

Western University Canada
Don Wright Faculty of Music
Department of Music Research and Composition
T. Ducharme, Winter 2021.

Music 9512A/9612A. Advanced Orchestration.

I. Course Information

Schedule and Instructor Contact Information

Individual Weekly Lessons To Be Scheduled
Seminars (occasional) Thursdays 1:30-4:30
Dr. Troy Ducharme, TC231
tducharm@uwo.ca; (519) 661-2111 x.87716

*Please note that the instructor will be working primarily from his home office rather than Talbot College.
Use e-mail for contact and meetings will be conducted using Zoom.*

Course Description and Learning Objectives.

Successful orchestral composers, particularly those who have flourished in the second half of the 20th century and into the 21st, establish unique approaches to their use of the orchestra that set them apart from their predecessors and their contemporaries. Through guided independent work, the student will develop insights into the techniques at work in contemporary orchestral compositions through the intensive study of a substantial selection of works by a single composer chosen from a small list of late 20th-century and early 21st-century composers. Study of these recent works will be balanced against study of works by a single composer from the first half of the 20th-Century to provide context and broaden the student's appreciation. The student will choose the composers they wish to study in consultation with the instructor.

Each student will:

1. Acquire detailed knowledge of orchestral techniques as used by his/her selected composers through individual study and class discussion of each work;
2. Share his/her knowledge of the selected composers and techniques in a seminar presentation at the end of term; and
3. Demonstrate her/his understanding through the completion of an orchestral arrangement in the style of one of the two composers studied in lesson.

Content: Composers and Repertoire.

A note regarding repertoire and access to scores under COVID-19 restrictions. *To ensure score availability – to both the instructor and the student - and to promote the consideration of at least some potentially unfamiliar and diverse orchestral voices, the following composers have been chosen from among those who have significant – or at least sufficient –holdings of orchestral works in the Classical Scores Online catalogue (by Alexander Street) which you can access from anywhere by using your library account and the library’s proxy server. I have tried also to verify that quality recordings of the works are readily available for these composers. Some familiar composers, whose works are in the public domain and can be found through IMSLP, but who may not be represented in the library’s online holdings, have also been included as options for the early 20th-Century. Students will choose one composer to study from each list provided below.*

For the early 20th-Century: Alberto Ginastera, Aaron Copland, Benjamin Britten, Igor Stravinsky, Jean Sibelius, Alban Berg, Maurice Ravel, Anton Webern, Arnold Schoenberg, Sergei Prokofiev, Richard Strauss, Ralph Vaughan-Williams.

For the late 20th-Century: Victoria Borisova-Ollas, Isang Yun, Thomas Adès, Wolfgang Rihm, James MacMillan, Magnus Lindberg, Oliver Knussen, Elliott Carter, George Benjamin, David Del Tredici, Pierre Boulez, Luciano Berio, Christopher Rouse, Malcolm Arnold, York Höller.

Beyond this somewhat-less-than-diverse list of composers, other resources can be found in order to study a greater diversity of voices. It would be worth the effort to find ways to (legally) access the scores of other composers, so that the systemic gaps in the collection used to generate the list above do not unduly limit our choices. Some composers to consider include:

For the early 20th-Century: Florence Price, William Grant Still, Howard Swanson, Ulysses Kay

For the late 20th and Early 21st Century: Jennifer Higdon, Thea Musgrave, Augusta Read-Thomas, Toru Takemitsu, Joan Tower, Ellen Taaffe Zwilich, Chen Yi.

There are undoubtedly others that could be added to this list for the sake of diversity, and I am open to suggestions, and – for many of these composers – I do already have some ideas regarding a method of accessing scores, so please do contact me if you are interested in studying any of these.

Please note, though, that I am not willing to undergo similar difficulties in obtaining legal access to scores for familiar composers whose work happens not yet to be in the public domain or represented in the available online resources. This is why you don’t see such familiar composers as Dmitri Shostakovich, Olivier Messiaen, Henri Dutilleux, Henryck Gorécki, Witold Lutoslawski, and the like on any of these lists. Even though I know their works well, enjoy them greatly, and may refer to excerpts of them as examples in our work together, we will consider them unavailable for individual study this term.

II. Required Course Materials:

Scores and recordings, accessed online through resources owned by Western's library system or through open access resources.

Professional-quality music notation software or professional tools for making handwritten scores.

Students will require a computer or laptop with internet access for accessing course materials, and with a webcam, microphone, and software for joining individual lessons and seminars using Zoom.

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.

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	35%
Presentations on Selected Composers	35%
Work towards Presentations and Project	30%

Evaluation Details:

Arrangement. Students will choose a piece, or excerpt thereof, of non-orchestral music (solo or chamber music) to arrange for orchestra in the style of their chosen composer. A length of approximately 5 minutes in duration is expected. Longer works may be excerpted to meet this length requirement. *Students wishing to complete Wind Ensemble arrangements instead may do so by permission.*

The student will prepare professional quality scores and extract and edit parts as if for reading by a professional or student ensemble, and the work will be assessed not only for its content but for the accuracy, quality, and presentation of the score and parts.

This work will be due at the end of classes, **Monday 12 April 2021.**

Presentations. Students will share the results of their studies of individual composers by creating a seminar-style presentation, probably in the form of a narrated slide show. The presentation will be uploaded on or before **Thursday 5 March 2021.**

The presentation will then be shared asynchronously with the class, and all students will be required to study all of the presentations and prepare questions for a seminar, conducted using Zoom, on **Thursday 11 March 2021.**

Participation in and preparation for this seminar by responding to colleagues' work will be assessed as part of the "Work towards presentation and project."

Work towards Presentation and Project. Our study will be broken down into ten (10) stages. A separate document will provide an overview of these stages, but – to summarize: Each stage will include a number of analytical tasks as well as arranging exercises that will be submitted using the Assignments tool on our OWL course site, and which will be assessed by the instructor and discussed in individual meetings. The student will be given feedback as well as a graded assessment for their

progress and growth at each stage. The evaluation will be divided approximately as 60% content (30% analysis and 30% arranging exercise when both are included) and 40% for attendance at an individual meeting to discuss the results and the path forward.

Stages will be due each Monday, the results will be discussed in individual meetings during that week, and the requirements for the next stage will be specified at that time.

We will meet as a group on **14 January 2021** to establish procedures and approaches to analysis.

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

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
3. As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html.
4. Although the norms and expectations of online interactions are too numerous to summarize fully in a course outline, the following points should serve as important reminders of expectations and requirements for behaviour in this and most other courses:
 - a. Keep in mind the different cultural and linguistic backgrounds of the students in the course.
 - b. Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
 - c. Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. Arguments and responses should project a calm and measured tone and be directed towards ideas rather than individuals.
 - d. Be professional and scholarly in all online postings: Use proper grammar and spelling. Cite the ideas of others appropriately.