

## Module Specification

**Module Title:** Contextual Studies 2: Arranging and Orchestration

<b>Module code:</b>	HBASHR030	<b>NQF level:</b>	Level 5
<b>Credit value:</b>	20 credits	<b>Semester of study:</b>	1 and 2
<b>Applicable pathways:</b>	Classical, Film Music, Folk, Jazz, Popular, Production and Songwriting	<b>Pre-requisites:</b>	None

### Module overview

Students will engage in the analytical and practical study of a range of arranging, orchestration and production techniques. This knowledge will enable students to learn from the work of others, but more importantly, develop their own voice within this field. Different approaches and methods and styles of arrangement will be considered, investigated and evaluated theoretically and practically with detailed information disseminated in lectures and workshops. Analysis and evaluation will play central roles in this module, as will musicological, cultural, technological areas of creativity and practicality.

### Aims

This optional module develops skills and understandings that could be used in a variety of compositional settings, whether that be film music, classical music, jazz or working with sampling technology. Students will be able to enhance their compositions exploring a range of techniques.

The module aims to:

1. Address the study of modern arranging and orchestration;
2. Examine a wide range of theoretical and practical concepts by addressing the cross-genre nature of the subject area;
3. Apply established orchestration techniques alongside emerging contexts specific to technology to gain a practical, real-world understanding of the sound, character, personality and temperament of specific instruments and groupings.

### Learning outcomes

On successful completion of this module, students will be able to:

1. Analyse, evaluate, arrange and orchestrate music for various contemporary instrumental situations using written notated scores.
2. Analyse arranging technique via audio and written scores and understand their vocabulary.
3. Analyse, evaluate and demonstrate a wide range of specific harmonic and melodic conventions used in the creation of arrangements and orchestrations.
4. Synthesise materials and knowledge to create sequenced instrumental music or noted score.

### Learning and teaching methods

Concepts, principles & theories will be explored in formal lectures and seminars.

**Lectures** will examine various scores and recordings. By listening to and analysing seminal and influential music students will develop an awareness of traditions and trends.

**Seminar** sessions will be used for group-based discussions using material covered in the lectures. Students will be encouraged to apply principles linked to examples and discuss their understanding.

### Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	30 hours
Indicative hours of directed study	170 hours
Total hours (100hrs per 10 credits)	200 hours

### Opportunities for formative feedback

Students will receive regular formative feedback that will be delivered through the seminar series.

### Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	5 minutes of audio or completed notated score	50%	1, 2, 3, 4
Coursework	5 minutes of audio or completed notated score	50%	1, 2, 3, 4

### Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Coursework	5 minutes of audio or completed notated score	50%	1, 2, 3, 4
Coursework	5 minutes of audio or completed notated score	50%	1, 2, 3, 4

### Indicative Reading List

- Jourdain, R. (2002) Music the brain and ecstasy. Avon Books.
- Various. (2002) Arrangement and Reharmonization Techniques Schirmer
- Cavacas, J. (1985) Music arranging and orchestration. Alfred Publishing.
- Piston, W. (1955) Orchestration. Norton & Co.
- Gilreath, P. (2010) Guide to Midi Orchestration. Focal Press.
- Niles, R. (2014) The Invisible Artist: Arrangers in Popular Music. CreateSpace.
- Corozine, C. (2002) Arranging Music for the real world. Mel Bay.
- Schelle, M.(2000) The Score - Interviews with Film Composers. Silman-James Press.