Conrad Grebel University College

University of Waterloo

Music 390: Orchestration and Arranging

Fall 2018

Class Time: Mondays and Wednesdays 2:30-3:50

Location: Room 1208

Instructor: Dr Karen Sunabacka

Office Hours: Tuesdays & Thursdays 1:30-4:30, Fridays 2:30-4:30 & other times TBA.

Office Location: Room 1108

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Email: karen.sunabacka@uwaterloo.ca

# Course Description:

An exploration of the instruments of the orchestra and the techniques of musical composition and arranging. The course will give the students tools for composing and arranging for orchestra in various styles while maintaining their unique voice. Emphasis will be placed on learning the unique instruments of the orchestra, score preparation and live performance.

Intended Learning Outcomes:

Upon completion of this course, students should be able to:

1. Arrange or compose music for a variety of ensembles.
2. Understand how transposing instruments work and arrange for a variety of transposing instruments.
3. Recognize the sounds and timbres of different instruments in all instrumental groups of the orchestra.
4. Recognize orchestral repertoire from the baroque, classical, romantic and 20th century.
5. Write and arrange for full orchestra, demonstrating an understanding of balance and proportion.
6. Demonstrate an understanding of how the instruments are historically used in an orchestral setting.
7. Be familiar with at least one computer program that can help with orchestral composition.

# Required Materials:

Music manuscript paper or manuscript notebook for taking notes and in-class practice.

Pencils, erasers and rulers

# Required Texts:

Adler, Samuel. *The Study of Orchestration*, 4th ed. New York: W.W. Norton and Company: 2016

# Optional Texts:

Adler, Samuel. *Workbook for The Study of Orchestration*, 4th ed. New York: W.W. Norton and Company:

2016.

Web Page:

This course will make use of a WATERLOO LEARN website. This site will provide general information for the course along with required assignments and grades received for assignments and tests. Important announcements such as the cancellation of class due to illness will also be posted there, so please try to check the site before each class, just in case.

# Evaluations:

| **Assignment** | **Weighting** |
| --- | --- |
| Assignments (4) | 32% (8% per assignment) |
| Tests (4) | 28% (7% per assignment) |
| Written Assignments (Concert Reports) (2) | 10% (5% per assignment) |
| Final Project  (Arrangement for Full Orchestra) | 20% |
| Final Project WITH Revisions  (with written observations) | 10% |

# Course Requirements:

**Assignments** are generally due when we complete the study on an orchestral section (strings, winds, brass, percussion.) This occurs every 2-3 weeks depending on the section. I will expect the assignment by 4:30 on the day that it is due.

The **Tests** will be a combination of short answer questions, technique exercises and listening questions all based on the section of the orchestra most recently studied. I will expect you to be up to date with the relevant chapters in the text, the discussions in class and the assigned listening.

There are two **Written Assignments** or concert reports that ask you to listen to orchestral music. The first assignment MUST be a live orchestral performance, and the second may be another live orchestral performance but other options will be discussed in class.

The **Final Project** is the goal of the semester – a 2-5 minute arranged piece for full orchestra. You must properly prepare the score and parts for full orchestra. This score and parts will then be read by orchestra@uwaterloo.

**Final Project WITH REVISIONS:** After you hear your final project performed by orchestra@uwaterloo, you will have the opportunity to revise your piece based on what you heard during the reading session. I will ask you to write a 250-500 word reflection on the reading session, and the revisions that you decided to complete. More information will be given in class.

**LATE ASSIGNMENTS** will not be accepted, however I will give each student two days over the course of the term in which a late assignment will be accepted. For example, student A has something come up and they can’t get their assignment in on time, they can hand it in the day after it is due. Student A then has one more day to use and can hand-in one more assignment one-day late. Student B may have something major come up and decide on one occasion to hand in an assignment 2 days late. Student B now has no more days in which to hand in a late assignment.

