

Music 342.2 Orchestration
 Fall 2013 TuTh 6a 2:35-3:25
 Room 207 Hurd Center
 Prof. Larry Lipkis
 Office Hours TBA

SYLLABUS

Required text: Adler, *The Study of Orchestration*, 3rd edition
 Course material and grades will be available on Blackboard.

Week	Date	Subject	Reading
1	Aug. 27, 29	Introduction; strings <i>Assignment # 1: bowings</i>	Ch. 1-3
2	Sept. 3, 5	More strings	
3	Sept. 10, 12	Scoring for strings <i>Assignment #2: scoring piano music for strings</i>	Ch. 5
4	Sept. 17, 19	Woodwinds <i>Assignment #3: ranges and transpositions</i>	Ch 6-7
5	Sept. 24, 26	More woodwinds <i>Assignment #4: scoring piano music for woodwinds</i>	Ch 8
6	Oct. 1, 3	Brass	Ch 9-11
7	Oct. 8, 10	More brass, <i>Eugene Onegin</i> <i>Assignment #5: scoring choral/piano music for brass</i>	
8	Oct. 17	Fall break; percussion and harp; Trip on Oct. 16 th to NYC to see <i>Eugene Onegin</i> <i>Assignment #6: scoring piano music for harp and percussion</i>	Ch. 4, 12, 14
9	Oct. 22, 24	Begin projects	
10	Oct. 29, 31	Transcribing piano music; more work on projects	Ch. 16
11	Nov. 5, 7	Music for MCCO concert*; more work on projects	
12	Nov. 12, 14 (MCCO concert, 7 PM on Nov. 17)	In-class workshop on projects	
13	Nov. 19, 21	More work on projects <i>Projects are due by 4 PM on Thursday, Nov. 21st</i>	
14	Dec. 2 (Monday 7-10 PM), 3, 5	Record projects and listen to them in class	

***MCCO repertory, Fall '13**

Modest Mussorgsky (arr. Rimsky-Korsakov) – Night on Bald Mountain
Lowell Liebermann – Concerto for Flute and Orchestra, Op. 39 Movement I
Antonin Dvořák – Slavonic Dances, Op. 46, No. 8 in G major
Alexander Glazunov – Concerto for Alto Saxophone and Strings, Op. 109 in E-flat major
Paul Hindemith – Symphonic Metamorphosis on Themes by Carl Maria von Weber

Grading:

six assignments	60%
class participation	10%
final project	30%

You will be expected to observe departmental guidelines for attendance at recitals and concerts.

Attendance policy

Your attendance is expected at all class meetings. You will be allowed one unexcused absence without penalty. **After that, your final grade will be lowered by a fraction of a grade for each unexcused absence.** (e.g.: the highest grade possible with two unexcused absences is an A-, with three a B+, etc.) Absences are excused **only** with a note from the Health Center or equivalent health professional. **The note must be submitted within 24 hours after you return to class.** If you are unable to come to class because of a weather-related problem, or other circumstances beyond your control, you must let me know within 24 hours after the absence.

Class begins at 2:35, and if you are not in your seat at that time, you will be marked tardy. **Two tardies are equivalent to one unexcused absence.** If you feel there is a compelling reason why you were tardy, you must see me immediately after class.

Assignments are due by 4:00 PM on the due date. Late papers handed in within 24 hours of the due date will be docked one fraction of a grade (A- becomes B+). Late papers handed in after 24 hours but within a week of the due date are docked one full grade. Papers handed in after that will receive a zero. Extensions are granted only in emergency situations and must be requested in advance. All assignments that receive an A- or lower may be redone as often as is necessary for a ✓+. Four ✓+ grades are required to bump your grade up a fraction (B+ becomes an A-). If you receive six ✓+ grades, your grade will be bumped up a full letter grade.

Students must adhere to college-wide policies on academic honesty, as described in the Student Handbook on pages 50-56.

Note: This syllabus is subject to change. It is within my purview to apply qualitative judgment in determining the grades for tall assignments and for the final grade. Students should expect 1-2 hours of homework per week for every hour of class.

The goals of Orchestration

After completing a half-course in Orchestration, a student will be able to:

1. write idiomatically for each instrument of the orchestra
2. demonstrate knowledge of the evolution of the orchestra from the 17th century to the present
3. demonstrate knowledge of the techniques involved in transcribing piano music for orchestral instruments
4. prepare a score and set of parts for performance
5. demonstrate knowledge of specific orchestral techniques of a) composers whose works are being performed that semester by the Moravian College Community Orchestra, and/or b) the composer whose opera will be seen during the annual departmental trip to New York.
6. recognize faulty orchestral arrangements and know how to correct them
7. write cadential patterns for a specified instrumentation.

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.