

Point Loma Nazarene University  
Orchestration MUT 4032  
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## Syllabus For Orchestration MUT 432

### Text

Adler, Samuel. *The Study of Orchestration*. Third ed. New York: W.W. Norton. 2002. There is a fourth edition as well but I am sure that the third will be the cheaper option.

You will need access to manuscript paper, preferably something inexpensive for homework and general use. You can readily find downloadable staff paper online. You can also print staff paper through Finale or Sibelius.

I realize that books have become very expensive and that many of you are looking for ways to economize. You may wish to check the online book concerns such as Amazon and Abebooks. If you order online, be sure to get expedited shipping so that you do not incur zeros for incomplete work! There may also be downloadable pdf copies as well.

My reason for picking the Adler text, is that it is a truly remarkable text that offers a depth of detail, difficult to find in any other text. Dr. Adler is a distinguished composer (currently teaching at the Juilliard School, NYC) with decades of experience in composition, orchestration and teaching. His text will provide a rich resource to anyone who thinks that they might be needing to score or arrange at some point in the future. We will not come close to exhausting all that Adler has to offer in our one semester beginning orchestration class. It will make a useful resource in your library for years to come.

Finally, this course requires a great deal of notational work. We will generally be working with the notation package *Finale*. The better your skills with this program the faster you will be able to work. The MuTech lab (CMC 012) has thirteen stations running the software. There is also a nice laser printer in the room that you can use to print out parts and scores. If you have the ability to acquire your own license to Finale it will give you the ability to work after building hours. However, it is not necessary.

### Course Description

This course is designed to help you build facility in arranging, scoring, and creating in the orchestral medium from small ensembles to chamber orchestra.

Our emphasis will be on gaining mastery of the various "tools" that orchestrators need, such as terminology, score layout, specific knowledge of the capabilities of the various instruments, traditional scoring practices, and other such items. In addition, we will be developing a knowledge of orchestral practice in an historical perspective, and skill building through real-world examples.

We will participate in exercises which will help you understand the components of orchestral scoring, gradually combining these various parts into larger textures. You will demonstrate your mastery of the material by solving problems of scoring for various types of ensembles, representing actual situations encountered in school, church and other performance settings, in a musically satisfying manner.

Although the emphasis will be on scoring rather than composition, students who wish to do original work are encouraged to do so, with my prior approval, as long as the scoring engages what we are discussing in class.

#### Course Learning Outcomes

We will demonstrate our master of the material this semester in the following ways:

- You will demonstrate familiarity with the terminology of orchestration and instrumentation in four languages, English, French, Italian and German through the three tests that we take in this course
- You will demonstrate your growing skills with instrumentation with the three full orchestrations that we accomplish
- You will demonstrate your understanding of arranging through a string arrangement of a standard hymn
- You will demonstrate your mastery of computer-based notation by completing all of the projects through Finale.

#### **Who Should Take Orchestration**

Who should take a class in orchestration? In short, anyone who thinks that they may be involved in creating, composing, arranging, conducting or preparing instrumental ensembles using strings, winds, brass or percussion instruments. Music Ed majors will find that the skills learned in this class will be extremely useful in their careers. K-12 educators are constantly faced with having to rework pieces for a performance, change instrumentation or adapt a part written for one ensemble, or instrument, to another. Performance majors will gain a deeper understanding of the mechanics of an ensemble by looking through the eyes of the composer or arranger rather than performer. Church musicians will find that many of the ideas discussed in class will be useful on a regular basis when music has to be arranged for a custom ensemble or arranged to suit a particular need. Finally, I hope that all students will benefit from the partial

nature of working with the notation software and that your skills with Finale will improve.

### **Course Learning Outcomes**

You will be required to demonstrate mastery of the following:

- Names of instruments in English, French, Italian, and German
- Basic orchestral terms, such as dynamic markings, tempo indications, and bowings in English, French, Italian, and German
- Score layout and order
- Practical and complete ranges of all instruments
- Transposing instruments, and clefs
- Scoring for each choir or section
- Special effects and extended techniques for each instrument
- Combining choirs
- Historical practices of Baroque, Classical, Romantic, and Late 19th Century schools
- Basic arranging from piano scores
- Scoring for small ensembles
- Computer-based notation practices and procedures using *Finale*, including score and part preparation

We will engage these ideas through a variety of exercises, including homework, short scoring assignments, tests and quizzes, and listening assignments. However, our main goal is to learn how to prepare scores. For this reason, all of our in class work is designed to help us prepare three major scoring projects.

