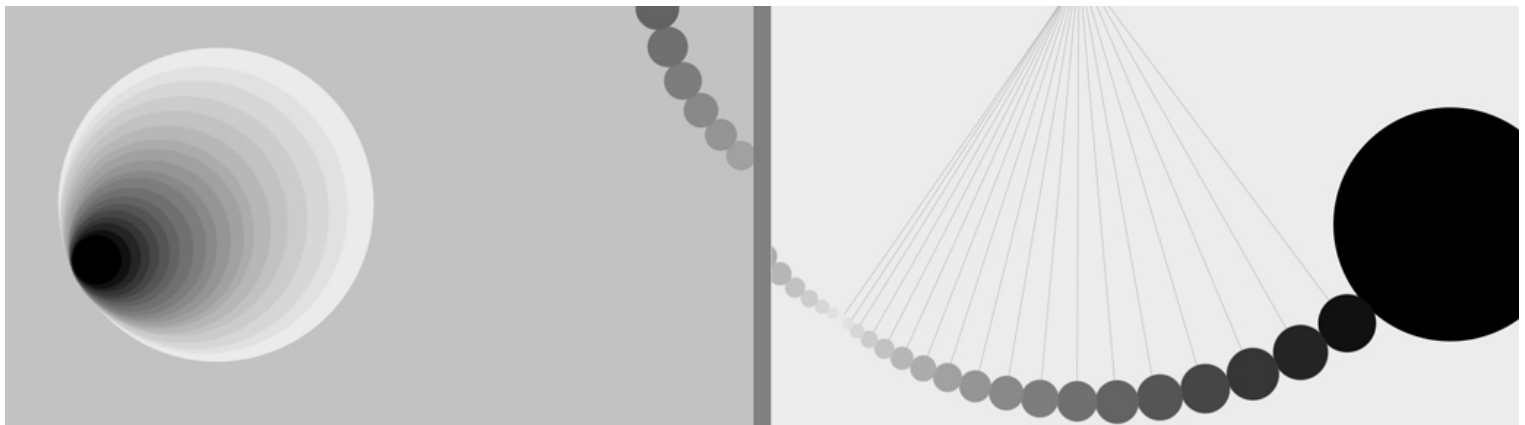




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



MUSC3302

Orchestration and Arrangement

Session 1, 2017

Course Outline

Staff Contact Details

Lecturers

Name	Email	Availability	Location	Phone
Michael Hooper	m.hooper@unsw.edu.au	Tuesday 5-6, or by appointment	121	null

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies

and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

In this course you will learn some key methods of musical transformation. We will begin with orchestration, which transforms music for a single instrument into music that involves a stage full of performers. Orchestration also requires careful decisions about adding new materials, removing old material, adapting, multiplying, and spatialising musical ideas, all of which will be discussed in terms of historical models (including Mozart, Brahms, Wagner, and Adès, for example). The second part of the course revolves around a question: how have composers used old music to make new music? In answering this question we will focus on transformation itself, and we will examine in detail a wide range of recent re-compositions of earlier music (including Halvorsen, Ives, Berio, Schnittke, Nyman and Adams, for example). These will form models for your own re-compositions.

At the conclusion of this course the student will be able to

1. Synthesise a range of skills and information acquired in their previous study of musical style and harmonic practice
2. Create informed musical arrangements
3. Investigate orchestral scores with greater insight and understanding of instrumentation and musical style
4. Prepare a musical score
5. Hear musical sounds with increased clarity

Teaching Strategies

Rationale:

The content of this course enables students to develop detailed musical-analytical skills that will enhance creative musical practice whilst integrating the skills acquired in the musicianship stream of the program. This course reflects the view that professional practice within the field of music requires an advanced level of detailed understanding (gained through aural and score-based study), and so the course develops those skills at the same time that it enables students to work with existing musical materials in insightful and creative ways.

Teaching strategies:

Multiple teaching strategies will be used including listening, discussion, study and analysis of aural and musical scores, as well as composition tasks.

Assessment

Detailed information about all the assessments is available on Moodle.

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Arrangement Presentation	10%			
Orchestration Presentation	10%			
Orchestration	40%		11 April, 5pm	
Arrangement	40%		26 May, 5pm	

Assessment Details

Assessment 1: Arrangement Presentation

Details: For this presentation you will explain the relationship between two pieces of music, focussing on the transformations that relate the two works. Students will receive written feedback and a numerical grade.

Additional details:

Weeks 2-5

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Synthesise a range of skills and information acquired in their previous study of musical style and harmonic practice
- Investigate orchestral scores with greater insight and understanding of instrumentation and musical style
- Hear musical sounds with increased clarity

Assessment 2: Orchestration Presentation

Details: For this presentation you will lead a discussion about the orchestration of a piece (or part of a piece) of music. Students will receive written feedback and a numerical grade.

Additional details:

Weeks 8-11

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Synthesise a range of skills and information acquired in their previous study of musical style and harmonic practice
- Investigate orchestral scores with greater insight and understanding of instrumentation and musical style
- Hear musical sounds with increased clarity

Assessment 3: Orchestration

Details: This composition assignment is to orchestrate music originally for composed for a single performer or small ensemble. The length is dependant on the style of orchestration. This is the final assessment task. Students will receive written feedback and a numerical grade.

Additional details:

Detailed information about this assessment is available on Moodle.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Create informed musical arrangements
- Investigate orchestral scores with greater insight and understanding of instrumentation and musical style
- Prepare a musical score

Assessment 4: Arrangement

Details: This assignment begins with an existing piece, and the task is to transform this piece creatively to form a new composition. The length depends on the manner of transformation, but it must be long enough for you to show how the original is being transformed. Students will receive written feedback and a numerical grade.

Additional details:

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Synthesise a range of skills and information acquired in their previous study of musical style and harmonic practice
- Create informed musical arrangements
- Prepare a musical score

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:
<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Seminar	Defining the field
Week 2: 6 - 12 March	Seminar	Late 18th Century
Week 3: 13 - 19 March	Seminar	Early 19th century
Week 4: 20 - 26 March	Seminar	Chiaroscuro
Week 5: 27 March - 2 April	Seminar	Colour
Week 6: 3 - 9 April	Seminar	Orchestration Now
Week 7: 10 - 16 April	Seminar	Arrangement as transformation
Week 8: 24 - 30 April	Seminar	Theme and variations
Week 9: 1 - 7 May	Seminar	Parody and other homages
Week 10: 8 - 14 May	Seminar	Old and New
Week 11: 15 - 21 May	Seminar	Extended Transformations
Week 12: 22 - 28 May	Seminar	Tying ends

Resources

Prescribed Resources

Book – The Study of Orchestration (2002)

Recommended Resources

- Book – Instrumentation and Orchestration. (1997)
- Book – Behind Bars: The Definitive Guide to Music Notation (2011)
- Book – Orchestration (1973)
- Book – Style and Orchestration (1979)
- Book – Orchestral Combinations: The Science and Art of Instrumental Colours (2004)
- Website – Alan Belkin: Artistic Orchestration and other resources
- Website – Naxos Music Library
- Website – Classical Music Library

Course Evaluation and Development

Course feedback happens in several ways. The most useful course evaluation and development takes place through ongoing discussions throughout the course, which always influence changes in the course in subsequent years. Feel free to discuss the course with me! Formal feedback happens through CATEI (and its equivalents), that provide a further mechanism for development, especially through a process of evaluative metrics.