Orchestration
MUCP 4320 and MUCP 5320

Instructor:

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Office hours by appointment

Basic Information:

• Time and place—Tuesdays and Thursdays from 11-12:20 in the Merrill Ellis Intermedia Theater.
• Orchestral readings—Tuesday, April 22 and Thursday April 24 at 12:15PM in Murchison Hall (pending).

Course Overview:

This course will be a historical survey of orchestrational practices with emphasis on contemporary approaches. It will include score study and analysis, listening, exercises, transcriptions for orchestra and ultimately the creation of a new work for orchestra that will be read and recorded by the University Symphony Orchestra (rehearsal attendance at both readings is required). The lectures and activities will reinforce key orchestrational concepts including the possibilities and capacities of each instruments, including both idiomatic and extended techniques as well as writing for various instruments in combination with one another.

Required Materials:

• The Study of Orchestration (3rd edition) by Samuel Adler
• Pencils, erasers, a ruler and manuscript paper with adequate staves for the size of orchestra to be addressed that day
• Library reserves—various texts, scores and recordings on the fourth floor of the music library
• Selected scores, recordings, articles, chapters and reviews provided

Homework:

All work is due on the date indicated in this syllabus. It must be turned in, printed out from computer notation (not in digital form or handwritten) on or before its due date. Please retain your own copy.
Listening Examples from Orchestral Literature:

All musical excerpts discussed throughout the semester and presented in part during class should be heard in full by all students between classes by accessing works—both scores and recordings—through the library, online or the audio examples that accompany the course textbook.

Orchestral Literature Presentation Projects:

- Undergraduates will have one presentation of a piece and graduate students will have two presentations of pieces. On the day of your presentation bring to class at least one recording and either a complete, projectable score or three to four copies of each score for each work to be discussed. One score for each will be on reserve in the library and more may be checked out for the time of the class.

- For each presentation project please give us a brief introduction and overview for each work and then please focus on specific sections you have chosen to demonstrate issues or examples you feel would be of particular interest to the class and of particular help in preparing for term projects and further orchestral work.

Rehearsal Attendance Project:

You are required to attend two different one-hour orchestra or chamber orchestra rehearsals during the semester. Please write a half-page report on each hour attended (including date and time) to document your experience of the music, rehearsal techniques, and anything else relevant to composing for orchestra. Be prepared to share your experiences with the class if called upon to do so. One report is due at midterm. The second one is due at the end of the semester.

Orchestral Reading Final Project:

- Create an original, 3-minute orchestral work for reading by the University Symphony Orchestra or Chamber Orchestra.
- Create an original, 5-minute orchestral work for reading by the University Symphony Orchestra or Chamber Orchestra (all graduate students are expected to choose this option).
- There will be readings of all orchestration projects prepared in this course. Each student will have this work read and recorded in the Murchison on either Tuesday, April 22 and Thursday April 24 at 12:15PM. Please attend both sessions even though your own work will only be read on one or the other.
- This project must be notated and printed out using music notation software, be bound where applicable and contain parts that are appropriately cued. These should be free of notational or instrumental errors.
- Scores and parts for orchestration projects must be brought to class on each of the dates noted below in both an electronic and hard copy.
Orchestral Reading Final Project (continued):

• In preparation for the orchestral readings bring **four bound copies** of the final score—one for Dr. Broberg, one for Dr. Itkin, one for your conductor and one for yourself. It would also be a good idea to bring a few informally bound or unbound copies for other audience members who may wish to follow your score as it is read.

Punctuality and Professionalism:

• All assignments, projects, presentations and written work are due on the dates specified below. If an assignment is late it will earn a lower grade. The later the assignments is turned in the lower the grade will be.
• All commentary and criticism of your classmates’s work must be specific, constructive and respectful.
• All work must be revised by the session following its review to incorporate corrections and suggestions acquired in class.

Evaluation and Grading:

• Orchestral Reading Project 30%
• Orchestral Literature Presentation Project: 25%
• Arranging Assignments: 25%
• Rehearsal Attendance Project: 10%
• Classroom Participation 10%

Grading Scale:

A: 90-100  C: 70-80
B: 80-90      D: 65-70

Office of Disability Accommodation:

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at 940-565-4323.
Financial Aid Satisfactory Academic Progress:

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Academic Integrity:

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: http://vpaa.unt.edu/academic-integrity.htm.

Student Behavior in the Classroom:

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.

Student Evaluation of Teaching Effectiveness (SETE):

The SETE is a requirement for all organized classes at UNT. This short survey will be made available to students at the end of the semester, providing a chance to evaluate this course; further instructions will be provided at that time. You are strongly encouraged to complete this online survey prior to the end of the semester.
Exercises:

• Exercise 1: Compose or arrange a short piece or section of a piece for string orchestra using at least five extended techniques or only harmonics (natural and/or artificial).
• Exercise 2: Transcribe a hymn for typical orchestral woodwind section of eight to players and a second for woodwinds with an orchestral section. Please change the doubling and timbres for each verse and use novel timbral choices and combinations.
• Exercise 3: Compose or arrange a short piece or section of a piece for woodwind and string sections of an orchestra. Use novel timbral choices and combinations.
• Exercise 4: Compose or arrange a short piece or section for winds and brass sections of an orchestra. Use novel timbral choices and combinations.
• Exercise 5: Compose or arrange a short piece or section of a piece for harp, piano and percussion and any additional instruments you wish to include.
• Exercise 6: “Spectralize” a short twelve tone piece or section of a twelve tone piece by a second Viennese School composer by changing register, dynamics and microtonal inflections (rounded to the quarter, sixth or eighth tone if effective). Alternatively you may compose an original short piece or section of a piece using spectral techniques or any other set of twentieth to twenty-first century techniques as approved by your instructor.