### **The Three Scoring Projects**

This course revolves around the preparation of three scores for performance, by generating corrected, accurate and playable scores and parts. These three projects form the bulk of your grade this semester. Failure to meet one of these projects will make it impossible to pass the course.

The three projects are:

- A hymntune arrangement for string orchestra
- Scoring a short piano piece for strings and winds
- Scoring a romantic character piece for concert band

These projects involve creating a score, getting it checked and corrected, printing parts, and recording the arrangement with live players. I will arrange to have the players in place for the recording sessions, which take place during class times.

The scores and parts are due a week in advance of the taping. These will be corrected and put into shape for the taping session. We will then meet on the

stage in Crill Hall and record the performances of the projects. Your grade will be based on your ability to produce accurate, playable parts and a musically satisfying arrangement. If the parts contain obvious errors that have not been corrected they will not be allowed for performance. Allowing these kinds of errors is unfair to the performers who volunteer their time to perform for us.

### **Finale and Computer-Based Notation**

Since this class requires a great deal of writing, we will use the computer almost exclusively, specifically the notation package, *Finale*. The computer drastically reduces the time spent copying out parts and scores. The computer also allows us to take advantage of the large number of MIDI files available on the Web, which can be loaded directly into Finale.

### **Useful Websites**

Some sites which we will be using regularly:

<http://www.tagnet.org/digitalhymnal/>

From this site you can download standard hymns in MIDI format. We will use this source to acquire hymntunes and their harmonizations for our first project. This is not the only site with a hymn book in MIDI format. A web search will offer numerous similar sites.

<http://www.classicalarchives.com>

This site contains literally thousands of classical MIDI files from every composer imaginable. Many of these files were played into a sequencer, rather than entered via a notation program. Therefore, they may provide good performances, but uneven results when imported into a notation program. Since the performer was trying to record a good sounding performance, all of the rhythmic nuances will have been captured along with the pitch information. You will have to pick and choose among the files, but may find files that will save you hours of data entry.

<http://midiworld.com/cmc/bach.html>

This site contains Bach MIDI files.

<http://www.music.qub.ac.uk/~tomita/midi.html>

MIDI files of WTC book II, but entered from Finale so the notation is correct. You can download the whole book from here, BUT, these files are copyrighted. So, any further use of them other than what we do in the class will require permission from the author.

### **Listening Assignments and the Musical Examples**

The course requires a great deal of listening and reading scores. There is no way to learn to score without listening to and learning from the masters of the art

form. Most of the compositions that we listen to in class are posted on the Canvas website and many of the scores are posted there as well. Be sure that your audio software is updated.

One of the great strengths of the Adler text is the multi CD set which accompanies the text. The CD's contain both audio files of all of the examples in the text as well as video clips of players performing some of the technical passages on their respective instruments. The clips are of extremely high quality and are performed by students at the Eastmen School of Music. While you may wish to obtain your own copy of the CD, they have been posted online, accessed through the home page. Follow the link for "musical examples."

### **Grading And Evaluation**

Your progress and mastery will be measured in a number of ways each of which will have the following weight:

Three scoring projects, including the Final project	65%
Three written tests	25%
Quizzes and Homework	10%

Quizzes will generally be announced. Homework assignments will be given on a regular basis.

There is a written final for the course, as posted on the university's website, on Friday of Finals Week. Please make plans now to arrange your calendar, summer plans and traveling plans to accommodate this date. If you know that you will have a conflict, please notify me during the first month of the semester and I will do my best to accommodate you. However, I cannot guarantee that I will be able to accommodate changes at the last minute, especially during the hectic days of final exams. Please plan accordingly.

Periodically, actually, every time we cross stylistic bounds from one period to the next, we will be listening to orchestral works in the standard repertoire. There is no way of understanding the landmarks of orchestral practice without listening to them and gaining an inner aural sense for what sounds right and why. I do expect you to listen to these works outside of class and to become familiar with them. From time to time you may be expected to present informal analyses of these works.

### **Attendance Policy**

The class will be set up in such a manner that the material covered in class, as well as assignments made out of class, will be cumulative in nature and

delivered in small increments, as per above. If you make it a habit of missing class it will be impossible for me to get you caught up.

My office hours are on MWF afternoons. I am off campus on TTh. If the office door is open please feel free to drop in.

No absences will be allowed on the day that you are presenting a project. No excuses and no exceptions! There will be no incomplete grades given. You are expected to turn in assignments at the time specified -- there will be no exceptions.

