>Rimsky-Korsakov <i>Principles of Orchestration</i> (Dover)</p>
Other Relevant Details	<p>Students are encouraged to submit a varied and practical folio. Source material should be chosen carefully, and must be approved by the Tutor and/or Module Co-ordinator, so that the work(s) chosen offer an appropriate range of texture, dynamics and opportunities for colour and timbre.</p> <p>The longer piece in the folio should be accompanied by an acoustic recording; each exercise/piece in the folio must be accompanied by a programme note explaining the orchestration/arranging principles at work (i.e. how each submission relates to the stimulus material)</p> <p>Each exercise/piece in the folio must be accompanied by a copy of the original stimulus material (whether print copy or recording)</p> <p>All scores should be neatly presented with all necessary performing directions (tempi, dynamics, articulation etc.). One of the submissions should be presented in manuscript (i.e. handwritten); the others may be presented using computer software or in manuscript.</p> <p>Scores of 20th-c./contemporary music or highly chromatic music should be in C with care taken over instrumental ranges, etc.; otherwise, scores should be transposed</p>
Next Steps	Negotiated Project