1. **Title of the module**

CMAT5120 Orchestration and Arrangement

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 1

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

 BA (Hons) Music, Performance and Production

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
2. demonstrate knowledge and critical understanding of key techniques, concepts and principles relevant to contemporary and commercial music, including its production and performance;
3. interrogate relationships between musical creation, performance and reception;
4. demonstrate flexibility of thought and an ability to change or adapt materials for different contexts;
5. create, adapt and edit music using appropriate technological resources;
6. conceive musical ideas and manipulate them in an inventive and individual way.
7. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
8. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
9. critically examine assumptions, concepts and hypotheses in the light of evidence, to make informed choices and to apply insights from one area of study to another;
10. synthesize inputs (knowledge, materials, information) in order to generate outputs in written or practical format;
11. demonstrate skills in information communication technologies and use of electronic information sources;
12. demonstrate effective approaches to time management, including the ability to plan and to set priorities.
13. **A synopsis of the curriculum**

A highly practical module which will introduce you to the complex formal conventions surrounding professional score presentation, instrumentation and orchestration, harmonising and reharmonising melodies, creating introductions, basslines or countermelodies, layering and textures. You have the opportunity to work across a wide range of styles and will also explore timbre in the context of original arrangements. Following a series of given briefs, you will work towards the production of a portfolio which will contain orchestration, arrangement and harmonisation assignments.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Adler, S. (2016) *Revisiting Music Theory: Basic Principles*. 2nd Edn. Routledge: London.

Adler, S. (2016). *The Study of Orchestration*. 4th Edn. New York: Norton.

Blatter, A. (1997). *Instrumentation and Orchestration.* New York: Wadsworth / Thomson.​

Coker, J. (2005). *A Guide to Jazz Arranging and Composing*. Rottenberg: Advance Music

Gould, E. (2011) *Behind Bars: The Definitive Guide to Music Notation.* Faber: London

1. **Learning and teaching methods**

This module will be taught by means of lectures, seminars and a feedback tutorial.

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

Students will be offered individual feedback on work in progress during the course of the module.

1. **Assessment methods**

13.1 Main assessment methods

(1) Arrangement and Orchestration Portfolio (85%), including a 450-word written commentary (15%).

The Arrangement and Orchestration Portfolio comprises: Technical Orchestration Exercises (20%); Harmonisation Exercises (20%); and Arrangement (5 minutes) 45%

13.2 Reassessment methods

 Like for like.

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** |
| Lecture | **✓** | **✓** | **✓** |  |  |  | **✓** | **✓** |  |  |
| Seminar | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** |
| Feedback Tutorial | **✓** |  | **✓** |  |  | **✓** | **✓** |  |  | **✓** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| *Technical Orchestration Exercises* | **✓** |  | **✓** | **✓** | **✓** | **✓** |  | **✓** | **✓** | **✓** |
| *Harmonisation Exercises* | **✓** |  | **✓** | **✓** | **✓** | **✓** |  | **✓** | **✓** | **✓** |
| *Arrangement* | **✓** |  | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** | **✓** |
| *Written Commentary (450 words)* | **✓** | **✓** | **✓** |  |  | **✓** | **✓** | **✓** | **✓** | **✓** |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

This module encourages students to explore a wide variety of music from the broad Western tradition, particularly music originating from North America and Europe. Students will be exposed to recent music from these cultures and learn about their differences and associated stylistic parameters.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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