

ARRANGEMENT AND TRANSCRIPTION FOR MIXED ENSEMBLE (IN ENGLISH)

Subject (module) title		Subject (module) code	Study Programme (-s)
Arrangement and Transcription for Mixed Ensemble (in English) / Aranžuotė ir transkripcija mišriam ansamblui (anglų kalba)		12338/22	All study programmes
Lecturer (-s)			Department where the subject is delivered
Coordinator:	Assist. Kristupas Bubnelis		
Others:			Department of Composition
Study cycle			Type of the subject (module)
First (Bachelor)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Attended	2 nd and 3 rd year, II nd (Spring) semester		English
Pre-requisites and co-requisites			
Pre-requisites: Basic score analysis capability, commendable knowledge of music instruments.			Co-requisites (if any): n/a
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
3	80	32	48
Aim of the subject (module)			
The module provides an idiomatic outlook on transcription and arrangement practices. An in-depth focus on the musical scores and recordings will develop tools that may be used when implementing individual creative projects.			
Abstract of the subject (module) (up to 500 characters)			
The second component of this module will cover an in-depth analysis of the scores and techniques by various composers that employ transcription and arrangement practices in their work. Following historical precedence from the late romantic era (Liszt) and early XX th century (Busoni, Schoenberg), a range of more recent works by L. Berio, M. Finnissy, and H. Abrahamsen will be covered. A focus on idiosyncratic instrumentation will prepare the student’s understanding of the properties of a mixed ensemble arrangement.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
1.2. The graduate will understand the principles of music and/or sound structure and their application processes and will be able to apply the acquired knowledge of theory and skills in practice and/or creative activity.	Live workshops will establish a critical perspective on the efficacy of tools, applied in the arrangement project.	Presentation, illustration, demonstration of examples; exploitation of literary, auditory, visual and audio-visual resources, interpretation, critical listening, reflection, work in groups, group presentations, practical tests.	<i>Cumulative assessment:</i> Attendance, arrangement workshop, transcription tests, analytical essay
1.3. The graduate will gain understanding of theoretical and practical music processes in a range of artistic, scientific, and cultural contexts	Will be able to analyse sound recordings and musical scores with the basic critical capacity, where relevant arrangement tools are used. Will be able to compare a diversity of characteristics, found in the examples from different periods, and apply them in their creative projects.		
1.3. The graduate will gain understanding of theoretical and practical music processes in a range of artistic, scientific, and cultural contexts	Will be able to analyse technical and aesthetical configurations in a written form (analytical essay), and support their arguments with relevant examples. Will be able to analyse medium complexity		

	musical textures and constructions.		
4.2. The graduate will be able to work both individually and, in a team, and take responsibility for the quality of his/her work following the principles of professional ethics and civic engagement	Will be able to communicate with the players during the workshops, to support their selection of means.		

Topics	Contact Hours				Self – study hours	Individual learning assignments
	Group lectures	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Transcription in practice (F. Liszt, F. Busoni)	2	2	0	4	6	Reference to academic articles, score analysis, critical listening.
2. Transcription in practice (K. S. Sorabji, Michael Finnissy)	2	2	0	4	6	Reference to academic articles, score analysis, critical listening.
3. Parody, pastiche, collage (L. Berio, S. Sciarrino, L. Adriessen)	2	2	0	4	6	Reference to academic articles, score analysis, critical listening.
4. Quotation, recycling techniques. Postmodernism (P. Szymański, H. Abrahamsen)	2	2	0	4	6	Reference to academic articles, score analysis, critical listening.
5. Instrumental Focus (Mixed ensemble)	2	2	0	4	6	Reference to academic articles, score analysis, critical listening.
6. Transcription assignments (continuous assessment)	2	2	0	4	6	Critical listening, work in groups.
7. Short analytical essay (up to 1500 words)	2	2	0	4	6	Preparation of the bibliography and other sources.
8. Arrangement workshop (mixed ensemble of 4-5 players. Instrumentation may vary termly)	2	2	0	4	6	Individual learning, analysis of the recordings.
In total:	16	16	0	32	0	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Attendance	10%	During the semester	Continued assessment, attendance, participation in the learning process
Transcription tests	15%	During the semester	Development of aural and analytical skills, capacity to dissect the constituents of basic and medium complexity musical structures
Arrangement workshop	40%	During the exam's session	Ability to apply the relevant stylistic and technical tools covered in classes
Analytical Essay	35%	During the exam's session	Ability to analyse the selected musical source, compare its stylistic and technical parameters, support the arguments in prose.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory study materials				
Malcolm Boyd	2001	<i>Arrangement</i>		Grove Music Online, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-

				9781561592630-e-0000001332
Ferruccio Busoni	1957	<i>The Essence of Music and Other Papers (Value of Transcription)</i>		https://www.cambridge.org/core/journals/twentieth-century-music/article/abs/between-composition-and-transcription-ferruccio-busoni-and-music-notation/E420C1EEE191791FB919E099A635046E
Joseph N. Straus	1986	Recompositions by Schoenberg, Stravinsky, and Webern		The Musical Quarterly, Vol. 72, No. 3 (1986), pp. 301-328, Oxford University Press https://www.jstor.org/stable/948144
Additional study materials				
David Metzger	2000	<i>Musical Decay: Luciano Berio's "Rendering" and John Cage's "Europura 5"</i>		Journal of the Royal Musical Association, Vol. 125, No. 1 (2000), pp. 93-114 https://www.jstor.org/stable/3250683
Arnold Schoenberg, Leonard Stein	1984	<i>Style and Idea: Selected Writings of Arnold Schoenberg</i>		University of California Press, 1984
Approved by Department of ...: date and No. of Department Report				
No. and date of registration in the Register of Study Subjects				