

Orchestration for Composers II
MUTH 44500
Fall 2023

Location: JJWCM 2310

Class days/time: MF 10:00 am - 10:50 am

Instructor: Dr. Evis Sammoutis

Office: JJWCM 4207

Phone: (607) 274-3709

E-mail: esammoutis@ithaca.edu

Office Hours: Tue 09:30 – 10:30; Wed 14:00 – 15:00 - **by appointment**

Recommended Writing Materials

- Manuscript paper such as Carta No. 27 16-staff score pad, 18x12
- Pencils or mechanical pencils (0.9 mm lead thickness recommended)
- Computer notation software

Course Description

Orchestration for Composers II (MUTH 44500) is a continuation of MUTH 34500. The course is an intensive study of orchestration techniques from the early Classical period to the 21st Century from a compositional perspective. Students will analyze seminal instrumental/orchestral works, learn to transcribe, and orchestrate from piano/small chamber scores to large ensembles and orchestra. Students will also compose original, short compositions for orchestra and percussion ensembles.

Course Prerequisites

Orchestration for Composers I (MUTH 34500) or special permission from instructor

Course Objectives

Students will acquire a sophisticated theoretical and practical understanding of advanced aspects of instrumentation and stylistic orchestration (Baroque, Classical, Romantic, Impressionistic and Contemporary). They will also attain critical creative skills of writing imaginatively for large ensembles and orchestra with a strong grasp of the historical and technical evolution of the art of orchestration. They will make creative use of timbre and texture in an orchestral setting and will apply orchestration techniques in a creative and artistic way, in consideration of musical style and aesthetics. Finally, students will combine professional orchestral notation, instrumental part extraction and technical know-how of what composing for the orchestra and large ensembles entail.

Student Learning Outcomes

Upon successful completion of this course, the students will be able to:

- Recall all instrumental properties and characteristics.
- List key “extended techniques” for all orchestral instruments.
- Recognize advanced techniques and styles of writing for large ensemble.
- Explain relationships between orchestration, form, and harmony.
- Demonstrate idiomatic writing of all orchestral instrumental families.
- Research creative and artistic uses of stylistic and historical orchestration skills.

- Analyze seminal large ensemble works of different time periods (Baroque, Classical, Romantic and Modern).
- Orchestrate short works for piano written in free meter / proportional notation with a precise notation appropriate for fast orchestral readings.
- Orchestrate short piano pieces for large ensembles within the stylistic permutations of the period in question.
- Compose a piece for percussion ensemble and another for orchestra within a more personal, contemporary idiom.
- Formulate an analysis and explanation of orchestration rationale.

Topics Covered

Advanced Instrumentation: Explanation of how the technical specifications of all orchestral instruments have influenced writing for large ensembles. Emphasis on modern techniques.

Orchestrating successfully for different sections and effective use of orchestral subsections: Discussion of how the employment of smaller sections of the orchestra to present melodic / thematic ideas can be used as a means of providing structural clarity, variety, contrast, and release of tension. Examples of how to best balance the use of such subsections with orchestral tutti. Scoring for string orchestra, wind ensembles, brass bands, and percussion ensembles.

Historical and Cultural Aspects of Orchestral and Large Ensemble Evolution: Discussion of how the orchestra has developed over the last 300 years and how the instrumental construction or development of new instruments influenced the repertoire.

Successful Notation: Fundamentals and the importance of clear and professional notation and stylistically accurate terminology. Making full use of dynamics, articulation, instrumental techniques, tempo markings and changes. Precise examples of clear and unclear notation and terminology and how these affect the rehearsals and performance.

Instrumental Doublings: Explanation of how the Overtones (both collective and individual) have influenced orchestration and how the choices of doublings (unison or octaves) shape the overall timbral profile.

Analysis: Several seminal orchestral works from the Baroque, Classical, Romantic, Impressionistic and Contemporary eras will be analyzed in class, tracing several taught techniques, and demonstrating how to transfer the theoretical conclusions of several hypotheses into action. The distinction between traditional and modern orchestration techniques will be illuminated in context with historical and cultural permutations. Seminal works to be discussed (examples) include works by Haydn, Mozart, Beethoven, Tchaikovsky, Sibelius, Dvorak, Elgar, Debussy, Ravel, Britten, Bartok, Stravinsky, Ligeti, Xenakis, Anderson, Benjamin and Birtwistle among others.

