

Course Title	Creative Orchestration and Composition Techniques				
Course Code	MTC325				
Course Type	Elective				
Level	Bachelor (1st Cycle)				
Year / Semester	3 rd or 4 th Year / 6 th to 8 th Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 Hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>Orchestration skills are most essential for any musician and, in today's multimedia orientated societies, are more than ever widely considered as a valuable skill.</p> <p>The main objective of this course is to teach students critical creative skills of writing imaginatively for orchestra with a strong grasp of the historical and technical evolution of the art of orchestration. The course also aims to equip students with a sophisticated theoretical and practical understanding of advanced aspects of instrumentation and stylistic orchestration (Baroque, Classical, Romantic, Impressionistic and Contemporary).</p> <p>Commercial music arrangement skills and contemporary music composition will be effectively combined with professional orchestral notation, instrumental part extraction and technical know-how so as to offer students a dynamic creative experience of what is really involved from starting to orchestrate a work to finally sitting at the concert hall or recording studio and listening to the performance. The course delivery and structure will feature several appropriate audiovisual examples of all techniques discussed as well as practical workshop demonstrations of instruments where possible in collaboration with ensembles in residence or other professional musicians and students. Integrated in the structure of the course will also be a series of one-to-one tutorials in order to provide students with personalized assistance for their compositions and assignments.</p> <p>The course will culminate in a Composition Project for which the students will focus on using various orchestration techniques effectively in order to convey personal ideas and artistic preferences and, where possible, in a practical workshop with professional performers and students.</p> <p>The works discussed and analyzed in class (both score and recording) will be on reserve at the library for the whole term.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Recognize various techniques and styles of writing for full orchestra. • Show idiomatic writing of all orchestral instrumental families: strings, brass, woodwind, harp and percussion. • Apply appropriate orchestration techniques to relevant short works for piano or two pianos, demonstrating stylistic and historic orchestration skills • Analyze seminal orchestral works of different time periods (baroque, classical, romantic and modern) and explain the relationship between the orchestration and the form / harmony. 				

	<ul style="list-style-type: none"> • Re-notate short works for piano written in free meter / rhythm or proportional notation in a precise notation appropriate for fast orchestral readings, demonstrating imagination and practicality but also staying true to the spirit of the work. • Orchestrate a short piano piece for full orchestra both within the stylistic permutations of the period in question and also within a more free, personal, contemporary idiom. • Arrange and orchestrate a short piano work written in proportional notation • Produce an analysis and explanation of orchestration rationale (between 750 – 1000 words) explaining orchestration and structural choices. • Compose an original three-movement work for conducted ensemble combining orchestration techniques discussed in class. 		
Prerequisites	MTC220	Co-requisites	None
Course Content	<p>Revision: Concise revision of most fundamental aspects of orchestral instrumental ranges, properties and characteristics as explained in MUS 214 (Instrumentation and Arranging). This will rapidly develop so as to cover more advanced aspects of instrumentation with emphasis on certain extended techniques.</p> <p>Advanced Instrumentation: Explanation of how the technical specifications of all orchestral instruments have influenced writing for orchestra and large ensembles. Revealing the subsequent limitations within the orchestral context but also the possibilities that combinations of these instruments can give if used imaginatively.</p> <p>Historical and Cultural Aspects of Orchestral and Large Ensemble Evolution: Discussion of how the orchestra has developed over the last 300 years, how the instrumental construction or development of new instruments influenced the repertoire and how the role of professional conductors raised orchestral performing standards.</p> <p>Successful Notation: Explanation of the fundamentals and 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.</p> <p>Instrumental Doublings: Explanation of how the Overtones (both collective and individual) have influenced orchestration from Rameau’s time all the way to Grisey and how the choices of doublings (unison or octaves) shape the overall timbral profile of one’s orchestration. Specific functions of certain instrumental doublings typical of various periods and how these doublings can be used in today’s “multimedia influenced orchestral palette”. Explanation of the connection between dynamic reinforcement and timbral variation</p> <p>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</p>		

	<p>and release of tension. Examples of how to best balance the use of such subsections with orchestral tuttis.</p> <p>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.</p> <p>Textural Development and Structural Orchestration: Demonstrating how to orchestrate in an advanced imaginative manner Monophonic, Homophonic, Polyphonic and Heterophonic textures, clusters and using an orchestra as a means of collective individuality. Demonstration of how to transfer contemporary techniques for all instruments / special effects directly into creating original and unusual musical landscapes.</p> <p>Techniques of Creative Orchestration: 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.</p> <p>Composition: Following a series of one-to-one tuition, composing an original three-movement work for conducted ensemble or orchestra (Final Project). Applying orchestration techniques discussed in class, while maintaining a personal idiom and aesthetic. Creating clear performance instructions for the players and the conductor. Producing a legible full score and instrumental parts with any necessary cues.</p>
Teaching Methodology	Face to face
Bibliography	<p>Adler, S., (2016). <i>The Study of Orchestration</i>. 4th edition. W.W. Norton & 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&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>. 2nd 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>. 6th 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 Orchestration Project</p> <p>Assignments and Mid-term Exam</p> <p>Listening Log</p> <p>Class Participation and Attendance</p>	<table border="1"> <tr> <td>50%</td> </tr> <tr> <td>30%</td> </tr> <tr> <td>10%</td> </tr> <tr> <td>10%</td> </tr> <tr> <td>100%</td> </tr> </table>	50%	30%	10%	10%	100%
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Language	English						