

## SUBJECT: Instrumentation and Orchestration II

### SUBJECT IDENTIFICATION

<b>Code</b>	CS2C09	
<b>Type</b>	CS (Compulsory within the speciality)	
<b>Character</b>	Non-Instrumental tuition	
<b>Speciality</b>	Composition	
<b>Main subject</b>	Composition and instrumentation	
<b>Period of time</b>	2 <sup>nd</sup> Course	
<b>Number of credits</b>	6 ECTS	
<b>Number of hours</b>	Total number: 180 hours	In-person: 72 hours
<b>Department</b>	Composition	
<b>Previous requirements</b>	-	
<b>Instruction language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

Surname and name	E-mail address
Alicia Morote	aliciamorotemusic@gmail.com

### COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- manage with ease the different techniques for a correct idiomatic writing of the music instruments;
- develop the necessary tools for vocal and instrumental music writing;
- create music pieces for one instrument or for small groups with an idiomatic sense and in a technically correct way;
- search their own music language by listening music pieces from different periods and based on the individual intellectual development of the student, the practice of the composing techniques acquired throughout the course and the progressive development of an aesthetic thinking that defines their composing language;
- acquire a regular working habit, necessary to accomplish the objectives proposed by the subject;
- practice in class, listen, assess and defend aesthetically and in a constructive way the music pieces proposed within the subject, both the already existing ones and the ones created by the students.

## COURSE CONTENT

Thematic Block	Themes/ Repertoire
I. <b>Idiomatic writing for wind instruments</b>	Theme 1. Soloist instruments Theme 2. Wind quintet
II. <b>Idiomatic writing for string instruments</b>	Theme 1. Soloist instruments Theme 2. String quartet Theme 3. String orchestra
III. <b>Non-conventional wind instruments</b>	Theme 1. Classic guitar Theme 2. Electric guitar for hybrid and contemporary ensembles Theme 3. Introduction to the integration of textural and electronic elements. Specific idiomatic notation/writing.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	45 hours
Practice activities	27 hours
Other mandatory training activities (seminars, workshops etc.)	8 hours
Student self-study hours	100 hours
<b>Total studying hours</b>	<b>72+108 = 180 hours</b>

## METHODOLOGY

<b>Theoretical-practical activities</b>	<p>The students must perform idiomatic pieces of the different instrument explained in class in order to be listened to and corrected in the following class. In addition, throughout the course, the instructor will propose instrumental pieces that combine two or more instruments explained in class.</p> <p>The assignments will be presented in PDF. files, expiring the score edition software use to fulfil the exercise. An online folder will be created for the students to upload their materials within the timeframe proposed.</p>
<b>Practical activities</b>	Idiomatic exercises proposed (one per instrument family)

## ASSESSMENT TOOLS

<b>Theoretical-Practical activities</b>	<ul style="list-style-type: none"> <li>- Constant attendance to class</li> <li>- Interest, pro-active attitude, preparation and class preparation.</li> </ul>
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	<ul style="list-style-type: none"> <li>- Fulfilment of the proposed exercises and punctuality in delivery</li> <li>- Development of an aesthetic and constructive discourse regarding other students work.</li> </ul>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<ul style="list-style-type: none"> <li>- Interest and active participation in the formative activities.</li> <li>- Attendance and participation in the compulsory activities programmed by the department or by the institution.</li> </ul>

## ASSESSMENT CRITERIA

<b>Theoretical activities</b>	The student must prove strong knowledge of range, dynamics limitations, technical and idiomatic aspects of all the instruments from all the studied families.
<b>Practical activities</b>	The student must fulfil and deliver with punctuality the orchestration exercises weekly requested by the instructor, proving a formal coherence and a technique based in the correct integration of the theoretic tools provided in class.
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	To participate in the relevant events (Meet the artists sessions, invited professors sessions, etc.) organised within the framework of the subject.

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	60%
Mid-term exam	10%
Final exam	20%
Total	100%

### Grade determination system in cases of loss of continuous assessment right

	Grade percentage
Final exam	80%
Total	80%

### Grade determination system for the extraordinary assessment call

	Grade percentage
Retake exam	100%
Total	100%

## Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will consider the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous evaluation and weekly assignments	60%
Mid-term exam	10%
Final exam	20%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

Online Campus → <https://musicacreativa.classlife.education/>

### Bibliography

<b>Title</b>	Orquestación
<b>Author</b>	Adler, Samuel
<b>Publisher</b>	Barcelona : Idea Books, 2006

<b>Title</b>	Atlas de los Instrumentos Musicales
<b>Author</b>	Varios
<b>Publisher</b>	Alianza

<b>Title</b>	Orquestación
<b>Author</b>	Piston, Walter
<b>Publisher</b>	Madrid : Real Musical, 1978

<b>Title</b>	Instrumentación y orquestación clásica y contemporánea. Vol 4: La práctica orquestal. Desde el siglo XVI hasta nuestros días
<b>Author</b>	Charles Soler, Agustí
<b>Publisher</b>	Impromptu Editores, S.L.

<b>Title</b>	Arranging for strings
<b>Author</b>	Rabson, Mimi
<b>Publisher</b>	Berklee Press

<b>Title</b>	Instrumentación y orquestación clásica y contemporánea 1: Viento madera, viento metal y voz
<b>Author</b>	Charles Soler, Agustí
<b>Publisher</b>	Impromptu Editores, S.L.

### Webpages of interest

<b>Address 1</b>	<a href="http://www.gregoryoakes.com/multiphonics/">www.gregoryoakes.com/multiphonics/</a>
<b>Address 2</b>	<a href="http://www.oxfordmusiconline.com/grovemusic/">www.oxfordmusiconline.com/grovemusic/</a>