Textural Development and Structural Orchestration: Demonstrating how to orchestrate in an advanced imaginative manner Monophonic, Homophonic, Polyphonic and Heterophonic textures and clusters. Demonstration of how to transfer contemporary techniques for all instruments / special effects directly into creating original and unusual musical landscapes.

Harmonic treatment: Discussing Voicing, doubling and treatment of primary and secondary layers.

Techniques of Creative Orchestration and reduction: Reducing complex orchestral extracts for solo Piano or two Pianos with all appropriate pedal markings. Demonstration of techniques of orchestrating short but complex solo piano works for full orchestra. Practical ways of orchestrating and notating piano works written in proportional notation, employing a notation that is both practical yet still true to the spirit of each work in question.

Composing for the Orchestra: Discussing orchestration as a compositional technique with special reference to seminal 20th century works.

Required Materials

Blatter, Alfred. Instrumentation and Orchestration (2nd edition), New York, Schirmer Books, 1997
Coerne, Louis Adolphe. The Evolution of Modern Orchestration, Bibliobazaar, 2008

Kennan, Kent Wheeler. The technique of orchestration (5th edition), Englewood Cliffs, NJ, Prentice Hall, 1996

Rimsky-Korsakov, Nikolay. Principles of Orchestration, New York, dover publications, Inc., 1964

Stone, Kurt. Music notation in the twentieth century (1st edition), W.W. Norton & Co., 1980

Adler, Samuel. The Study of Orchestration. New York: Oxford University Press, 1998. Textbook and Workbook (CDs recommended).

24-staff music paper and/or music notation software

Attendance policies

Attendance is mandatory **for all class meetings**. Students are responsible for making up the missed work. Tardy arrivals will be counted as absences. **Grade will be negatively affected after two absences. Failure to attend four classes could result in one letter grade drop from the final grade (minus 10% of the final grade).** For example, A will become B and B+ will become C+ etc.

In accordance with Federal Law, students with a disability documented through Student Accessibility Services (SAS) may require reasonable accommodations to ensure equitable access. A student with an attendance accommodation, who misses a scheduled course time due to a documented disability, must be provided an equivalent opportunity to make up missed time and/or coursework within a reasonable timeframe. An accommodation that affects attendance is not an attendance waiver and no accommodation can fundamentally alter a course requirement.

In accordance with New York State law, students who miss class due to their religious beliefs shall be excused from class or examinations on that day. The faculty member is responsible for providing the student with an equivalent opportunity to make up any examination, study, or work requirement that the student may have missed. Any such work is to be completed within a reasonable time frame, as determined by the faculty member.

Any student who misses class due to a family or individual health emergency or a required appearance in a court of law shall be excused. If the emergency is prolonged or if the student is incapacitated, then the student or a family member/legal guardian should report the absence to the Dean of Students or the Dean of the academic school where the student's program is housed. Students may consider a leave of absence, medical leave of absence, selected course withdrawals, etc., if they miss a significant portion of classwork.

A student may be excused to participate in local, state, or federal elections. The student is responsible to make up any work that is missed due to the absence. Any such work is to be completed within a reasonable time frame.

A student may be excused for participation in college-authorized, co-curricular and extracurricular activities if, in the instructor's judgment, this does not impair the specific student's or the other students' ability to succeed in the course.

For all absences except those due to religious beliefs, the course instructor has the right to determine if the number of absences has been excessive in view of the nature of the class that was missed and the stated attendance policy. **You should notify me as soon as possible of any anticipated absences.** Please refer to the Undergraduate Catalog for the attendance policies at Ithaca College as well as other useful information regarding Registration and Course Information:

<https://catalog.ithaca.edu/undergrad/academic-information/registration-course>.

Please visit the following link for more information on Student Responsibilities and expectations as well as the Handbook: <https://catalog.ithaca.edu/undergrad/student-information/responsibilities>

Assignments

It is expected from the student to complete all assignments punctually. Assignments must be turned in on time. **Late assignments will be penalized 20%. Assignments more than one week late will not be accepted.**

The use of a computer notation program such as Finale or Sibelius is recommended but not required. Manuscript scores may be written in pencil and must be clearly legible.

If a student wants to request an extension, they must request said extension **in writing** at least 24 hours in advance of the project's due date. A request does not guarantee an extension. Extensions will be granted based on the discretion of instructor. If an extension is granted the project's grade will drop by a 1/3 of a grade every calendar day after the original due date.

