

MUS417/571.2: ORCHESTRATION

Fall 2015 — M/W/F 2:00–2:50 pm — Fine Arts Center E205

Instructor: Dr. Kirsten Volness

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Office hours: Wednesday 9–11 am or by appointment

Office location: Fine Arts Center D104

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Course Website: <http://www.kirstenvolness.com/mus417.htm>

COURSE DESCRIPTION / OBJECTIVES

Students will learn to write idiomatically for the instruments found in a modern-day orchestra, individually and in combination, including the study of their physical means of sound production, acoustics, ranges, timbres, transpositions, issues of notation, score and part preparation and publication, and other related considerations. Classes will consist of instrumental demonstrations, listening, analysis, and discussion. Students will present professional-quality scores and parts and participate in a public reading session at the end of the semester with the URI Symphony Orchestra (non-orchestral musicians will be asked to comprise a production team facilitating the readings).

REQUIRED COURSE MATERIALS

Adler, Samuel. *The Study of Orchestration*. 3rd ed. New York, NY: W.W. Norton, 2002.

Adler, Samuel. *Workbook for The Study of Orchestration*. 3rd ed. New York, NY: W.W. Norton, 2002.

Folder/Binder in which to organize hand-outs, score excerpts, class notes

Manuscript paper

Additional course materials available on the website (URL above)

THIS SYLLABUS IS SUBJECT TO CHANGE AT ANY TIME.

The most current copy will be available on the course website.

POLICIES AND EXPECTATIONS

ATTENDANCE and PARTICIPATION are mandatory. **Each student is allowed TWO unexcused absence per term;** each additional unexcused absences thereafter will result in a **2% reduction in one's highest attainable final grade. ATTENDANCE AT THE FINAL READING IS MANDATORY.**

Absences will be excused in cases of illness (with doctor's note) or legitimate, documented emergency (family or otherwise). Sleeping in class and/or being noticeably distracted by personal electronics or your computer during class will result in an unexcused absence for the day. Absences related to University-sanctioned events will be treated in accordance with University policy:

<http://web.uri.edu/provost/2014/08/21/2015-university-sanctioned-events>

Your in-class **PARTICIPATION** will be measured with a daily score of 0–2

0 — absent or disengaged

1 — present, paying attention, participating passively

2 — actively listening, engaged in and contributing to discussion

TIMELY PREPARATION

Students are expected to be prepared to discuss reading and listening selections in class (complete the assignment before coming to class and be sure to bring materials with you for reference) and to submit assignments in a timely manner. **Late or incomplete assignments will be not be accepted (assigned a score of zero)** unless prior arrangements have been made for an extension or aforementioned emergencies occur. You are responsible for keeping your course materials organized, knowing when assignments are due, and exams are scheduled.

COMMUNICATION

Listening examples and additional materials may be posted on the course website. **You are responsible for checking URI email** regularly for any updates, announcements, or other news regarding this course, as it will be my primary means of communication with you outside of class. Students are expected to maintain a level of mutual respect when expressing creative ideas or critical analysis, and to listen to, as well as contribute ideas to, the conversation.

GRADING

- Attendance/In-class Participation: 10%
- Homework assignments: 20%
- Unit 1 Exam: 10%
- Unit 2 Exam: 10%
- Unit 3 Exam: 10%
- Project 1 (Strings): 10%
- Project 3 (Winds/Strings/Piano): 10%
- Final Project (Complete First Draft): 5%
- Final Project (Final Draft): 15%

Each assignment/exam will be graded on a scale of 100 points. Spelling and grammar count so please proofread any writing and/or make an appointment at The Writing Center for additional help. Each score will then be adjusted according to the percentage that it counts toward the final semester grade (see above). After I have calculated the number of points (adjusted for the above percentages), I will add all of them together to find the final percentage corresponding to your final letter-grade for the course, using the scale: A 93-100, A- 90-92, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 65-69, D 60-64, F less than 60 percent. If you have a question about your grade, please contact the instructor immediately, not at the end of the semester.

EXAMS

Exams will consist of short answer, matching, score analysis (essay format), and short scoring exercises. Be prepared to know instrument ranges, transpositions, terms in English, Italian, French, and German, and other items discussed in readings and in class.

