

**COURSE NUMBER:** MUP 455/655

**COURSE TITLE:** Orchestration

**CREDITS:** 3, Wednesdays, 5:00 p.m. to 7:50 p.m., room 223

**PREREQUISITES/COREQUISITES:** Music Majors or permission of the instructor

**FOR WHOM PLANNED:** Music Composition and other Music Majors

**INSTRUCTORS INFORMATION:**

Alejandro Rutty, room 346. Office hours: Wednesday 4:00-5:00 p.m. Email: [ahrutty@uncg.edu](mailto:ahrutty@uncg.edu)  
Lihuen Sirvent, Teaching Assistant: [mlsirven@uncg.edu](mailto:mlsirven@uncg.edu)

**CATALOG DESCRIPTION:** Advanced techniques in instrumental scoring for large ensembles such as orchestra, wind ensemble, and jazz ensemble. Historical and stylistic analysis of the art of orchestration. Additional practical exercises in scoring and arranging for small and large ensembles.

**STUDENT LEARNING OUTCOMES** Upon successful completion of this course the students will be able to write for large ensemble (ex.: symphony orchestra, wind ensemble) showing awareness of the different notational conventions and technical challenges for these types of ensembles.

**TEACHING METHODS AND ASSIGNMENTS FOR ACHIEVING LEARNING OUTCOMES:**

The course will focus on the analysis of a set of major works of the symphonic repertoire. Through these works, the students will be introduced to issues of notation, balance, texture, registration, accompaniment, and color.

The course will have three analysis assignments and four major orchestration assignments, resulting in reading sessions by UNCG Symphonic Band, a chamber orchestra, and one of UNCG's string ensembles (Sinfonia). In addition, the last assignment involves the participation of the students in the "Hey, Mozart!" project, in which the students in the class will write arrangements for the educational concerts of the Greensboro Symphony Orchestra. When addressing these assignments, the course will mostly have the workshop-masterclass format with student work students being presented and critiqued in class.

The course will focus on instrumental *usage* in major works of the orchestral and large ensemble literature. A substantial portion of class time will be devoted to analyzing scores/recordings in order to discern scoring and compositional choices and procedures, trying to infer the reasoning behind them. Emphasis will be placed on three critical issues: the voicing of *tutti* chords, the density of textural elements, and the treatment of the bass line and scoring of low frequencies in general.

The course will not deal with the capabilities and characteristics of the different instruments and families (taught in *Composition Skills*, MUP 115), so it is assumed that students at this level know these characteristics (ranges, registers, transpositions, polyphony, bow strokes, etc.). A brief review of these materials will take place in the first two weeks of classes, but it is suggested that students independently engage in in-depth reading of these instrumental characteristics.

**EVALUATION AND GRADING:**

Orchestration work will be evaluated based on the following

- Proper instrumental/vocal writing
- Proper use of the notational and procedural conventions
- Creativity and conceptual depth
- Score presentation

Theoretical presentations will be evaluated based on the following:

- Thoroughness of the coverage of the topic presented
- Quality of the presentation as such
- Quality of the materials offered to the class

Major assignments will be evaluated based on the following

- Artistic quality
- Quality of the materials (score and parts)
- Playability as it relates to the rehearsal time allowed

### **Grading scale for composing projects and exams:**

|    |        |
|----|--------|
| A+ | 97-100 |
| A  | 93-96  |
| A- | 90-92  |

Demonstrates a professional level in scoring and writing. Instrumental techniques, ensemble needs, and stylistic context have been absorbed and mastered.

|    |       |
|----|-------|
| B+ | 87-89 |
| B  | 83-86 |
| B- | 80-82 |

Demonstrates a solid level in scoring and writing. Instrumental techniques, ensemble needs, and stylistic context have been well understood.

|    |       |
|----|-------|
| C+ | 77-79 |
| C  | 73-76 |
| C- | 70-72 |

Demonstrates a competent in scoring and writing. Can use and describe Instrumental techniques, ensemble needs, and stylistic context to some extent.

|    |       |
|----|-------|
| D+ | 67-69 |
| D  | 63-66 |
| D- | 60-62 |

Orchestration is substandard. Has difficulty using or demonstrating understanding of the techniques presented. Little evidence of stylistic context awareness.

|   |      |
|---|------|
| F | 0-59 |
|---|------|

Little or no work done, poor quality of projects. Unable to use or demonstrate understanding of the techniques presented. No evidence of stylistic awareness.