For example:

If a project is due on Monday, at 12:00 p.m., any project submitted at 12:01 p.m. will be docked a third of a grade until Tuesday, at 11:59 a.m. If the project is turned in on Tuesday at 12:00 p.m. it will be docked by two-thirds of a grade.

Grading

Grading Components	
Composition for Percussion Ensemble (Deadline 4 October)	15%
Midterm project: Orchestration for Wind Ensemble (Deadline 26 & 27 September)	25%
Final project: Composition for Large Orchestra (Deadline 1 December)	40%
Final project analysis, or commentary or reflection (Deadline 8 December)	5%
Presentation (13 or 17 November)	5%
Attendance	10%

Guidelines for each component:

Composition for Percussion Ensemble: Please see list of instruments below. Original composition of a minimum duration of 1 minute and a maximum duration of 2.5 minutes.

Midterm project: Orchestration for Wind Ensemble: Choose parts (not the entire work) from the following: Claude Debussy's *Hommage a Rameau* (from *Images*), Sergei Rachmaninoff's *Prelude in C# minor*, Isaac Albeniz's *Suite Espagnole No.1 (Granada)*, Erik Satie's *Gnosienne No.1*. or any piece from Pyotr Ilyich Tchaikovsky's *Album for the Young*. Minimum duration of 1.5 minutes and a maximum duration of 2.5 minutes.

Final project: Composition for Large Orchestra: Original composition of a minimum duration of 1 minute and a maximum duration of 2 minutes. Please bring parts at the readings, or make arrangements for these to be distributed before the reading.

Analysis / Commentary / Reflection: Minimum word count of 750 words + at least 3 extracts / diagrams

Presentation: Presentation of 3 – 5 score extracts of instrumental color combinations and discusses their effectiveness.

Grading Criteria

Orchestration assignments will be evaluated in terms of technical quality with understanding of the stylistic features and creative value based on the following criteria:

Dr. Evis Sammoutis – Syllabus for **MUTH 44500**

1. Idiomatic writing for orchestral instruments that carefully observe the range, agility and dynamic capabilities of each orchestral instrument as well as the stylistic context.
2. Appropriate choice of instrumental forces for specific lines or musical textures.
3. Careful balance between orchestral lines and layers. Effective use of instrumental doublings, techniques and chord voicings.
4. Adequate choice of instrumentation related to the style of the composition.
5. Balance between consistency and variety in the choice of combinations of timbres.
6. Dexterity in the use of several instrumental colors.

Score/part preparation: All assignments shall be presented either in manuscript form or engraved via notation software (Finale or Sibelius). Please refer to Chapter 18 of the Adler book for guidelines. Parts must follow guidelines by the Major Orchestra Librarians Association (MOLA). Failure to follow such guidelines will result in substantial lowering of the assignment grade.

Student Presentations will be evaluated according to the guidelines, which will be given to students at the appropriate time. Blanket criteria for the evaluation of student presentations are:

1. Thorough preparation
2. Detailed analysis
3. Organization

Instructional Time	Envisaged allocated composition time	Total Hours
100 minutes per week (two 50-minute meetings)	4 hours per week on average, recognizing that some weeks may require more hours and other weeks may require fewer.	30 in class + 60 supplementary = 90 hours

Grading System

The acceptable grades and corresponding points for grade point average (GPA) calculations are as follows. All grades except P, I, S, W, NG and DG are used in calculating a student’s GPA. For more information on Credit and Grade Information, please visit this page: <https://catalog.ithaca.edu/undergrad/academic-information/credit-grade>

Grade	Points	Grade	Points
A	94-100	4.00	High level of skill development Outstanding
A-	90-93.9	3.70	
B+	87-89.9	3.30	Advanced development of most skills Has prerequisites for later learning Exceeds Expectations
B	83-86.9	3.00	
B-	80-82.9	2.70	
C+	77-79.9	2.30	Demonstrated ability to use basic skills Lacks a few prerequisites for later learning Satisfactory Achievement
C	73-76.9	2.00	
C-	70-72.9	1.70	
D+	67-69.9	1.30	Some important skills not attained Deficient in many prerequisites for later learning Below Satisfactory
D	63-66.9	1.00	
D-	60-62.9	0.70	
F	< 59.9	0.00	Most essential skills cannot be demonstrated Lacks prerequisites needed for later learning Fails to meet minimum Expectations

