Dr. Orlando Jacinto Garcia
Spring 2007

ADVANCED ORCHESTRATION
MUT 4312

Prerequisites:
Undergraduate Music Majors that have completed the Orchestration class at FIU with a grade of B or higher (or permission of the instructor). 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 or Sibelius). Since the course is cross listed, graduate students will be required to complete more detailed projects and have longer more demanding exams than the undergraduate students in the class – different project assignments and tests will be handed out.

Objectives:
This course is designed to assist students in understanding the techniques of scoring for orchestral instruments as used by composers of Art Music over the last 200 years.

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

Materials to be covered:
(1) Analysis of the orchestration utilized in works written over the last 200 years
(2) Composition 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. Grading of written analysis as well as the students participation in the class as assigned will determine the participation grade.

Projects:
There will be three orchestration projects due throughout the semester. The first two will each be worth 10% of the grade for the course (for a total of 20%). Each of these projects will consist of an orchestral arrangement of 16 to 24 measures of piano music (original or from the repertoire) in a specified style and orchestration. Projects will be due approximately every two to three weeks (dates TBA). On the due date, students will be required to give a presentation describing how their scoring is like that of the composer being represented. This presentation will count 25% of each project grade. Late projects will be penalized 10 points per day late. More detailed information for each assignment will be handed out in class.

The last Project:
The final project will consist of 32 - 48 measures or more in any of the styles/orchestrations covered in class will be due near the end of the semester (due date TBA) and will be worth 20% of the grade for the course. As with the other projects, the due date and specifics for this project will be handed out in class. Nevertheless, it is anticipated that the final project will be read by the FIU Symphony Orchestra and will therefore require score and parts. Please note that given the performance aspect of the last project, late final projects will be penalized 10 points per day late and may not be performed. As with the other projects, grading for the final project will be based on the students demonstrated understanding of the orchestration techniques discussed in class throughout the semester (Note: as with projects I and II, the accuracy of the parts, overall calligraphy, and attention to details will also affect the grade for the final project).

Exams:
In addition to the Projects there will be two exams given throughout the semester. The first a Mid Term Exam will be given on February 22 and the second the Final Exam at the end of the semester during finals week as cited on the FIU web page. These exams will include the materials being discussed in the class and will be comprehensive. Note that there will be no makeup exams given. More information regarding the exams will be given in class. The first exam will be worth 15% of the Final Grade and the second exam 25%

Grading:
Project I	10%
Project II	10%
Project III	20%
Participation	20%
Mid Term Exam	15%
Final Exam	25%
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 Tuesdays and Thursdays 2:00-3:00. Other times by appointment. My office telephone is (305) 348-3357 email: garciao@fiu.edu
web http://www.orlandojacintogarcia.com Please feel free to see me if you have any questions.

ADVANCED ORCHESTRATION MUT 4312
SPRING 2007 SCHEDULE

1/11 Introduction; Review of instruments basic orchestration

1/16 Review continued

1/18 Mozart Symphony #4 in G minor K 550 1st movement (handout)

1/23 Mozart continued; Beethoven Symphony #5 in C minor Op 67 1st movement (handout)

1/25 Beethoven continued

1/30 Beethoven continued; Berlioz Symphonie Fantastique 5th movement (Norton)

2/1 Berlioz continued

2/6 Brahms Symphony #3 in F major 3rd movement (Norton);

2/8 Presentations: Project #1 Mozart, Beethoven orchestrations

2/13 Brahms continued; Mahler Das Leid von der Erde 3rd movement (Norton);

2/15 Mahler continued; Debussy Afternoon of a Faun (Norton);

2/20 Debussy continued

2/22 Mid Term Exam

2/27 Stravinsky Rite of Spring Part II (Norton)

3/1 Presentations: Project #2 Berlioz, Brahms, Mahler orchestrations

3/6 Stravinsky Rite continued; Schoenberg Five Pieces for Orchestra (Colors) (handout);

3/8 Schoenberg continued; Webern Symphony Op 21 2nd movement (Norton);

3/13 Webern continued; Silvestre Revueltas Homenaje a Federico Garcia Lorca (Norton)

3/15 Revueltas continued

3/20-22 NO CLASSES - Semester Break

3/27 Presentations: Project #3 open orchestrations – reading date and time TBA

3/29 Varese Octandre (handout);

4/3 Feldman TBA (handout);

4/5 Feldman continued; Takemitsu, November Steps (handout)

4/10 Takemitsu continued

4/12 John Adams Chamber Symphony 3rd movement (Norton)

4/17 Adams continued; Review for Final

*****Final Exam - Finals week –
date and time as scheduled on the university web page**

Please note exam and presentation dates are fixed; works to be analyzed and dates of analysis may be altered.

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 composition which may allow the rendering of an orchestration 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, restrictions of the pitches that can be produced given technical and other limitations, tunings, etc.);

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

(3) Timbre 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?);

(6) The use of extended techniques and/or new instruments relative to when the piece was written;