

Course Title	Instrumentation and Arranging				
Course Code	MTC210				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	2 <sup>nd</sup> Year / 4 <sup>th</sup> Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>The main objective of this course is to offer students a creative and comprehensive experience of 20<sup>th</sup> and 21<sup>st</sup> century music and its repertoire and help them apply this experience and the techniques learned towards the development of a personal idiom of musical expression whilst always fostering a spirit of experimentation. The students will learn about the most important aesthetics, trends, styles and techniques of music composition in the 20<sup>th</sup> and 21<sup>st</sup> centuries so as to ultimately be able to compose freely in these styles through a series of guided exercises, attaining theoretical, practical, creative and analytical skills of music composition.</p> <p>The course will combine an experiential and practical demonstration of new music and an intensive teaching of the most representative 20<sup>th</sup> century compositional methods and theory.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>▪ Recall the instrumental registers and characteristics of each instrument.</li> <li>▪ Identify the instruments of an orchestra with approximate numbers for each section in various historical periods.</li> <li>▪ List the main solo repertoire of all orchestral instruments.</li> <li>▪ Give examples of how certain instrumental techniques are used in major selected works (Classical to Romantic periods) and explain the way of producing these techniques and their function.</li> <li>▪ Demonstrate ability to read at sight transposed scores and do the relevant transpositions for all transposing instruments correctly.</li> <li>▪ Define and recognise several practicalities of orchestral playing such as page-turns and percussion changes.</li> <li>▪ Illustrate an idiomatic writing for instruments.</li> <li>▪ Analyze the transfer of certain piano textures into small chamber ensemble contexts.</li> <li>▪ Arrange short simple piano works for various small chamber ensemble combinations for all instruments (Strings, Woodwind, Brass and Percussion) at any requested combination.</li> <li>▪ Arrange a composition scored for chamber ensemble or chamber orchestra for solo piano.</li> </ul>				

Prerequisites	MTC220, MTC120	Co-requisites	None
Course Content	<p><b>Historical and Cultural Introduction to Contemporary Music:</b> Emphasis on post-war developments, discussion of the relationship between music and other art forms (impressionists, futurists)</p> <p><b>Modal Composition:</b> Demonstration of traditional as well as unusual modes, explanation of both their melodic and harmonic potential and structures, symmetrical modes / modes of limited transposition, Modal Harmonizations using extended triadic chords</p> <p><b>Twelve-Tone Technique, Total Serialism and Pitch-Class Set Theory:</b> Discussion of the historical and cultural evolution of serialism in connection with analysis of seminal works of this genre</p> <p><b>Variation Technique:</b> Discussion of how this technique evolved over the years: Teaching its application to folk tunes and traditional melodic patterns and gradually more advanced uses such as developing Variations. Discussion of the importance of repetition as a formal device.</p> <p><b>Minimalism:</b> The rise of minimalism, its connections (musically, philosophically and artistically) to African Music and the music of the Far East</p> <p><b>Rhythm and Meter Development:</b> Composing for percussion combinations using techniques of rhythm development (Creating Polyrhythms and rhythmical canons, tempo modulations)</p> <p><b>Chance, Aleatoric Music:</b> Learning to interpret various graphic notations and the potential of controlled improvisation in contemporary western classical music</p> <p><b>Cluster Music and Instrumental Technical Inventions:</b> Demonstration of advanced instrumental performing (extended) techniques as used in seminal 20<sup>th</sup> and 21<sup>st</sup> century works. Discussion of the relationship between architecture and sound / musical structure as used in works by Ligeti and Xenakis</p> <p><b>Spectral Music / Computer-Aided Composition / Electronic Music:</b> Demonstration of software for electronic manipulation of sounds. Evolution of Electronic Music and Musique Concrète and the creation of Musique Concrète instrumentale. The historical and cultural necessity surrounding the birth and practice of spectral music</p>		
Teaching Methodology	Face to face		
Bibliography	<p>Adler, S., (2016). <i>The Study of Orchestration</i>. 4th edition. W.W. Norton &amp; Company, Inc. ** (The 6 CD Musical Examples are On Reserve in the Library)</p> <p>Black, D. and Gerou, T., (1998). <i>Essential Dictionary of Orchestration</i>. Van Nuys, CA, Alfred Publishing.</p> <p>Baker, D., (1998). <i>David Baker's Arranging and Composing for the Small Ensemble: Jazz, R&amp;B, Jazz Rock</i>. Revised Edition. Van Nuys, CA, Alfred Publishing Co., Inc.</p>		

	<p>Berlioz, H., (2007). <i>A treatise on Modern Instrumentation and Orchestration, to Which is Appended the Chef D' Orchestre</i>. Mary Cowden Clarke (Translator). Hard Press.</p> <p>Blatter, A., (1997). <i>Instrumentation and Orchestration</i>. 2<sup>nd</sup> Edition. New York, Schirmer Books.</p> <p>Corozine, V., (2015). <i>Arranging Music for the Real World: Classical and Commercial Aspects (Book and CD Set)</i>. Pacific, MO, Mel Bay Publications, Inc.</p> <p>Kennan, K. W., (2002). <i>The Technique of Orchestration</i>. 6<sup>th</sup> edition. Englewood Cliffs, NJ, Prentice Hall.</p> <p>Rimsky – Korsakov, N., (2013). <i>Principles of Orchestration</i>. CreateSpace Independent Publishing Platform</p>						
Assessment	<p>Final Exam and Final Project</p> <p>Assignments and Mid-term Exam</p> <p>Class Participation and Attendance</p> <p>Listening Log</p>	<table border="1"> <tr> <td data-bbox="987 680 1305 720">50%</td> </tr> <tr> <td data-bbox="987 720 1305 760">30%</td> </tr> <tr> <td data-bbox="987 760 1305 800">10%</td> </tr> <tr> <td data-bbox="987 800 1305 840">10%</td> </tr> <tr> <td data-bbox="987 840 1305 879">100%</td> </tr> </table>	50%	30%	10%	10%	100%
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Language	English						