E-mail Communication

Students are strongly advised to check their IC e-mail account **regularly**. The instructor will only send e-mail communications to IC accounts

Ithaca College Standards of Academic Conduct

The Ithaca College Policy Manual describes the Standards of Academic Content embedded in the Student Code of Conduct. It is the responsibility of every student and faculty member to be familiar with, and comply with, these expectations for rigor, authenticity, trust, and honesty in academic work. You may find the full policy at the following web link: <https://www.ithaca.edu/policy-manual/volume-vii-students/71-general-student-policies/714-standards-academic-conduct>

We will discuss this policy more thoroughly in our course. As the Policy Manual states, “Because Ithaca College is an academic community, ignorance of the accepted standards of academic honesty in no way affects the responsibility of students who violate standards of conduct in courses and other academic activities.”

Academic Honesty / Dishonesty and Plagiarism

All assignments for this class should be original orchestrations and compositions. Ithaca College sets very high standards for academic integrity that have helped shape the quality of its offered degrees. Students are strongly advised to familiarize themselves with the Ithaca College Policy Manual, Vol. VII “Pertaining to the Student Community,” including reviewing the “Student Conduct Code.” Any violations of academic honor and honesty will not be tolerated in this course under any circumstances. For policies regarding fair use/copyright and plagiarism, the Ithaca College Policy Manual states: “Whether intended or not, plagiarism is a serious offense against academic honesty. Under any circumstances, it is deceitful to represent as one's own work, writing or ideas that belong to another person. Students should be aware of how this offense is defined. Plagiarism is the unacknowledged use of someone else's published or unpublished ideas, whether this use consists of directly quoted material or paraphrased ideas.” All cases of plagiarism or academic dishonesty will be reported to the area Chair, the Dean of the School of Music and the College's Director of judicial affairs.

Students are expected to conduct themselves in a manner that is respectful to the instructor and classmates in order to maintain an environment that promotes scholarship and personal growth. **Any behavior causing disruption in class will not be tolerated** and will be handled according to the Ithaca College Manual of Policies. Types of disruptive behavior include but are not limited to:

- Use of electronic devices such as cell phones, any other communication devices and computers **when not authorized by the instructor.**
- Engaging in side conversations during lectures or student presentations
- Interrupting class with comments or questions not directly related to the course material.

Academic Advising Center

Students are asked to consult with their faculty advisor, or the advising contact within their school, for all advising matters. Faculty advisors will be able to assist students with most advising questions, or they may collaborate with the dean's office for more complicated matters.

Students can find the name of their assigned faculty advisor in Homer or in Degree Works. Additionally, below is a list of advising contacts in deans' offices.

Business	Katy Hall, Academic Services Coordinator, khall2@ithaca.edu
H&S	Jim Riegel, Academic Services Coordinator, hsadvising@ithaca.edu
HSHP	Michelle Lang, Academic Services Coordinator, mlang@ithaca.edu

Park	Kristin Morse, Academic Services Coordinator, kmorse@ithaca.edu
Music, Theatre & Dance (Center for Music)	Shannon Hills, Academic Services Coordinator, musicacademicsupport@ithaca.edu
Music, Theatre & Dance (Center for Theatre & Dance)	Mary Scheidegger, Theatre Operations Coordinator, scheideg@ithaca.edu

Students can contact the Advising Center to discuss registration questions, review degree requirements, talk about ICC requirements, discuss adding or changing majors or minors, receive help with study skills and strategies, and get help with any other academic advising related questions. Students may also email advisingcenter@ithaca.edu with any advising questions. To schedule an appointment, go to: <https://www.ithaca.edu/academic-advisingcenter>.

Writing Center

Located in 107 Smiddy Hall, the Writing Center provides students with the opportunity to work on effective strategies for all types of written work including essays, research papers, cover letters, applications, and creative writing. Students in all disciplines (humanities and sciences, business, health sciences and human performance, communications, and music) can bring assignments at any stage in their process, whether prewriting, drafting, or editing, and in one-on-one conferences, they will receive guidance on the writing, revising, and editing process so that they can develop confidence as independent thinkers and writers. The Writing Center is staffed by trained peer tutors as well as Department of Writing faculty. The Writing Center offers Zoom tutoring as well as in-person appointments. More information about the Center's hours, policies, and appointments is available at 607-274-3315, or consult the Writing Center webpage: <https://www.ithaca.edu/academics/writing-center>

Tutoring and Academic Enrichment Services

As a supplement to faculty advising and office hours, Tutoring and Academic Enrichment Services offers exceptional peer resources free of charge. Learning Coaches provide content-specific peer tutoring in a variety of courses. Peer Success Coaches mentor students who wish to develop collegiate-level academic and social engagement skills. To access these courses and for more information, please visit us at <https://www.ithaca.edu/tutoring-services>.