# Course Schedule[[1]](#footnote-1) Music 390 – Fall 2018

| **Date** | **Topic** | **Reading and Listening** | **Assignments Due** |
| --- | --- | --- | --- |
| Sept. 10 | Introduction to Course and Introduction to the Orchestra | Chapter 1, pp 5-8  **Listening:**  Handel – *Messiah* “Comfort Ye”  Brahms – *Symphony No. 1* “second movement”  Debussy – *Nocturnes,* “Nuages”  Alexina Louie – *Music for Heaven and Earth* “II Thunder Dragon” |  |
| Sept. 12 | Bowed String Instruments | Chapter 2, pp 9-55  **Listening:**  Berlioz – *Symphony Fantastique,* “5th mvt”  Tchaikovsky – *Symphony No 4,* “3rd mvt”  Borodin – *String Quartet No. 1* “3rd mvt” |  |
| Sept. 17 | Individual Bowed String Instr. and Plucked String Instruments | Chapter 3 and 4, pp 57-117  **Listening:**  Tchaikovsky, *The Nutcracker* “Waltz of the Flowers” |  |
| Sept. 19 | Scoring for Strings | Chapter 5, pp 119-172  **Listening:**  Haydn, *String Quartet Op. 76 No. 3,* “II-Poco adagio cantabile”  Beethoven, *Piano Concerto No. 4* “II-Andante con moto”  Shostakovich, *Symphony No. 6* “III-Presto”  Bach, *Brandenburg Concerto No. 3*,  “mvt I”  Bartók, *Music for Strings, Percussion and Celesta,* “I – Andante tranquillo”  Tchaikovsky, *Serenade for Strings*, “I – Andante non troppo”  Penderecki, *Threnody for the Victims of Hiroshima* |  |
| Sept. 24 | Scoring for Strings  Transcribing from Piano to Strings | Chapter 5, pp 119-172 |  |
| Sept. 26 | The Woodwind Choir  (begin after test) | Chapter 6, pp 173-188  **Listening:**  Copland – *Appalachian Spring*  Mendelssohn – *Symphony No. 4* “I-Allegro vivace” | Test 1 – Strings |
| **Friday Sept. 28or Sat. Sept. 29, 8pm.**  Concert to attend for Concert Report #1 | | **Kitchener-Waterloo Symphony:** Andrei Conducts Rachmaninoff & Tcahikovsky  LOCATION: Centre in the Square | |
| Oct. 1 | The Woodwind Choir (cont.) | Chapter 6, pp 173-188  **Listening:**  Stravinsky – *Le Sacre du printemps*, “part 1 – Cercles mystérieux des adolescents”  Bartók – *Concerto for Orchestra,* “mvt 1” | Assignment 1 – Strings |
| Oct. 3 | Individual Woodwinds | Chapter 7, pp189-243  **Listening:**  **Debussy** – *Prélude à l’après-midi d’un faune* (flute mm21-24)  **Bach** – *Brandenburg Concerto No. 2*, “II-Andante” (oboe mm9-23)  **Sheng** – *China Dreams* “Prelude” (opening - oboes & english Horn)  **Mozart** – *Symphony No 9* “mvt III” (clarinets mm1-8)  **Stravinsky** – *Le Sacre du printemps,* Part I, “L’adoration de la terre” (solo bassoon mm1-15) | **Due Friday Oct. 5th:** Concert Report #1 |
| Oct. 8 | **No Classes – Thanksgiving – Study Days** | | |
| Oct. 10 |
| Oct. 12 | **A Friday BUT Like a WEDNESDAY**  Scoring for Woodwinds and Woodwind-string Combinations | Chapter 8, pp245-317  **Listening:**  Debussy – Prelude to *The Martyrdom of St. Sebastian*  Schuman, William W. – *New England Triptych* “3rd mvt”  Britten – *The Young Person’s Guide to the Orchestra*, “Fugue” |  |
| Oct. 15 | Scoring for Woodwinds and Woodwind-string Combinations   * Transcribing from Piano to winds and strings | Chapter 8, pp245-317  **Listening:**  Stravinsky – *Le Sacre du printemps,* “Part I “L’adoration de la terre”  Schumann – *Symphony No. 1* “mvt 3”  Brahms – *Symphony No. 1*, “mvt 2”  Debussy – *La Mer* “3rd mvt” mm157-170 |  |
| Oct. 17 | Introduction to Brass Instruments | Chapter 9, pp319-336  **Listening:**  Hindemith – *Mathis der Maler* Symphony  Vaughan Williams – *Symphony No. 6* “4th mvt” (Mutes - mm39-42) | Assignment 2 – Scoring for Woodwinds |
| Oct. 22 | KS AWAY |  | Test 2 - Woodwinds |
| Oct. 24 | Individual Brass Instruments | Chapter 10, pp337-385  **Listening:**  Weber – *Der Freischütz,* Overture (horns mm 10-25)  Humperdinck – *Hänsel und Gretel*, Overture (horns mm 1-8)  Copland – *Outdoor Overture* (trumpets mm16-31)  Mozart – *Requiem,* “Tuba Mirum” (trombone mm 1-11)  Prokofiev – *Symphony No 5,* “mvt I” (tuba mm23-36) |  |
| Oct. 29 | Scoring for Brass… | Chapter 11, pp387-467  **Listening:**  Beethoven – *Symphony No. 5* “IV-Allegro” (brass in orch mm 1-8)  Bruckner – *Symphony No. 7* “IV – Allegro ma non troppo” (Brass in climax – mm191-212)  Elgar – *Enigma Variations*, “W.M.B.” (mm25-32 brass to end!)  Mussorgsky-Ravel – *Pictures at an Exhibition* “The Great Gate of Kiev” |  |
| Oct. 31 | Scoring for Orchestra and Transcribing for Orchestra | Chapter 15 & 17 | Assignment 3 - Brass |
| Nov. 5 | KS AWAY |  | Test 3 – Brass |
| Nov. 7 | The Preparation of Score and Parts | Chapter 19 |  |
| Nov. 12 | The Preparation of Score and Parts | Chapter 19 | **Score and Parts DUE** (to be confirmed) |
| Nov. 14 | The Percussion Ensemble | Chapter 12 pp469-520  **Listening:**  Bernstein – *West Side Story* “Mambo” |  |
| **Sat. Nov. 17th (7:30pm) or**  **Sun. Nov. 18th (3pm)**  Concert to attend for Concert Report #2 | | **Grand Philharmonic Choir**  Considering Matthew Shepard  LOCATION: UWaterloo – Humanities Theatre | |
| Nov. 19 | Scoring for Percussion | Chapter 14 pp545-606  **Listening:**  Rimsky-Korsakov – *Cappriccio espagnol,* “4th mvt”  Copland – *Appalachian Spring* (Various places)  Debussy – *Nocturnes*, “Fêtes” (from REH 10-14)  Stravinsky – *Le Sacre du printemps,* Part I, “Cortège du sage” (mm1-14) |  |
| Nov. 21 | Scoring for Percussion | Chapter 14 pp545-606 | **Due Friday Nov. 23:**  Concert Report #2 |
| Nov. 26 | The Orchestra as Accompaniment | Chapter 16 | Test 4 – Percussion |
| Nov. 28 | Keyboard Instruments &  Scoring for Band or Wind Ensemble | Chapter 13 pp521-543 | Assignment 4 - Percussion |
| Dec. 3 | Final Things... |  |  |

