



UNSW
THE UNIVERSITY OF NEW SOUTH WALES

Arts & Social
Sciences

School of the Arts and Media

MUSC 3302

**ORCHESTRATION
AND
ARRANGEMENT**

MUSC3302 Orchestration and Arrangement
Robert Webster G17, Thursday 9am-12pm
Weeks 1-12

CONTENTS

	Page
1. Staff Contact Details	2
2. Attendance Requirements	2
3. Essential Information for SAM Students	2
4. Course Details	2
• Credit Points	
• Summary of the Course	
• Aims of the Course	
• Student Learning Outcomes	
• Graduate Attributes	
5. Rationale for the inclusion of content and teaching approach	3
6. Teaching Strategies	3
7. Assessment	3
8. Academic Honesty and Plagiarism	4
9. Course Schedule	5
10. Expected Resources for students	6
11. Course evaluation and development	6

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

1. Staff Contact Details

The course convener and lecturer is Dr Michael Hooper, who may be emailed at m.hooper@unsw.edu.au, and whose office is in the Robert Webster building, room 121.

2. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

3. Essential Information for SAM students

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

4. Course Details

Credit Points

This course carries 6 units of credit.

Summary of the Course

Orchestration and Arrangement is an advanced musicianship course. It brings together many of the aural, notational and creative skills developed in the Musicianship stream of the music degree programs. It builds on knowledge acquired in previous music courses particularly in musicianship studies and actively engages students in discussion, reflection and critical analysis of musical scores and texts.

Aims of the Course

The main aims of this course are: to equip students with the knowledge and skills to analyse and compose for combinations of instruments; to analyse existing works for their use as models for composition.

Student learning outcomes

In addition to building on the knowledge acquired through the core components of the music programs, at the end of this course students will be able to:

- Synthesise a range of skills and information acquired in their previous study of musical style and harmonic practice
- Create informed musical arrangement for a range of instrumental combinations
- Investigate orchestral scores with greater insight and understanding of instrumentation and musical style
- Prepare a musical score for performance by an instrumental group

- Hear musical sounds with increased clarity

Graduate attributes

Graduate Attribute 3: the capacity for analytical and critical thinking and for creative problem-solving in relation to varied musical problems;

Graduate Attribute 4: “the ability to engage in independent and reflective learning” through a range of structured activities and creative assignments;

Graduate Attribute 5: “the skills to appropriately locate, evaluate and use relevant information,” in completing knowledge based and creative assignments with the guidance of several printed and recorded resources and

Graduate Attribute 6: “the capacity for enterprise, initiative and creativity” which will be developed in class and honed through reflective assignments.

5. Rationale for the inclusion of content and teaching approach

The content of this course is included to enable students to develop detailed analytical skills that will enhance creative musical practice while integrating the skills acquired in the musicianship stream of the program. The content of this course reflects the view that understanding recent compositional practices in terms of combining instruments and transforming existing materials is an essential skill for a musician.

6. Teaching Strategies

The teaching strategies include listening, discussion, study and analysis of music, creative exercises, presenting findings, and acquisition of knowledge through self-directed reading and listening.

7. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Assessment for this course will be by two presentations and two compositional assignments. One presentation will focus on orchestration (10%), one on arrangement (10%); both involve clearly presenting carefully chosen material and fostering discussion. One composition will involve orchestration (40%), and one arrangement (40%).

Assignments	Weight	Learning Outcomes assessed	Graduate attributes assessed	Due date
Orchestration presentation	10%	3, 5	3-6	Weeks 3–6
Orchestration assignment	40%	1, 3, 4	3-6	17 April
Arrangement presentation	10%	3, 5	3-6	Weeks 8–11
Arrangement assignment	40%	1, 2, 3	3-6	15 May

Orchestration Presentation:

Find a short example of a particularly interesting use of orchestration. You will give an example of the score and play a recording of the excerpt, and explain what makes the example remarkable. The aim is to present this example clearly, concisely and in detail as a way of opening up discussion. The presentations should occupy 15 minutes of time, most of which should be discussion. (Keep in mind possibilities for using the orchestration that you present for your orchestration assignment. How might the orchestration be used for transcribing a piano piece?)

Orchestration Assignment

Find a short piece (or a short part of a long piece) for piano. It needs to be at least the length of one of Boulez’s *douze notations*. Orchestrate it for *at least* a dozen instruments. Submit both the original and the orchestration.

From the class you will have gained many thoughts about ways of combining instruments. This assignment is an opportunity to work with those ideas through orchestrating a piece of your choosing. The style of orchestration is up to you.

I am looking for you to have found some creative solutions to using instruments. You must pay attention to the ranges of your instruments, think about where wind players will breathe, and string players change bow direction, and you must make sure that your score layout is correct. All the dynamics must be marked (every crescendo needs a dynamic marking at the beginning and at the end).

Arrangement Presentation:

Find two pieces, one that is an arrangement of the other, and present these two pieces to the class for discussion. You will need to play short extracts from both works, and to provide scores in your explanation of the transformation that has taken place. The aim is to present an example of arrangement that prompts discussion, and to lead that discussion for most of the presentation's 15 minutes.

Arrangement Assignment

Find a piece that has some interesting ideas that you want to work with. It might be that it offers a model for new composition, or has some particular problem to be explored, or a sonority that you find engaging. Work through those ideas in a new piece. The aim is to write a new composition that transforms the piece. This might be a fairly close arrangement, or it might follow a tangent to somewhere distant.

I am looking for you to have found some creative ways of transforming the piece that you begin with. Please submit both the starting composition (or part of it) and your arrangement. You also need to submit a short explanation (a few hundred words) of the transformation that you are composing: what is the relationship between the piece that you started with and your own composition? Then length of your submission is less significant than the quality of the idea, but the piece must be long enough for you to show how the original is being transformed.

Submission

The written assignments will be submitted either through Turnitin (via Moodle), or, where necessary (for example, due to large paper- or file-size), through the School Office. Feedback will be given through Turnitin.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines>

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

8. 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.
- **Duplication:** 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.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure pdf:

<https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

9. Course Schedule

Classes run from week 1 to 12, at 9am on Thursdays.

Date	
Week 1 5 March	line, counterpoint, clarity, balance
Week 2 12 March	timbre, texture, colour. Please read Matthews (2006) before this class.
Week 3 19 March	Class presentations, and discussions
Week 4 26 March	Class presentations, and discussions
Week 5 2 April	Class presentations, and discussions
Mid-semester break	
Week 6 16 April	Class presentations, and discussions
Week 7 23 April	transformation (models, tangents, abstraction)
Week 8 30 April	Class presentations, and discussions
Week 9 7 May	Class presentations, and discussions
Week 10 14 May	Class presentations, and discussions
Week 11 21 May	Class presentations, and discussions
Week 12 28 May	further transformation (distant relations)

10. Resources

Details of resources will be available through Moodle.

11. Course Evaluation and Development

Course evaluation and development is achieved through the University's Course and Teaching Evaluation and Improvement process (CATEI). Students are encouraged to provide feedback on all aspects of the course so that improvements may be made.