Title IX

Title IX is a federal act mandating that educational institutions receiving federal funding must provide sex and gender equity. All students thus have the right to a campus atmosphere free of sexual harassment, sexual violence, and gender discrimination.

Please note that if you disclose an experience related to sexual misconduct (including sexual assault, dating violence, and/or stalking, sexual harassment or sex-based discrimination, your professor can inform the Title IX Coordinator, lkoenig@ithaca.edu, of all relevant information, including your name. The college will take initial steps to address the incident(s), protect, and, support those directly affected, and enhance the safety of our community. The Title IX Coordinator will work with you to determine the best way to proceed. Information shared in class assignments, class discussions, and at public events do not constitute an official disclosure, and faculty and staff do not have to report these to the Title IX Coordinator. Faculty and staff should be sure that access to campus and community resources related to sexual misconduct are available to students in the case these subjects do arise. Any other disclosure to faculty and staff needs to be reported to the Title IX Coordinator. For more information: <https://www.ithaca.edu/share>

Accommodations for Students via Student Accessibility Services

In accordance and compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodations will be provided to qualified students with documented disabilities through an interactive process. Students seeking accommodations must register with Student Accessibility Services and provide appropriate documentation before accommodations can be provided. Please note that accommodations are not retroactive, so timely contact with Student Accessibility Services is encouraged. To discuss accommodations or the accommodation process, students should schedule to meet with a SAS specialist. 607-274-1005 | sas@ithaca.edu.

Students may register with SAS at the following link:

<https://elbert.accessiblelearning.com/Ithaca/ApplicationStudent.aspx>

Mental Health and Stress Management Support via CAPS

The Ithaca College Center for Counseling and Psychological Services (CAPS) promotes and fosters the academic, personal, and interpersonal development of Ithaca College students by providing short-term individual, group, and relationship counseling, crisis intervention, educational programs to the campus community, and consultation for faculty, staff, parents, and students. Their team of licensed and licensed-eligible professionals value inclusivity, and they are dedicated to creating a diverse, accessible, and welcoming environment that is safe and comfortable for all those they serve and with whom they interact. CAPS sees students in-person at their offices in the Hammond Health building, but Telehealth meetings through Zoom can be arranged in some circumstances.

Staff in the office will answer questions by phone at 607-274-3136; please leave a voicemail if you do not reach a live person. You can also reach the office via email at counseling@ithaca.edu. CAPS hours remain Monday-Friday 8:30 a.m. to 5:00 p.m. After-hours connections to a live counselor are available by calling the CAPS number and following the prompts.

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance.

In the event I suspect you need additional support, expect that I will express to you, my concerns. It is not my intent to know the details of what might be troubling you, but simply to let you know I am concerned and that help, if needed, is available. Remember, getting help is a smart and courageous thing to do.

Religious Observances

At Ithaca College, we uphold diverse religious and spiritual traditions - each with its own set of beliefs, practices, and observances that are part of our community. If you anticipate needing accommodations for attending class, taking exams, or submitting assignments due to a religious observance, you can work directly with me to accommodate your needs. Please share the potential dates with me, so we can plan for your success in our class.

The Office of Religious and Spiritual Life is also available to support you as you navigate your religious observances at IC. If you have questions or suggestions, please contact the Office of Religious and Spiritual Life at spirituallife@ithaca.edu. More information on religious observances and accommodations at IC is available here: <https://www.ithaca.edu/religious-and-spiritual-life/religious-observance>.

