

## **Music 9512B/9612B. Advanced Orchestration.**

### **I. Course Information.**

#### ***Schedule and Instructor Contact Information***

*Schedule information to be found on the OWL site*

Dr. Troy Ducharme, TC231

[tducharm@uwo.ca](mailto:tducharm@uwo.ca); (519) 661-2111 x.87716

#### ***Course Description and Learning Objectives.***

This course provides a forum for building on students' existing knowledge of instrumentation by reviewing and refining familiar concepts and introducing new ones. Information will be gleaned from detailed study and discussion of seminal orchestral works, primarily from the 20<sup>th</sup> and 21<sup>st</sup> centuries, along with representative analytical and explanatory writings. Skills in instrumentation as well as score and part preparation will be developed through the completion of arranging exercises that focus attention on each section of the orchestra in turn. Students will then either (a) complete a research/analysis project on an orchestration topic of their choosing and present their findings in a seminar or essay format; or (b) complete a short transcription or original work for orchestra or wind ensemble.

The approach taken is designed to inform composition practice and will be primarily of interest to students in composition, and to prepare those students for completing large ensemble works as part of their composition studies. Students with interests in conducting, education, or performance are also likely to find value in the course.

### **II. Course Materials:**

1. Scores and recordings, accessed online through electronic resources owned by Western's library system or through open access resources, or through the library's physical collection.
2. Access to the OWL course site for this course for the sake of communication, accessing materials, and submitting work.
3. Professional-quality music notation software or the professional tools required to make handwritten scores and parts.
4. Easy access to a printer or scanner, or to a tablet with accurate and fine-point stylus for viewing and annotating scores, will be useful.
5. Suggested: Any decent, modern orchestration textbook as reference. The instructor prefers and recommends Samuel Adler's *The Study of Orchestration* but does not require it.

### **III. Evaluation.**

Arrangement Exercises	45%
Final Project	35%
Attendance, Preparation and Participation	20%

## ***Evaluation Details:***

**Arrangement Exercises.** The student will complete **four (4)** exercises during the term, focusing on each section of the orchestra in turn. For each exercise, it is expected that the student will produce a professionally formatted score and a set of parts, submitted through OWL in “print-ready” PDF format. The *preliminary* due dates for these exercises will be: 2 February, 16 February, 1 March, and 15 March. *Revisions* of this work will be possible and expected, to be submitted within one week of the end of term (15 April). More information will be provided in a separate document.

**Final Project.** The summary project for the course may take one of two formats:

**(a) Seminar Presentation or Research Essay.** In consultation with the instructor, students who choose this option will find a topic for independent study (research and analysis). Students will present their findings in a seminar on **Tuesday 2 April**, or in an essay to be submitted by **9 April**.

**(b) Transcription or Original Composition.** Students who choose this option will work to complete a transcription or short composition (3 to 5 minutes) for orchestra or for wind ensemble. This work will be due for assessment on **9 April**, but students who would like to have their work read this year by the orchestra or by the wind ensemble will need to complete their scores and parts before **20 March**.

Notes:

- A maximum of 3 transcriptions/compositions will be read by the orchestra, and another 3 potentially by the wind ensemble. The instructor reserves the right to limit the opportunity for reading to those works with the highest chance of a successful reading.
- Students will make their choice relatively early in term, and they will consult with the instructor on completing this work.

**Attendance, Preparation, and Participation.** A list of repertoire and readings for each topic will be provided. Students are expected to arrive at class having carefully reviewed these materials and prepared with their own questions and topics for discussion, as well as prepared to answer questions the instructor might pose about the materials.

The class will also attend several large ensemble rehearsals throughout the term, as shown below. Discussion of preparations for and findings from those experiences will also be expected. Additional repertoire will need to be studied in preparation for rehearsal attendance.

Any lapses in attendance will result in significant deductions from this portion of the grade unless discussed with the instructor in advance so that appropriate accommodations can be made.

## **Schedule of Topics**

*\*Detailed repertoire and reading lists will follow\**

*\*\*Attendance at Large Ensemble Rehearsals will occur during and sometimes outside of course hours. Details TBA\*\**

1. Tues 9 Jan Analysis of Orchestration as a Basis for Practice
2. Tues 16 Jan Modern and Traditional Percussion Usage: Topic, Structure, Colour and Weight
3. Tues 23 Jan Formal Organization and Instrumental Sections.
4. Tues 30 Jan Basic and Extended String Techniques and Texture.
5. Tues 6 Feb Principles of Layering, Counterpoint, and Balance.
6. Tues 13 Feb Basic and Extended Wind Techniques and Textures.
7. Tues 27 Feb Instrumentation and Motivic Development.
8. Tues 5 Mar Basic and Extended Brass Techniques and Textures
9. Tues 12 Mar Focal Pitches and Pivot Tones.
10. Tues 19 Mar Acoustic Principles and New Tonalities.
11. Tues 26 Mar Freedom and Constraint: Indeterminacy in Large Ensembles.
12. Tues 2 April Seminar Presentations, if required.

#### IV. Notes.

1. The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities."

Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor.

Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

Adapted from: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_illness.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf)

2. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)
3. Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.
4. Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

5. Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca) or call 519-661-3568.