

## Music 023: *Timbre and Form 13S: 2*

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*An exploration of instrumentation and principles of musical form in Western music. Through weekly analysis and scoring exercises, students learn to read scores, understand musical structure, and write for combinations of instruments with attention to timbre, range, performance techniques, and instrumental idioms. Assignments include three arrangements, for small, intermediate, and large ensemble, and several exercises comprising formal analysis of musical works-- the aim of which is to show how composers shape melody, harmony and timbre to create large-scale musical structures.*

*Prereq.: Music 20 and one of Music 21 or Music 22, or permission of the instructor. Lab. X-Hour: Duff.  
Dist: ART*

### **Learning Outcomes: At the end of this course you will be obtain:**

1. a general mastery of multi-instrumental notation practices.
2. the ability to arrange, orchestrate, and transcribe music for an arbitrary number of instruments.
3. a conceptual understanding of musical form and how to de-construct variants of typical forms found in art and popular music.

### **Timbre Indicative Texts (in Paddock)**

**\* Adler, S. *The Study of Orchestration*, 3rd Ed., W. W. Norton & Company, 2002[Required]**

Blatter, A. *Instrumentation and orchestration*, 2nd Ed., Schirmer Books, 1997

Del Mar, N. *Anatomy of the Orchestra*, University of California Press, 1982

Mancini, H. *Sounds and scores; a practical guide to professional orchestration*, Northridge Music, 1973 Russo, W. *Jazz composition and orchestration*, University of Chicago Press, 1968

Forsyth, C. *Orchestration*, 2nd Ed., Macmillan and co., 1967

Wagner, J. *Orchestration; a practical handbook*, McGraw-Hill, 1959

Piston, W. *Orchestration*, W. W. Norton & Company, 1955

Rimsky-Korsakov, N. *Osnovy orkestrovki*. (1922), English, Maximilian Steinberg (Ed.), "Principles of orchestration", Dover, 1964

Berlioz, H. *Grand traité d'instrumentation et d'orchestration modernes*, (1844?), English, Hugh Macdonald (Ed.), Cambridge University Press, 2002

### **Form Indicative Texts (in Paddock)**

**Rosen, C. *The Classical Style, Haydn, Beethoven, Mozart*, 2nd Ed., Faber and Faber, 2005 [Recommended]**

Rosen, C. *Sonata Forms*, revised edition, W. W. Norton & Company, 1988

Warburton, A. *Score Reading Form and History*, 4th Ed., Cambridge University Press, 2001

Caplin, W. *Classical form : a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven*, Oxford University Press, 1998

Cole, W. *The form of music*, 2nd Ed., Associated Board of the Royal Schools of Music, 1997

Spencer, P. *A practical approach to the study of form in music*, Prentice-Hall, 1988

Green, D. *Form in tonal music : an introduction to analysis*, Rinehart and Winston, 1979

Holst, I. *An ABC of music : a short practical guide to the basic essentials of rudiments, harmony, and form*, Oxford University Press, 1969

Doty, W. *The analysis of form in music*, F. S. Crofts, 1947 Wilm, G. *The appreciation of music; ten talks on musical form*, The Macmillan company, 1928

### **Assessment**

**Musicianship Lab**

**25%**

**Participation in class, weekly reading/listening discussion, weekly exercises:**

**15%**

**Assignment 1 [mixed-chamber Arrangement]**

**20%**

**Assignment 2 [Wind/Brass Arrangement]**

**20%**

**Assignment 3 [Large Ensemble Arrangement]**

**20%**

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### Attendance

As mentioned above, 15% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or *one* absence from a design critique day, (see below,) will result in a zero! Since this class involves performance practice, it is vitally important that you are present and engaged with the tasks and materials.

### Laptop Policy

There will be both appropriate and inappropriate times when you should be using your laptop. Certain sections of lectures and discussions may require all or some laptops to be closed, i.e. not in use.

### Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

### Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

### Office Hours

Office hours are one hour prior to each class unless otherwise noted, according to student's schedules. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

### Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

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week 1.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> <li>Timbre: Instrumentation and Orchestration.</li> <li><i>Timbre: String instruments, positions, fingering, multiple stops and divisi</i></li> <li><i>Clefs: bass, alto and tenor and string instruments</i></li> <li><i>Timbre: String bowing techniques</i></li> </ul>	<p>Monteverdi <i>Dido and Aeneas</i></p> <p>Mussorgsky <i>Pictures at an Exhibition</i> (Piano/Orch.)</p> <p>Clef exercises, transcription for cello, bowing</p> <p>Berlioz, <i>Symphonie Fantastique</i>, movement V</p>	<p>Adler Chapter 1: <i>The Orchestra Yesterday and Today</i></p> <p>Adler Chapter 2: <i>Bowed String Instruments</i></p> <p>Zaslaw: <i>Birth of the Orchestra</i> Preface.</p> <p>Adler Chapter 2: <i>Bowed String Instruments</i> (optional: Berlioz: <i>Traite</i>, strings)</p>
week 2 .		
<ul style="list-style-type: none"> <li>Form: Ternary: Repeated A followed by B and A' the effects of rhythmic and intervallic displacement; contrapuntal elaboration of motivic kernels; harmonic hijinks; creating a distinct timbral profile</li> <li>String harmonics: natural and artificial</li> <li>Timbre Lab: technique and registration: arranging for strings, alternate bow and pizzicato techniques.</li> <li>Timbre: foreground, middle-ground, background roles in string quartet texture. Articulation of structure by instrumentation and registration. Form: elaborations of motifs within a single movement and over the course of a larger canvas; the role of the Neapolitan</li> </ul>	<p>Schumann, <i>Melody</i>, op. 68, no. 1</p> <p>Ravel, <i>Alborada del gracioso</i></p> <p>Stravinsky, <i>Igor Greeting</i></p> <p>Adler, <i>Worksheet 3, harmonics</i></p> <p>Beethoven, <i>Quartet in C# minor</i>, op. 131, mvt. 7</p> <p>Beethoven, <i>String Quartet in F minor</i></p> <p>Berg, <i>Lyrische Suite</i></p> <p>Beethoven, <i>String Quartet Op. 133: Große Fugue</i></p>	<p>Warburton: Introduction to score reading (handout)</p> <p>Adler Chapter 3: <i>Individual String Instruments</i></p> <p><b>ASSIGNMENT 1: mixed-ensemble, variations on a theme</b></p> <p>Adler Chapter 4: <i>Scoring for Strings</i></p>
week 3.		
<ul style="list-style-type: none"> <li>Form: Rondo compound time and its impact on organizing time; Haydn's "messing with our minds" and how expectations are created and defined.</li> <li>Form: 5-part rondo; A section is a continuous binary theme; B &amp; C sections modulate to vi and IV, while the final A is more extensively treated</li> <li>Form: Sonata Early entrance of solo piano; scored for 2 hrs, 2 ob, and string; foreshadows Beethoven's 4th and 5th concerti; Mozart wrote two cadenzas for this mvt.</li> <li>Form: Rondo ABA'CA''B'A''': a foil to the Mozart above: a work generated by one idea repeated again and again; use of non-harmonic tones; unusual sequential organization (incl. dovetailing sections)</li> </ul>	<p>Haydn, <i>String Quartet in E flat major</i>, op. 33, no. 2, mvt. 4 ("Joke")</p> <p>Beethoven, <i>Piano Sonata</i>, Op. 79, No. 3</p> <p>Mozart, Piano Concerto, KV. 271, 1</p> <p>Schumann, Quintet in E flat major for Piano and Strings, op. 44, mvt. 2</p>	<p>Rosen: Sonata Forms</p> <p>Rosen: Sonata Forms</p> <p>Warburton: <i>Score Reading and Form</i></p> <p><b>Assignment 1 DUE</b></p>