### **Grading breakdown**

|   |     |
|---|-----|
| 4 scoring projects (with ensemble readings) | 60% |
| 3 analysis projects                         | 30% |
| Participation and attendance                | 10% |

### **Faculty Evaluation**

In order to comply with the University-Wide Evaluation Guidelines for Promotion and Tenure, section IIA.3.(b), all students are required to complete a faculty evaluation for this course.

### **Texts/Readings/References:**

Scores, either on hard copy or digital format.

|    |             |                                 |
|----|-------------|---------------------------------|
| 01 | Beethoven   | Symphony No. 3                  |
| 02 | Brahms      | Symphony No. 3                  |
| 03 | Tchaikovsky | Symphony No. 6 (first movement) |
| 04 | Mahler      | Symphony No. 3                  |
| 05 | Bartok      | Concerto for Orchestra          |
| 06 | Gershwin    | Concerto in F                   |

|    |            |                            |
|----|------------|----------------------------|
| 07 | Debussy    | Images                     |
| 08 | Stravinsky | Petrushka                  |
| 09 | Higdon     | Blue Cathedral             |
| 10 | Bates      | Mothership                 |
| 11 | Berio      | Sinfonia (third movement)  |
| 12 | Ticheli    | Vesuvius                   |
| 13 | Bryant     | Concerto For Wind Ensemble |

Recommended texts for consultation (on reserve at the Schiffman Music Library):

Adler, Samuel. *The Study of Orchestration* (any edition). Norton.

Kennan, Kent. *The Technique of Orchestration* (any edition). Prentice Hall

A very good online resource:

*The Orchestra; A User's Manual* <http://andrewhugill.com/OrchestraManual/index.html>

### Other:

Finale, or Sibelius. All assignments *must* be notated on either Finale or Sibelius. Finale notepad, MuseScore, or Noteflight scores are not acceptable. All assignments should be turned-in digitally. See below notes about turning in materials for ensemble readings.

## Graded Assignments

### ANALYSES

#### 1) Analysis: *Tuttis*. August 28

Transcribe to 4-stave notation two *tuttis*, indicating instrumentation and identifying the criteria for the distribution of the components of the *tutti* (family blend, separation). These *tuttis* should represent different varieties. This assignment is important in observing issues of balance and types of groupings in the acoustical constitution of orchestral chords. For this exercise, a *tutti* will be defined as a (mostly) static chord played by the entire orchestra.

Indicate source and provide a link to score and audio example, or files. Examples must include only the specified pages/audio, not complete works.

#### 2) Analysis: “*Three Elements*”, September 4

Extract from scores two contrasting appearances of textures including more than three simultaneous textural elements (for example: chords, bass, melody, countermelody, etc.) This assignment addresses the practice of limiting the number of simultaneous elements in the writing of works in the standard repertoire, the acoustical reasons behind it, the exceptions, and the overall effect of either following or not following the rule.

All of the “overloaded” textural examples must come from different pieces. Important to this assignment is the understanding of what constitutes a textural element. Prior to work on this, ensure that this concept is clear to you, and in agreement with how it is defined for this class.

Provide a possible rationale for the decisions made by the composer. Please type. Indicate source and provide a link to score and audio example, or files. Examples must include only the specified pages/audio, not complete works.

#### 3) Analysis: *Basses*, September 11

Extract and analyze two appearances of double basses being unsupported by a doubling (ex.: cb+vc). How are these passages handled? How much of a line is this 'bass line'? How are the center and top register scored?

Provide a possible rationale for the decisions made by the composer. Please type. Indicate source and provide a link to score and audio example, or files. Examples must include only the specified pages/audio, not complete works.

This assignment addresses a common misconception about the role of the double bass in the orchestra, and the scoring practice of writing lines in the lower register. By examining examples from the repertoire, we will come-up with a series of rules to be followed in all scoring assignments.

## SCORING

All scoring assignments will be based on a group of melodies chosen by the class on September 4th. All students are invited to submit their own melodies. The “Hey, Mozart!” project will consist of melodies composed by children in Guilford and neighbor counties, chosen by the Greensboro Symphony Orchestra, conductor Evan Feldman, and Alejandro Ruty. Submit a Finale or Sibelius file with up to five melodies.