You will be accountable for any work missed during an excused absence, including missed assignments. If the situation merits it, I will be happy to work out extra time.

Please note that the university maintains a strict policy about class attendance. If you miss the equivalent of a week and a half of class (five class sessions for our class) you can be de-enrolled from the course. Please plan your absences thoughtfully.

#### **PLNU COPYRIGHT POLICY**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

#### **PLNU ACADEMIC HONESTY POLICY**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

#### **PLNU ACADEMIC ACCOMMODATIONS POLICY**

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

#### **PLNU ATTENDANCE AND PARTICIPATION POLICY**

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

## Bibliography

Please note that a fuller, more complete bibliography is available in our text, both at the end of the work and at the ends of each chapter.

### Historical Works

What we think of as an orchestration manual, or text, is of relatively recent origin, dating only to the mid nineteenth century. This is not to say that composers and theorists were not interested in matters concerning instrumental color, but simply that a fully developed text devoted to the subject was relatively late in coming. The reason for this probably had more to do with the vast changes and growing complexity of instrumental practice in the nineteenth century than anything else. However, several texts were written prior to the nineteenth century that dealt with instruments, how they were classified, constructed, and played. One of the most famous is:

Praetorius, Michael. *Syntagma musicum*. Wolfenbüttel: Elias Holwein. 3 vols. 1614-20. Facs., Kassel: Bärenreiter. 1958-9.

An English translation is available as:

Crookes, David Z. *Syntagma musicum*. Oxford: Clarendon Press. 1986.

The Eighteenth century saw, among other developments, the rise to importance of the encyclopedia and the dictionary. These compendia of knowledge have not ceased to be important even to the present day. In addition to such works as the well-known *Encyclopedia Britannica*, musical encyclopedias and dictionaries were written as well. These musical works contain a great deal of valuable information on a wide variety of musical topics, including instrumental practice and technique. One of the best known of these works was:

Brossard, Sébastien de. *Dictionnaire des termes, grecs, latins et italiens*. Paris: Christophe Ballard. 1703. Facs, Amsterdam: Antiqua. 1964.

It is available in a modern English translation as:

Gruber, Albion. *Dictionary of Music*. Henryville PA: Institute of Mediaeval Music. 1982.

Finally, in the nineteenth century, three works were written in close proximity which are still considered to this day to be the seminal works in orchestration. It is no accident that they were also written by the greatest orchestrators that ever lived.

The first of these works was compiled by Hector Berlioz, who did not publish it himself during his lifetime. It was picked up by numerous editors and publishers, among whom the greatest was no doubt Richard Strauss. It is generally referred to as the Berlioz/Strauss treatise.

Berlioz, Hector. *A Treatise on Instrumentation*. Ed. by Richard Strauss. German ed., 1904. English ed., Belwin Mills (Kalmus). 1948.

At about the same time comes the treatise by:

Rimsky-Korsakow, Nicolai. *Principles of Orchestration*. Eng. trans. by Edward Agate. New York: Dover editions. 1953. Repr., 1964.

There are a number of orchestration books in use today. The bibliography of our text lists about a dozen of these.

### **Pop, Jazz and Commercial Scoring**

A great deal of classical, art music arranging and scoring transfers directly to the pop and commercial world. Just think of some of the movie scores by John Williams, for instance. However, there are some issues that are specific to orchestrators in the commercial world, prompting texts written specifically with pop and commercial arranging and scoring:

Mancini, Henry. *Sounds and Scores*. Northridge Music Co. 1962.

Skinner, Frank. *Underscore*. Hollywood. 1960.

Sebesky, Don. *The Contemporary Arranger*. New York: Alfred Publishing. 1975.

Corozine, Vince. *Arranging Music for the Real World: Classical and Commercial Aspects*. Los Angeles: Alfred Publishing Co. 2002.



### **Extended Techniques**

Cope, David H. *New Directions in Music*. Dubuque IA: W. C. Brown. 1971.

Read, Gardner. *Compendium of Modern Instrumental Techniques*. Westport CT: Greenwood Press. 1993.

Stone, Kurt. *Music Notation in the Twentieth Century : a Practical Guidebook*. New York; W.W. Norton. 1980.

### **Computer-Based Notation**

Finally, there are a host of computer-based notation packages which have become a virtually indispensable tools to the arranger and composer. All of these will handle multi-stave, multi-instrument scores, and will extract parts, transpose, etc. Two of the best known of these are:

*Finale* by Coda Music, Eden Prairie MN. <http://makemusic.com>

*Sibelius*, by Sibelius Music <http://sibelius.com>