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week 4.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> <li>• Timbre: WOODWINDS woodwind and string writing</li> <li>• scoring for woodwind instruments, ranges, transpositions, voicings</li> <li>• Lab: Individual woodwind instruments: Flute (piccolo, alto, bass), oboe (cor Anglais, bass), clarinet (basset horn), French Horn, Bassoon, Saxophones</li> <li>• Scoring for woodwinds combined with strings.</li> </ul>	<p>Mozart, Piano Concerto, KV. 271, 1 scored for 2 hrns, 2 ob, and strings;</p> <p>Stravinsky, <i>The Rite of Spring</i> (mm. 40-71)</p> <p>Ligeti, Six Bagatelles, No. 1</p> <p>Mozart, Piano Concerto, KV. 271, 1 scored for 2 hrns, 2 ob, and strings; Debussy, Prelude a L' après midi d' une faune</p>	<p>Listen and Score exercise: woodwind choir</p> <p>Transcription exercise</p> <p>Voicing woodwinds, wind quintet arrangement (passage)</p> <p>Listen and Score exercise: woodwinds and strings</p>
week 5.		
<ul style="list-style-type: none"> <li>• Orchestration: BRASS</li> <li>• Natural Horns and Trumpets</li> <li>• Individual brass instruments, harmonic series, ranges, techniques, mutes, etc.</li> <li>• Scoring for Brass combined with other instruments</li> </ul>	<p>Copeland, <i>fanfare to the common man</i> Mussorgsky/Ravel, <i>Pictures at an Exhibition</i></p> <p>Schubert, <i>Nachtgesang im Walde</i>.</p> <p>Ives, Charles Circus Band Holst, the planets (Mars) Debussy, La Mer Berlioz, Symphony Fantastique Beethove, Symphony No. 5 (4th movement)</p>	<p>Adler Chapter 9: Brass Instruments</p> <p>Adler Chapter 10: Individual Brass Instruments</p> <p>Listen and Score: Brass choir transcription</p> <p>Adler Chapter 11: Scoring for Brass with other instruments</p> <p><b>ASSIGNMENT 2: Wind or Brass quintet arrangement (passage)</b></p>
week 6.		
<ul style="list-style-type: none"> <li>• Orchestration: Percussion</li> <li>• Orchestration: Tuned Percussion Form: extensions to Sonata and Ternary forms</li> <li>• Lab: individual percussion instruments, ranges, techniques</li> <li>• Scoring for percussion, part writing, doubling, tuned percussion</li> </ul>	<p>Varese, Ionisations Berlioz, Symphony Fantastique</p> <p>Bartok, <i>music for strings percussion and celeste</i></p> <p>Messiaen, La Transfiguration de Notre Seigneur Jésus-Christ part I</p>	<p>Adler: Chapter 12</p> <p>Percussion arrangement</p> <p>Adler: Chapter 13: tuned percussion</p>

week 7.	Exercises/Listening	Readings/Assignments
<ul style="list-style-type: none"> <li>Timbre: Symphony Orchestra Form: large-scale organization Rhythmic displacement</li> <li>Orchestration: "Voice" and orchestra</li> <li>Timbre: Organ Registration (electronic music)??</li> <li><i>Sibelius Lab: for score writing and part generation.</i></li> <li>Timbre: scoring for combinations of orchestral sections</li> </ul>	<p>Haydn Symphony No. 104</p> <p>Berg, Violin Concerto</p> <p>Bach, Johann Sebastian St. Anne fugue Baroque Saint-Saens: Symphony No. 3</p> <p>Ravel: Young Person's guide to the orchestra.</p>	<p>Adler Chapter 15: scoring for orchestra</p> <p><i>Adler Chapter 16: orchestra as accompanist</i></p> <p>Scoring for full orchestra</p> <p><b>FINAL PROJECT ASSIGNMENT: Arranging for large ensemble (10+ instruments)</b></p>
week 8.		
<ul style="list-style-type: none"> <li>An introduction to "Timbre as Form"</li> <li>Structure of timbre and representation of nature.</li> <li>Sibelius Lab: scoring for ensembles</li> <li>Ensembles: compendium of jazz techniques, from the highly improvisational to the tightly orchestrated, from the tightly structured to the loosely organized</li> </ul>	<p>Messiaen: Turangalila-Symphonie</p> <p>Grisey: <i>Partiels</i></p> <p>Vivier <i>Lonely Child</i></p>	
week 9.		
<ul style="list-style-type: none"> <li>Ensembles: discussion of what made certain song from the 1900s both popular..</li> <li>Intersections of Theatre and Cinema.</li> <li>Extended techniques in ensemble writing.</li> <li>Sibelius Lab: scoring for 20th/21st C. music</li> </ul>	<p>Gershwin: <i>American in Paris</i></p> <p>Ellington: Duke Ellington Orchestra</p> <p>Korngold, Hermann, and Williams: Scoring for Film</p> <p>Druckman <i>Aureole</i></p>	
week 10.		
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