ORCHESTRAL READING: Thursday December 6th OR TBA

Final Score – DUE: Dec. 10th (To be confirmed…)

# UW Policies

Academic Integrity:In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

Arts: [Academic Integrity website](https://uwaterloo.ca/arts/undergraduate/student-support/academic-standing-understanding-your-unofficial-transcript/ethical-behaviour) University of Waterloo: [Academic Integrity Office](https://uwaterloo.ca/academic-integrity/)

Discipline:A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline.

Grievance:A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - [Student Petitions and Grievances](ttps://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70), Section 4.

Appeals:A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals.

# Other sources of information for students:

Note for students with learning differences:The [AccessAbility Services (AAS)](https://uwaterloo.ca/accessability-services/) office, located in Needles Hall Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the ASS office at the beginning of each academic term.

Counselling Services: Counselling Services provides free confidential counselling, in both individual and group sessions, with qualified professionals to help registered students, faculty and staff with personal concerns, educational career decisions, and strategies to studies and exams: [www.adm.uwaterloo.ca/infocs](file:///\\cguc.uwaterloo.ca\Users\karens\Dropbox\Academics\Conrad%20Grebel\Courses\Music%20271%20Music%20Theory%202\Winter%202018\www.adm.uwaterloo.ca\infocs), ext. 33528, NH Room 2080.

Accommodation for Illness: A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be accepted. More information can be obtained from Health Services and the form is available in pdf: <https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness>

1. Subject to change at the instructor’s discretion. [↑](#footnote-ref-1)