Western University
School of Graduate and Postdoctoral Studies
M9512a Advanced Orchestration, 2015

Instructor: Kim Lundberg, Rm.:TC 317, Office phone: 661-2111 ext. 84329, email: klundber@uwo.ca

Course Description:

This course will allow you to investigate the symphonic orchestration of one composer from the twentieth or the twenty-first century. Each student will study the orchestration of a composer of their interest and choice, with my approval. Students will hand in a succinct, detailed and, illustrated analysis of the orchestration showing that composer's instrumentation and orchestral style. The findings will be used to orchestrate a complete or part of a piano or small chamber work (ex. quartet) of the composer studied.

General Considerations:

In your *concise* report, please include as an introduction, a one paragraph brief biography, including dates, places, teachers and students. Use the following possible considerations (not in preferential order) to organize the rest of your report:

- instrumentation
- individual instrument usage,
- instrumental choir usage,
- how resonance is handled,
- pitch resource(s),
- musical space, voicing and, harmony,
- rhythm
- meter
- tone colour, timbre and, weight
- special effects, orchestral and instrumental
- texture usage
- how orchestration possibly reflects formal organization
- any other pertinent considerations

1. In your report, it is expected that you will provide copies of music examples and citations for the examples and recordings you used. Use one main, representative work for the composer at hand and supporting examples from at least two other works. Provide a bibliography of any critical literature consulted. Be brief & succinct!
2. Using findings from your report, orchestrate, for a suitable orchestra (there might be some restrictions based upon instrumental availabilities...more on this in the term after orchestra auditions), a work either from your composer's piano or small chamber works (ex. a quartet).

The outcome will be a completed orchestral work that will illustrate your composer's orchestral style, will incorporate stylistic illustrations of techniques as exposed above and, will be about 7-10 minutes duration.

Please inform me as soon as possible of your choice of symphonic composer from the Twentieth or Twenty-first Century.

We will meet as a group only in week one in TC 317 on Monday, September 14 at 1:30 pm and, thereafter, meet individually for about an hour each on Monday afternoons in my office.

Evaluation:

Written report 20% **Due - Oct. 7th -** the typed report.
Project 80% **Due: - Nov. 30** for our meetings, a full draft;
- Dec. 19: your percussion needs to me for Jill Ball.
- Mon, Jan. 4, 2016 : Two complete, printed at a useful size and, bound (for the conductor, Shalom Bard, and myself) and one set of parts (including the "bound" parts for the musicians' folders.)
-**Tues, Jan. 19, 2016 -** 3:30- 5:30pm: the readings are during the orchestra's rehearsal time. You are expected to be present for your and your colleagues' readings. The current allotted time is 20 minutes per piece, starting at 1:30 (although more time can be available as needed...depends upon how playable your orchestration is.