EXAM 1 — chapters 1–5: strings (violin, viola, violoncello, double bass, and harp)

EXAM 2 — chapters 6–8, and 13: winds and piano (flute, oboe, clarinet, bassoon, and their auxiliaries, and piano) with scoring questions that may also include strings

EXAM 3 — chapters 9-12: brass (horn, trumpet, trombone, euphonium, tuba, and their auxiliaries) and percussion (definite and indefinite pitch) with scoring questions that may also include strings, winds, and piano (i.e., the entire orchestra)

PROJECTS

Students will orchestrate existing pieces for designated ensemble or write original compositions instead. Options will be provided upon request, but students are encouraged to choose preexisting works to transcribe themselves, each of which must be approved by the instructor. Students interested in writing their own works must be composition majors or submit an example of a notated musical work they have written prior to the first project assignment for approval.

All projects must be notated clearly and professionally (including articulation, dynamics, techniques, bowings as needed, tempi, etc.) in Finale or Sibelius software. **Students must submit the .mus or .sib file via email before class begins (2 pm) on the due date.**

The **final draft** of the **FINAL PROJECT, complete score and parts** for the **must also be printed and bound** (scores on 11x17 paper, spiral or comb bound) and parts on 8.5 x 11 paper (tape binding acceptable), taking into account page turns and legibility, including title page and preface materials (examples will be provided), and turned in at the beginning of class on the due date. Please consult MOLA guidelines for details and be sure the paper is heavy enough that double-sided printing does not bleed through. These will be given to the orchestra to use at the final reading, so leave plenty of time for this task.

If your materials are not 100% ready at the deadline, your piece will not be read.

PROJECT 1 — orchestrate a short piano work or excerpt thereof / original composition (30 seconds) for strings and harp

PROJECT 2 — orchestrate a short piano or chamber work (\leq quartet), or excerpt thereof / original composition (30 seconds–1 minute) for strings, winds, and piano

FINAL PROJECT — orchestrate a short piano or chamber work, or excerpt thereof / original composition (1–2 minutes) for the URI Symphony Orchestra. Exact instrumentation to be determined with enrollment.

>>>> Students must submit a completed first draft by the deadline in order to submit the final draft for the final reading—no exceptions.

UNIVERSITY ANTI-BIAS STATEMENT

Each member of the University community has the responsibility to foster an environment of acceptance, mutual respect, and understanding. If you are a target or a witness of a bias incident, you are encouraged to contact the URI Bias Response Team (www.uri.edu/student_life/brt) where you will find people and resources to help.

TITLE IX PROTECTIONS

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you may find the appropriate resources here: <http://web.uri.edu/womenscenter/violence-prevention-and-advocacy-services-vpas/>

SPECIAL NEEDS

Please inform the instructor should you have any physical or learning disabilities or other special needs so that the appropriate assistance may be offered.

PLAGIARISM / CHEATING

If you are found to have committed plagiarism or are caught cheating, you will immediately receive a score of zero (0) for the assignment and, possibly, the course.

<http://www.math.uri.edu/~merino/summer04/mth142/cheating.html>

EXTRA CREDIT

FIELD TRIP REPORT

5% extra credit (added to final grade) with **concert program and short report** (250–500 words) describing the orchestration of works presented — may be earned only once. Be sure to be specific: which piece did what and how? What stood out to you sonically in terms of how the ensemble was used to create the piece's creative, formal, or timbral characteristics? Did you hear any interesting instrumental combinations that surprised you?

If you are interested in attending one of these events and would like to carpool with another student in class/need a ride, please contact the instructor to facilitate travel arrangements.

Rhode Island Philharmonic

9/26, 10/17, 11/14 at 8 pm— full season schedule below

<http://www.ri-philharmonic.org/Orchestra/Concerts/ClassicalSeries/tabid/162/Default.aspx>

See any or all concerts or open rehearsals this season with \$25 college card (student ID required).

<http://www.ri-philharmonic.org/Orchestra/Subscriptions/CollegeCard/tabid/318/Default.aspx>

Cambridge Philharmonic

11/14 at 8 pm— Performing the world premiere of Kirsten Volness's *, a piece for chamber orchestra and electronics commissioned by the ensemble, along with works by other women composers, ticket price TBA (Paine Hall, Harvard University, Cambridge, MA)

BONUS EXTRA CREDIT OPPORTUNITY

You may also earn 3% extra credit by attending the **Student Composers' Concert**, no report required, on **12/13 at 7 pm**.

COURSE SCHEDULE

*All homework is **due the following class meeting** unless otherwise noted. Additional written homework and/or listening exercises will be assigned in class.

