

Dr. Orlando Jacinto Garcia

Spring 2002

## ADVANCED ORCHESTRATION

GRADUATE

MUT 5316

Prerequisites: Graduate music majors who have either successfully completed Analytical Techniques or have passed the graduate theory/ear training placement test and who have successfully completed at least one semester of undergraduate orchestration. Given the nature of the course, it is strongly recommended that students enrolling have access and the ability to use notation software (such as Finale). Please see me if you have any questions.

Objectives: This course is designed to assist students in understanding the techniques of scoring for orchestral instruments as used by composers of Art Music from classical to contemporary times.

Required Texts: Volume II of *The Norton Scores: A Study Anthology*, edited by Kristine Forney (seventh edition); also required are either the set of cassettes or compact discs that accompany Volume II of the anthology; Optional text: *The Study of Orchestration*, by Samuel Adler (second edition)

Materials to be covered:

- (1) Analysis of the orchestration utilized in works written over the last 200 years
- (2) Composition, arranging, and performance practices

Participation:

Each class period individual students will be assigned a section of a work for analysis to be discussed in the following period. The student should have with him/her a copy of the analysis for that day (it may be handwritten). These may be collected and graded from time to time (unannounced). The participation of the student as assigned is an important aspect of the class and will be worth 20% of the total grade for the course. Failure to have an acceptable copy of the analysis assigned for the day will negatively impact the student's participation grade at the discretion of the instructor.

Exam #1

A short exam worth 10% of the total grade for the course will be given on February 19. The exam will consist of questions regarding the orchestration of works examined in class up to the time of the exam. Please note that no makeup exam will be given for exam #1.

Exam #2

A longer comprehensive exam worth 20% of the total grade for the course will be given on April 18 the last day of class. The exam will consist of questions regarding the orchestration of works examined throughout the semester. Please note that no makeup exam will be given for exam #2.

#### Short Project:

There will be a short orchestration project due at mid term worth 20% of the grade for the course. The short project will consist of a chamber orchestra arrangement of 32 measures or more of piano music (original or from the repertoire) in a specified style and orchestration. The due date and the specific requirements for the short project will be handed out in class. It is anticipated that this project will be read by a student ensemble.

#### Final Project:

A larger final project 64 measures or more in any of the styles/orchestrations covered in class will be due near the end of the semester. This project will be worth 30% of the grade for the course and as with the short project should be an arrangement of piano music (original or from the repertoire). The due date and specifics for this project will be handed out in class. It is anticipated that the final project will be read by the FIU Orchestra.

#### Grading:

Short Project 20%

Final Project 30%

Participation 20%

Mid Term 10%

Final 20%

Total 100%

#### Important:

Please be aware that given the large emphasis on in class participation and discussion, failure to attend lectures and be on time will result in a lowering of the final grade.

#### Grade Scale:

A 90-100 C 70-75

A- 88-89 C- 68-69

B+ 86-87 D+ 66-67

B 80-85 D 60-65

B- 78-79 D- 58-59

C+ 76-77 F 57 & below

My office is PAC 145-B; office hours are Tuesday and Thursday 2:00-3:00. Other times by appointment. Office telephone (305) 348-3357; email <garciao@fiu.edu> web page <http://www.fiu.edu/~garciao>

Please feel free to meet with me if you have any questions.

ADVANCED ORCHESTRATION

SPRING 2002 SCHEDULE

REVISED 2/6/02

1/8 Introduction; Mozart Symphony #4 in G minor K 550 1st mvt (handout vol I)

1/10 Mozart continued

1/15 Mozart continued

1/17 Beethoven Symphony #5 in C minor Op 67 1st mvt (handout vol I)

1/22 Beethoven continued;

1/24 Berlioz Symphonie Fantastique 5th mvt (Norton)

1/29 Berlioz continued;

1/31 Berlioz continued;

2/5 Discuss Short Project; Brahms Symphony #4 in E minor 4th mvt (Norton);

2/7 Brahms (continued)

2/12 Tchaikovsky The Nutcracker Suite, 3 Dances from act II (Norton);

2/14 Mahler Das Leid von Erde (Norton)

2/19 Exam #1

2/22 Debussy Prelude to The Afternoon of a Faun (Norton);

2/26 Debussy Jeux (handout Turek) Short Project Due

2/28 Student presentations on Short Projec; Jeux (continued if nec)

3/5 Ravel Le Tombeau de Couperin (handout Palisca vol II)

3/7 Ravel continued; Stravinsky Petrushka, 1st Tableau (Norton);

3/12 Stravinsky Petrushka continued

3/14 Stravinsky Rite of Spring (handout Turek);

3/18-22 semester break

3/26 Stravinsky Rite continued

3/28 Bartok Concerto for Orchestra (handout Norton Kamien vol I);

4/2 Schoenberg Five Pieces for Orchestra (handout Dover scores);

4/4 Webern Symphony Op 21 2nd mvt (Norton);

4/9 Other 20th Century approaches: Varese, Messiaen, Crawford-Seeger, Gubaidulina, Final Project Due

4/11 Other 20th Century approaches: Ginastera, Ligeti, Feldman, Scelsi, Takemitsu

4/12 Reading session with FIU Orchestra at 2:00 PM in the Instrumental Hall; attendance required

4/16 Student Presentations on Final Project - review for Exam #2

4/18 Exam #2

Please note that the material is subject to change. Project and exam dates are fixed.

#### ADVANCED ORCHESTRATION: ANALYTICAL METHODOLOGY

An examination of structural/formal aspects of a work and their relationship to the orchestration employed as well as other aspects of a work which may allow the rendering of an orchestrational style or aesthetic for a given composer.

Items to be catalogued for each composer/work:

(1) Instrumentation: size of orchestra; instrumental groupings; families of instruments utilized; exotic or non-orchestral instruments, (also note any restrictions of instruments beyond register or range including techniques, limitations of the pitches that can be produced, tunings, etc.);

(2) Register: (a) with regards to individual instruments and their ranges; (b) with respect to families of instruments; (c) overall registral range of the orchestra utilized;

(3) timbral combinations: including tendencies in combinations of instruments and/or families of instruments, pure colors vs mixed colors; timbre blocks, size and characteristics of instrumental groupings; types of scoring used in homophonic sections (enclosure, overlapping, juxtaposition, interlocking); note the relationship if any between these aspects and the formal structure of the work;

- (4) Textures and how they are achieved (homophonic, contrapuntal); articulations, dynamics;
  
- (5) Doublings (How are melodic and/or harmonic materials reinforced?);
  
- (5) The use of extended techniques and/or new instruments relative to when the piece was written;

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## ADVANCED ORCHESTRATION

### UNDERGRADUATE

MUT 4312

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**Objectives:** This course is designed to assist students in understanding the techniques of scoring for orchestral instruments as used by composers of Art Music from classical to contemporary times.

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#### Short Project:

There will be a short orchestration project due at mid term worth 20% of the grade for the course. The short project will consist of a chamber orchestra arrangement of 24 measures or more of piano music (original or from the repertoire) in a specified style and orchestration. The due date and the specific requirements for the short project will be handed out in class. It is anticipated that this project will be read by a student ensemble.

#### Final Project:

A larger final project 48 measures or more in any of the styles/orchestrations covered in class will be due near the end of the semester. This project will be worth 30% of the grade for the course and as with the short project should be an arrangement of piano music (original or from the repertoire). The due date and specifics for this project will be handed out in class. It is anticipated that the final project will be read by the FIU Orchestra.

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Final Project 30%

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Mid Term 10%

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[COURSE SYLLABI](#)