Diversity, Equity, and Inclusion

Ithaca College values diversity because it enriches our community and the myriad experiences that characterize an Ithaca College education. Diversity encompasses multiple dimensions, including but not limited to race, culture, nationality, ethnicity, religion, ideas, beliefs, geographic origin, class, sexual orientation, gender, gender identity and expression, disability, and age. We are dedicated to addressing current and past injustices and promoting excellence and equity. Ithaca College continually strives to build an inclusive and welcoming community of individuals with diverse talents and skills from a multitude of backgrounds who are committed to civility, mutual respect, social justice, and the free and open exchange of ideas. We commit ourselves to change, growth, and actions that embrace diversity as an integral part of the educational experience and of the community we create. Please learn more about Ithaca College's commitment to diversity, equity, and inclusion:

<https://www.ithaca.edu/diversity-and-inclusion/diversity-statement>

Basic Needs Awareness

Access to basic needs such as food and safe shelter are vital to your successful academic experience. If you are experiencing challenge affording groceries, accessing sufficient food to eat every day, or finding stable, safe housing, I want you to be aware of resources available to all members of our Ithaca College community. You can learn more about these resources at the following links. You may also reach out to the Dean of Students for support.

- Working for Food Security (food resources) <https://www.ithaca.edu/student-affairs-and-campus-life/working-food-security>
- Financial Security Support (a range of resources) <https://www.ithaca.edu/student-affairs-and-campus-life/supporting-financial-security>

Names and Pronouns

Everyone can choose to be addressed by their chosen name and pronoun. The class roster includes the student's legal first name unless one has already designated their preferred first name with the Registrar's office. Please be advised that pronouns are not indicated on rosters, so you will be invited to indicate the pronoun you want to use when asked to share your name at the first lesson. **A student's chosen name and pronoun will be always respected in my classroom by everyone.**

Health and Safety

The health and safety of our entire campus community are important. For this reason, please know that I will expect that we all follow the most current health and safety guidance from the College for COVID-19, Monkeypox, or any other public health issue. Please be aware that health and safety guidance might change, in accordance with local or national guidance, during the semester. Each of us has a responsibility to self-monitor our health to identify any symptoms that may be concerning. Information on COVID-19 symptoms is available here: <https://www.cdc.gov/coronavirus/2019-ncov/modules/symptoms-testing/list-of-symptoms.html>. Information on Monkeypox symptoms is available here: <https://www.cdc.gov/poxvirus/monkeypox/symptoms.html>

If you are experiencing symptoms of concern, please reach out to Hammond Health Center at 607-274-3177 or a trusted health provider to have your symptoms assessed for next steps.

If you are not feeling well, it is okay to stay home. I ask that you email me as soon as possible if you are unable to attend class. This class does not offer dual instruction. However, I will work with you to identify alternative ways to make up missed work. Please see the attendance policy section of this syllabus for more information on class attendance and how we can work together if you must miss class

due to illness. Finally, please refrain from eating in the classroom. Eating in class is only permitted if you have a medical reason for doing so.

Detailed Schedule:

25 August: Explanation of syllabus, readings (pairings with conductors and percussionists)

28 August: Quiz on Instrumentation / self-assessment

1 September: Comparing the opening of Ludwig van Beethoven's *Symphony No.9*, Aaron Copland's *Appalachian Spring* and Gustav Mahler's *Symphony No.1*. Notational issues, common mistakes in orchestral writing. Igor Stravinsky *Rite of Spring* / Complex rhythmic parts for orchestra. Examples of catastrophic recordings of Rite of Spring and Score mistakes

4 September: Labor Day, No Class

6 September: Monday Schedule: Claude Debussy's *Symphonies of Wind Instruments* and Antonín Dvořák's *Symphony No.9*

8 September: Edgard Varese's *Ionisation*, Writing for percussion

11 September: Lecture by Professors Conrad Alexander and Mike Truesdell at **Presser** (please not change of room)

15 September: Looking at percussion music: Gérard Grisey's *Le Noir de l'Etoile* and *Tempus Ex Machina*, Thierry de Mey's *Table Music* and Helmut Lachenmann's *Interieur I*

18 September: Lecture with Professor Benjamin Rochford

22 September: Lecture with Professor Daniel Cook (please bring draft scores with you to review)

25 September: Maurice Ravel's *Bolero* and Dmitri Shostakovich *Symphony No. 7*. Early examples of structural orchestration. Looking at various Shostakovich Symphonies for common strategies and techniques

26: Deadline to submit scores and parts for wind symphony readings to Professor Daniel Cook, Director of Bands, and student conductors