SEPT 9: INTRODUCTIONS – SYLLABUS

*Read Adler pg. 3–38 and 83–88

SEPT 11: DOUBLE BASS wsg Jacob Richman [sound production, bowing techniques]

*Read pg. 39–48 and 75–83

SEPT 14: CELLO wsg Ted Mook [mutes, natural and artificial harmonics, microtonality]

*Review pg. 11 and read pg. 65–75

SEPT 16: VIOLA [double stops, bowing technique review]

*Read pg. 51–64

SEPT 18: VIOLIN wsg EmmaLee Holmes-Hicks [review + extended techniques, fiddling]
»»»»»»»» **PROJECT 1 proposal due**
*Read pg. 111–163

SEPT 21: SCORING FOR STRINGS
*Read pg. 89-101

SEPT 23: HARP wsg Mason Morton

SEPT 25: REVIEW for EXAM 1

»»»»»»»» **PROJECT 1 scores due via email (.mus or .sib)**

SEPT 28: STRINGS + HARP
»»»»»»»» **EXAM 1**

*Read pg. 164–193

SEPT 30: FLUTE wsg Michael Avitabile

*Read pg. 193–204

OCT 2: OBOE wsg Jane Murray

*Read pg. 229–294

OCT 5: SCORING FOR WINDS AND STRINGS

*Read pg. 205–216 and 221–228

OCT 7: BASSOON wsg Susan Wood + CLARINET Kelli O’Connor

*Read pg. 217–220

OCT 9: SAXOPHONE wsg Mike Grenier

*Review pg. 229–294

OCT 12: SCORING FOR WINDS AND STRINGS

»»»»»»»» **PROJECT 2 proposal due**

*Review pg. 229–294

OCT 14: SCORING FOR WINDS AND STRINGS

*Read 468–485

OCT 16: KEYBOARD INSTRUMENTS — meet in C100

OCT 19: REVIEW for EXAM 2

»»»»»»»» **PROJECT 2 scores due via email (.mus or .sib)**

OCT 21: WINDS and KEYBOARD INSTRUMENTS

»»»»»»»» **EXAM 2**

*Read pg. 295–311 and 340–349

OCT 23: TROMBONE

*Read pg. 325–340

OCT 26: TRUMPET

*Read pg. 312–325

OCT 28: HORN wsg Jaime Thorne

*Read pg. 349–356

OCT 30: TUBA

*Read pg. 357–430

NOV 2: SCORING FOR BRASS+

»»»»»»»» **FINAL PROJECT proposal due**

*Read pg. 431–452

NOV 4: PERCUSSION (DEFINITE PITCH)

*Read pg. 452–466

NOV 6: PERCUSSION (INDEFINITE PITCH)

*Read pg. 487–544

NOV 9: SCORING FOR PERCUSSION+

*Read pg. 547–610 and 666–756

NOV 11: NO CLASS — VETERANS DAY

NOV 13: INDIVIDUAL MEETINGS

NOV 16: INDIVIDUAL MEETINGS

NOV 18: INDIVIDUAL MEETINGS

*Read pg. 757–771

NOV 20: SCORING FOR ORCHESTRA (TEXTURE)

»»»»»»»» **FINAL PROJECT (FIRST DRAFT of complete SCORE) due via email (.mus or .sib)**

NOV 23: MORE SCORING FOR ORCHESTRA (COLOR)

*Read pg. 772–784

NOV 25: SCORING FOR BAND

NOV 27: NO CLASS — THANKSGIVING WEEKEND

NOV 30: READING PREPARATIONS / ORGANIZATION

»»»»»»»» **FINAL PROJECT (FINAL DRAFT of complete score and parts) due**

DEC 2: REVIEW for EXAM 3

DEC 4: BRASS and PERCUSSION

»»»»»»»» **EXAM 3**

*Read pg. 639–665

DEC 7: SCORING FOR ORCHESTRA and VOICE(S)

DEC 9: SCORING FOR ORCHESTRA and ELECTRONICS

DEC 11: SCORING FOR ORCHESTRA and DANCE/MULTIMEDIA

FINAL ORCHESTRA READING with URI SYMPHONY ORCHESTRA

Monday, DECEMBER 14, 3:30–6:30 pm

in B101 concert hall — please invite your family and friends!

ICYMI: ATTENDANCE AT THE FINAL READING IS MANDATORY.

COURSE COMPETENCIES

BA 2.5 — The ability to develop and defend musical judgments.

BM 2.a — An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.

BM 2.b — Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.

BM 3 — A rudimentary capacity to create original or derivative music. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.

BM 4 — Basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.

BME b. (2) — Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.

BME b. (4) — Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.