Fall 9-1-2005

MUS 428.01: Orchestration

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Goals:

• To learn the capabilities, limitations, and sounds of the standard orchestral and band instruments;
• To learn how to notate music for each instrument (clefs, transpositions, and instrument-specific terminology);
• To learn to prepare a full score and parts;
• To gain experience in the craft of scoring music for different combinations of instruments.

Text:

*The Technique of Orchestration* (Sixth Edition), Kent Kennan and Donald Grantham.

Attendance:

Following a third unexcused absence, the final grade will be dropped one full letter grade (A to B, B to C, etc.) Following a sixth un-excused absence, that grade will be dropped another full letter grade. 2 un-excused tardies will equal one un-excused absence.

Assessment:

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<thead>
<tr>
<th>Assignments</th>
<th>10 x 5%</th>
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<tr>
<td>Quizzes</td>
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<td>Final Project</td>
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Late assignments and projects will not be accepted
Study Guide

Chapter 1  Introduction

Score order  standard instrumentation of an orchestra
basic rules of music notation  orchestra seating plan

Chapter 2  The Strings

know the open strings, ranges, and characteristic tone of the ranges of violin, viola, cello and bass
positions  bowing  multiple stops

Chapter 3  The String Orchestra

principles of voicing  options of divisi
  overtone spacing
  considerations-range, color and balance
  voice leading
doubling

Chapter 4  Bowing and Special Effects

bowing considerations  on-the-string bowing
  balancing up and down bows
  slur vs. separate bowing

special effects
  tremolo  over the fingerboard
    measured  with the wood
    unmeasured  tapping the body of the instrument
  fingered  snap pizzicato
  muting  scordatura
  at the bridge  glissando

Harmonics
  overtones  off-the-string bowing
  artificial harmonics
  notation  successive up/down bows
Chapter 5  The Woodwinds

know the following about flute, piccolo, alto flute, oboe, english horn, clarinet, eb clarinet, bass clarinet, bassoon, and contrabassoon
  range
  characteristics of low/middle/high range
  capabilities/limitations
  transposition
  notation
  role(s) in orchestra

Chapter 6  The Woodwind Section

numbers
notation
tonguing/sluring
special effects
  flutter tonguing
  multiphonics
  microtones
  key slaps/clicks

Chapter 7  The Horn

origin (natural horn)

range
characteristics of low/middle/high range
capabilities/limitations
transposition
notation
role(s) in orchestra
special effects
  mute
  stopped
  cuivrê
Chapter 8  The Trumpet, Trombone, and Tuba

know the following about trumpet, trombone, bass trombone and tuba
  range
  characteristics of low/middle/high range
  capabilities/limitations
  transposition
  notation
  role(s) in orchestra
  mutes

Chapter 9  The Brass Section

balance
spacing

Chapter 10  Scoring Chords for each Section and for Orchestra

juxtaposition
interlocking
enclosure
overlapping

Chapter 11  Problems in Transcribing Piano Music

change of key
damper pedal
arpeggios/Alberti bass
voicing (dynamics)
chord spacing
instrument range
rolled chords

Chapter 12  Scoring for Woodwinds, Horns, and Strings

artistic decisions (mood, color, character)
technical decisions (range, technical ability, balance)
Chapter 13  The Percussion: Instruments of Definite Pitch

Know the following about timpani, roto-tom, xylophone, marimba, glockenspiel, vibraphone, chimes, and crotales
  range
  characteristics of low/middle/high range
  capabilities/limitations
  transposition
  notation
  role(s) in orchestra
  mallets

Chapter 14  The Percussion: Instruments of Indefinite Pitch

Know the following about snare drum (field drum, tenor drum, tabor), tom toms, bass drum, cymbals, finger cymbals, triangle, tambourine, tam-tam, gong, castanets, wood block, temple block, wind chimes, bell tree, vibraslap, drum set, Latin (claves, maracas, guiro, bongos, timbales, congas, steel drums)

  capabilities/limitations
  notation
  role(s) in orchestra
  beaters