Assigned or Suggested Ensemble Repertoire—Strings:

- Adagio for Strings by Samuel Barber
- Atmosphères by György Ligeti
- The Four Seasons by Antonio Vivaldi
- Pithoprakta by Iaanis Xenakis
- Symphony Number 3 by Philip Glass
- Threnody to the Victims of Hiroshima by Krzysztof Penderecki
- Trisagion for string orchestra by Arvo Pärt

Assigned or Suggested Ensemble Repertoire—Winds:

- Fanfare for the Common Man by Aaron Copland
- Gondwana by Tristan Murail
- Octet for Winds, Joseph Haydn
- Magnetic Fireflies by Augusta Read Thomas
- Symphony of Wind Instruments by Igor Stravinsky
Assigned or Suggested Ensemble Repertoire—Piano, Harp and Percussion:

- *In Seven Days* for piano and orchestra by Thomas Adès
- *Introduction and Allegro for Harp and Orchestra* by Maurice Ravel
- *Twill by Twilight* by Toru Takemitsu
- *Oiseaux exotiques* for solo piano and orchestra by Olivier Messiaen
- *Ionization* by Edgard Varèse for thirteen percussionists playing 37 percussion instruments
- *Free Construction (in Metal)* (1939) for six percussionists by John Cage

Assigned or Suggested Ensemble Repertoire—Full Orchestra:

- *Auf* by Mark Andre
- *Brandenburg Concerto Number 2* by Johann Sebastian Bach
- *Carceri d’Invenzione III* for orchestra by Brian Ferneyhough
- *Cello Concerto* by Witold Lutosławski
- *Clarinet Concerto* by John Corigliano
- *Classical Symphony* in D Major by Sergei Prokofiev
- *Du cristal...* by Kaija Saariaho
- *Five Pieces for Orchestra* by Arnold Schoenberg
- *Harmonielehre* by John Adams
- *Piano Concerto Number 2* by Sergei Rachmaninoff
- *Pictures at an Exhibition* by Modest Mussorgsky, arranged by Maurice Ravel for orchestra
- *Red Earth* by Michael Finnissy
- *Scheherazade* by Nikolai Rimsky-Korsakov
- *Symphony in Waves* by Aaron Kernis
- *Symphony Number 1* by Dmitri Shostakovich
- *Symphony Number 1* in c minor by Johannes Brahms
- *Symphony Number 4* in f minor by Pyotr Ilyich Tchaikovsky
- *Symphony Number 4, “Italian,”* by Felix Mendelssohn
- *Symphony Number 7* by Gustav Mahler
- *Symphony Number 6, “Pastoral,”* by Ludwig van Beethoven
- *Symphony Number 8 “Unfinished Symphony”* in b minor by Franz Schubert
- *Symphony Number 31 in D Major, “Paris,”* by Wolfgang Amadeus Mozart
- *Symphony Number 104* by Joseph Haydn
- “Modulations” from *Les Espaces Acoustiques* by Gérard Grisey
- *The Planets* by Gustav Holst
- *Prelude to the Afternoon of a Faun* by Claude Debussy
- *Tableau* by Helmut Lachenmann
- *Variations for Orchestra*, opus 30, by Anton Webern
Supplemental Texts on Composition, Notation and Orchestration:


Supplemental Texts—Strings:


Supplemental Texts—Woodwinds:


Supplemental Texts—Brass:

Supplemental Texts—Piano, Harp, Guitar and Percussion:


Supplemental Repertoire—String Techniques:

- *Black Angels* for electric string quartet by George Crumb
- *Gran Torso* for string quartet by Helmut Lachenmann
- *Nymphaea* for string quartet and live electronics by Kaija Saariaho
- *Pithoprakta* for orchestra by Iannis Xenakis
- *Pression* for cello by Helmut Lachenmann
- *Sei Capricci* for solo violin by Salvatorre Sciarrino
- *Subharmonic Partita* by Mari Kimura
- *Third String Quartet* by Sofia Gubaidulina

Supplemental Repertoire—Wind Techniques:

- *Dal niente (Interieur Ill)* for clarinet by Helmut Lachenmann
- *Laconisme de l’aile* for solo flute by Kaija Saariaho
- *L’opera per flauto*, Volume 1, by Salvatore Sciarrino
- Sequenza XII for bassoon by Luciano Berio
- *Studie über Mehrklänge* for solo oboe by Heinz Holliger

Supplemental Repertoire—Percussion Techniques:

- *Bone Alphabet* for solo percussion by Brian Ferneyhough
- *Psappha* for solo percussion by Iannis Xenakis
- *Thirteen Drums* for solo percussion by Maki Ishii

Supplemental Repertoire—Piano Techniques:

- *Arcs* for bowed piano ensemble by Stephen Scott
- *Aeolian Harp* by Henry Cowell
- *The Banshee* by Henry Cowell
- *Concerto* for prepared piano and chamber orchestra by John Cage
- *Entrada* for bowed piano ensemble by Stephen Scott
- *Makrokosmos*, Volume I and Volume II for amplified piano by George Crumb
  Prepared Piano