Because all four scoring assignments are created from single-line melodies, substantial attention will be given to *arranging*, and especially to generating structurally balanced, well-constructed harmonic progressions with appropriate accompanying textures.

### Guidelines

- 1) Arrangements should be about 2-3 minutes long. Use the following procedure:  
Introduction - Theme - Transition - Theme (in a different textural or harmonic configuration) - Closing.  
Depending on tempo and length of the melody you chose there may be additional appearances of the melody. (Intro-theme-theme-transition-theme-theme-closing, for example)
- 2) The introduction must be non-melodic: it should be clear that the music has not properly started until the main melody comes in. This is also true for the transition. Use textural or harmonic changes to intro and transition.
- 3) There should be no motivic development. In other words, no playing around with the tune using its constitutive elements. The melody needs to be heard in its entirety without changes. Think of this as if you were asked to arrange a well-known song (say "Over the Rainbow"), so the arrangement needs to be the song itself, not "Variations Inspired on Over the Rainbow". Treat the melody as something you cannot change.
- 4) You can modulate and you can change the key of the arrangement to whatever key works best for the ensemble.
- 5) Make the arrangement so it can be read successfully by the ensemble with virtually no rehearsal time.

### 1) Scoring: Chamber Orchestra. September 25

Arrange a given line for an ensemble comprised of 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 piano, 1 percussion player (vibes, hi-hat, susp. Cymbal, djembe with brushes) 2 violins, viola, cello, and double bass.

The transcription-orchestration must conform to the norms of orchestral writing and be playable by the ensemble at sight. Score and parts must be provided (see guidelines below). The transcriptions will be read and recorded on **Wednesday, October 16** during class time. **Bring to the reading:** 3 scores (one properly bound, double sided),

### 2) Scoring: *Sinfonia*. October 23

Arrange a given line for string orchestra (*Sinfonia*). The orchestration must conform to the norms of orchestral writing and be playable by UNCG *Sinfonia* at sight. Score and parts must be provided (see guidelines below). The transcriptions will be read and recorded on **Monday, November 18, 5:00-6:30 p.m. Bring to the reading:** 3 scores (one properly bound, double sided). **Orchestra:** Violin I (9), Violin II (9), Viola (7), Cello (6), Bass (5)

### 3) Scoring: UNCG Symphonic Band. November 13

Arrange a given line for UNCG Symphonic Band. The transcription-orchestration must conform to the norms of Wind Ensemble writing and be playable by the ensemble at sight. Score and parts must be provided (see guidelines below). The transcriptions will be read and recorded on **Monday, December, 1:00-1:50 p.m.** in room 111. Students are highly encouraged to be present at the reading sessions if their class schedule permits. The exact instrumentation will be posted on Canvas once it is confirmed. **Bring to the reading:** 3 scores (one properly bound, double sided).

#### **4) Scoring: Hey, Mozart! project with the Greensboro Symphony Orchestra. December 4**

You will be assigned a melody composed by an elementary school student from Guilford County. The assignment consists in arranging the melody for the Greensboro Symphony Orchestra. The GSO will perform this arrangement in one of their educational concerts this Spring. The transcription-orchestration must conform to the norms of orchestral writing and be playable by ensemble at sight. Score and parts must be provided, and they must be proofed and fault-free (see guidelines below).

#### **NOTE REGARDING MATERIALS FOR READINGS:**

Scores must be turned in BOTH in digital form (Finale or Sibelius) and in hard copy. The scores must be proofread, complete, neat and professional looking. Parts must be edited for accuracy and page layout: page turns, multi-measure rests and spacing need to be appropriate and conform to professional standards of notation. Scores must be bound and legible. Non single-page parts *must* be taped to allow for proper handling and performance.

#### **PORTFOLIO**

**A Portfolio with all materials produced in the class is required. The portfolio should be turned in digitally by December 4. A defense of the portfolio will take place during final's week**

**Academic Honor Code:** All work undertaken for academic credit at UNCG is governed by the Academic Honor Policy, which provides that all study be carried out in good faith and with due regard for the integrity of the learning process. Students, faculty, and staff are responsible for ensuring that learning proceeds uncompromised by breaches of academic integrity and for ensuring that the Academic Honor Policy is recognized as the imperative governing all academic work at the University. A complete description of the Academic Honor Policy can be found in the UNCG Policies for Students. The complete Honor Policy can be found at <http://academicintegrity.uncg.edu/complete/>

See in particular the entries on plagiarism. Dishonesty in any form, including cheating and plagiarism, will not be tolerated. Understanding the concepts of plagiarism and copyright are essential to this course. Illegal or improper duplicating in any form (of software, music or anything else) will absolutely not be tolerated.