29 September: Student Presentations (percussion and Wind Ensemble)

2 October: Lecture with Professor Ho-Yin Kwok, Director of Orchestra

4 October: Deadline to submit scores to Professor Mike Truesdell

5 October: Wind Ensemble Reading I (2.35 – 4.25) * See list of instruments below

6 October: Class Exchange for the readings

9 October: Class Exchange for the readings Wind Ensemble Reading II (2.00 – 2.50)

10 October: Wind Ensemble Reading III (2.35 – 4.25)

11 October: Percussion Ensemble Reading: 4.00 – 5.50 pm in Presser. * See list of instruments below

13 October: Fall Break, No Class

16 October: Review of all readings Q&A.

20 October: Wolfgang Rihm's *Jagden und Formen* and / or Helmut Lachenmann's *Tableau*

23 October: Arranging simple textures from piano to large ensemble. Pyotr Ilyich Tchaikovsky's and Edward Elgar's *Serenade for Strings* and Benjamin Britten's *Variations on a theme of Frank Bridge* – Use of OrchPlay: <https://www.orchplaymusic.com>

27 October: George Benjamin's *At First Light*. Examples of short scores and finding the right balance when orchestrating: Arnold Schonberg's *A Survivor from Warsaw*.

30 October: Claude Debussy's *La Mer* and *Prelude to the Afternoon of a Faun*, Maurice Ravel's *Mother Goose Suite* and Béla Bartók's *Concerto for orchestra*

1 November: Deadline to submit finished full scores to Professor Mike Truesdell

3 November: György Ligeti's *Atmosphères* & *Lontano* and Iannis Xenakis' *Metastasis*. Orchestration as the Basic Compositional Principle

6 November: Philippe Hurel's *Flash-Back* and Igor Stravinsky's *Agon*.

10 November: Igor Stravinsky's *Petrushka*, Thomas Adès' *Living Toys* and Oliver Knussen's *Two Organa*

13 November: Student presentations I

15 November: Rehearsals with ICPE

17 November: Student presentations II

20 November: Thanksgiving Break

24 November: Thanksgiving Break

27 November: Giacinto Scelsi's *Quattro pezzi (su una nota sola)*, Edgard Varese's *Tuning Up* and Julian Anderson's *Khorovod*

29 November: Rehearsals with ICPE

1 December: Work on final orchestral projects, checking scores and parts, short presentation of each project.

1 December: Deadline to submit orchestral score to Professor Ho-Yin Kwok (bring parts with you at rehearsal)

4 December: Orchestral Reading (2.00 – 3.00) (Lesson exchange)

4 December: 6.30 Dress Rehearsal & 8.15 Percussion Studio Concert

8 December: Final review of orchestral projects and presentations & **Deadline to submit final project analysis / commentary or reflection.**

Composition / Percussion Points of Contact

Jack Goodenough	Aarin Arora	Rosalind Sanders	Gage Redinger
Andrew Kadar	Will Green	Corey Stark	Brayden Reed
Seessa Kauffman	Ethan Pinckert	Trevor Torres	John Santucci
Frits Marohn	Gerrit Herman	Lauren Whritner	Nicole Galicia
George Mavrommatis	Allison Mattle	Meredith Wickless	Peter Stenberg
Joe Mukamal	Max Kniola	Shiyu Wu	Jessica Fasano

Percussion Ensemble Reading List of Instruments / setup

Player 1	Player 2	Player 3	Player 4
Vibes	Marimba (5.0)	Crotales (2 octaves)	4 toms
2 Suspended cymbals	2 woodblocks	Small Bass Drum	Bongos (one pair)
Triangle	1 Suspended cymbal	2 woodblocks	1 Tambourine
		1 China cymbal	1 Suspended cymbal

Wind Ensemble Reading:

C Piccolo	E-flat Alto Saxophone I-II	String Bass
Flute I-II	B-flat Tenor Saxophone	Timpani
Oboe I-II	E-flat Baritone Saxophone	Percussion I-II-III, including:
English Horn	B-flat Bass Saxophone	Bass Drum
Bassoon I-II	B-flat Trumpet I-II-III	Crash Cymbals
Contrabassoon	Horn in F I-II-III-IV	Glockenspiel
E-flat Soprano Clarinet	Trombone I-II	Handbells
B-flat Soprano Clarinet I-II-III	Bass Trombone	Side Drum
E-flat Alto Clarinet	B-flat Baritone	Suspended Cymbal
B-flat Bass Clarinet	Euphonium	Tubular Bells
B-flat Soprano Saxophone	Tuba	Xylophone
		Auxiliary percussion