**Attendance Policy:** Absences will be excused for required School of Music Theatre and Dance or UNCG functions, serious illness and real family emergencies. As group participation is essential for this class, attendance is absolutely required. 1 unexcused absence will be allowed without penalty. Each additional unexcused absence will lower the final grade by one fraction of a letter (e.g., B will change to B-). Good participation and attendance will be further rewarded in the grade as outlined above.

**Additional Requirements:** Students are strongly discouraged from turning in work late. Make-up work and the acceptance of late work are up to the discretion of the instructor and will be handled on a case-by-case basis. Generally, late work will be penalized the equivalent of one letter grade per class period it is late.

**Other:** Cell phones must be switched off before class. Essential information may at times be communicated via email. Therefore, students are required to monitor their UNCG email account, or provide the address of an account they do monitor consistently.

## TOPICAL OUTLINE/CALENDAR

|                                  | <b>CLASS AGENDA</b>   | <b>WHAT IS DUE</b>   |
|----------------------------------|---|--|
| Wednesday, Aug. 21               | Introduction, acoustical principles, notation in orchestral scores, review instrumental techniques.<br><i>Tuttis.</i>   |  |
| Wednesday, Aug. 28               | Review instrumental techniques<br>Accompaniment textures<br>Beethoven, Symphony No.3<br><b>"Three Elements"</b>         | <b>Analysis 1: <i>Tuttis</i>, due</b>  |
| Wednesday, Sept. 4               | Brahms, Symphony No. 3<br>Tchaikovsky, Symphony No. 6, <i>Basses</i><br><b>Melodies for all reading sessions chosen</b> | <b>Melodies for all reading sessions due</b><br><b>Analysis 2: "<i>Three Elements</i>" due</b> |
| Wednesday, Sept. 11              | Mahler, Symphony #3   | <b>Analysis 3: <i>basses</i>, due</b>  |
| Wednesday, Sept. 18              | Bartok, Concerto for Orchestra<br>Gershwin, Concerto in F   |  |
| Wednesday, Sept. 25              | Debussy, <i>Images</i>  | <b>Chamber Orchestra due: Score + 1 part</b>   |
| Wednesday, Oct. 2                | Review of arrangements<br>Stravinsky, Petrushka   |  |
| Wednesday, Oct. 9                | Review of materials for ensemble readings<br>Stravinsky, Petrushka  | <b>Chamber Orchestra: all printed materials due</b>  |
| Wednesday, Oct. 16               | <b>Chamber Orchestra READING SESSION</b><br>Higdon, Blue Cathedral  |  |
| Wednesday, Oct. 23               | Hey, Mozart! Project with the GSO. Guidelines and instructions<br>Bates, Mothership<br>Berio, Sinfonia (mov. III)       | <b>Scoring: Sinfonia due</b>   |
| Wednesday, Oct. 30               | Ticheli: Vesuvius<br>Bryant, Concerto for Wind Ensemble   | <b>Sinfonia: all printed materials due</b>   |
| Wednesday, Nov. 6                | Jonathan Caldwell: Writing for Wind Ensemble  |  |
| Wednesday, Nov. 13               | <b>Review of arrangements</b>   | <b>Symphonic Band due: Score + 1 part</b>  |
| <i>Monday, Nov. 18</i>           | <b>SINFONIA READING SESSION</b><br><b>5:00-6:30 p.m. Rm. 111</b>  |  |
| Wednesday, Nov. 20               | Review of materials for ensemble readings   | <b>Symphonic Band: all printed materials due</b>   |
| Wednesday, Nov. 27               | <b>THANKSGIVING. No classes</b>   |  |
| <i>Monday, Dec. 2, 1-1:50pm.</i> | <b>Symphonic Band READING SESSION</b><br><b>1:00-1:50 Rm. 111</b>   |  |
| Wednesday, Dec. 4                | Review, "Hey, Mozart!" project assignments  | <b>Hey, Mozart! and GSO orchestration due</b>  |
| Times to be arranged             | Portfolio defense. Room 346   |  |