

# Orchestration Online



## Events

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The Challenge: to orchestrate an excerpt from “Andaluza” from the piano suite “Cuatro Piezas Españolas” by Manuel de Falla.

Participation: open to all Patreon supporters and Orchestration Online website subscribers (website subscription is entirely free of charge).

After the deadline, Thomas Goss will release a public video featuring in-depth analysis of his own orchestration of the Falla piece.

Helpful Videos:

[The official piano score + audio performance by Peter Bradley-Fulgoni](#)

[Piano score + audio performance by Alicia de Larrocha](#)

[Important pitfalls to avoid from the video announcement](#)

[12 Common Scoring Errors](#) – WATCH IF YOU INTEND TO PARTICIPATE!

Guidelines:

- Maximum orchestra: 3333 4331 timpani, 3 percussion, celesta, harp, strings. (You don't have to use all these instruments in arranging this work).

- Restriction 1: No Harp/Celesta Concertos! Filigree, decoration, support only. Copy/pasting the piano part onto the harp part is NOT orchestration!
- Restriction 2: Try not to go overboard with woodwind auxiliaries. One player doubling per family of instruments is probably the best approach. Saxophone is also accepted.
- Restriction 3: NO SEPARATE STAVES for individual brass and wind instruments. Double/triple up winds and brass like a standard published score, unless some parts are too complex. When you give me a separate staff for all three flutes, all three oboes, etc. then it makes your staff size tiny and very hard to demonstrate on screen to other entrants.
- USE REHEARSAL MARKS IN THE AUDIO/SCORE VIDEO AND TEMPLATES (if you are supporting on Patreon and going past bar 24)!
- Suggestion: don't feel limited to transcribing every note at the exact same pitch/register as the piano score. Adapt as needed.
- Format: Screen dimensions very welcome, as your entry will be evaluated on-screen. 747mm W X 420mm H (29.41" X 16.54" in.) is perfect. Minimum staff size should be 5.1mm (.20" in.). Very small staff sizes are hard to evaluate and impossible for viewers to read.

#### Preferences:

- Filename format: "2021 Orchestration Challenge Your Name"
- Concert scoring approaches – normal-sized time signatures, not necessary to have boxed numbers on every bar.
- Transposing scores are a lot easier for me to read.
- CORRECT YOUR CLEFS IF YOU ORIGINALLY SCORED IN CONCERT PITCH! (like horns in bass clef, violas in treble clef, etc.)
- Separate single lines for unhitched percussion is easier to present and evaluate on screen for me.

#### Submittal:

- Use the official [Orchestration Challenge Entry Form](#) to submit your entry. Sibelius users should submit .sib files. All other notation platforms submit a PDF and an audio mockup mp3.
- Only one score per entrant. I will not be able to give evaluations on revisions.
- Submittal Deadline: MIDNIGHT PDT, AUGUST 19, 2021 FIRM.

#### Website Subscriber Entries:

- Entrants must be subscribers to the Orchestration Online website, which includes a newsletter announcing releases of videos, blog posts, and courses. There is no charge for subscribing.
- Entries may be any length for your own improvement of craft, but website subscriber evaluations will only be given up to the end of bar 24.
- Participants may share entries at any time on social media for community feedback, but Thomas's feedback period closes after 30 September 2021.
- Entries will be archived on the website as a playlist for future reference, as with previous orchestration challenges.
- Sibelius/MusicXML orchestral template with embedded piano part provided below for first 24 bars.

#### Patreon Supporter Entries:

- Sibelius/MusicXML orchestral template with embedded piano part provided exclusively on Patreon for full movement.
- Video evaluations posted for each individual entry according to the categories below. Sections delineated by rehearsal numbers in the template.
- Minim Level: any single section.
- Semibreve Level: any two sections.
- New Dotted Semibreve Level: any three sections.
- Breve Level: any four sections.
- Dotted Breve & Longa Levels: the entire movement.

#### Resources

Template scores for orchestra and piano available in Sibelius Ultimate, Sibelius 7.5, and MusicXML format under the download link below.

[Andaluza score on IMSLP](#)

[Orchestration Online on Facebook](#)

[Orchestration Online on Patreon](#)

[Andaluza\\_Assets](#)    DOWNLOAD

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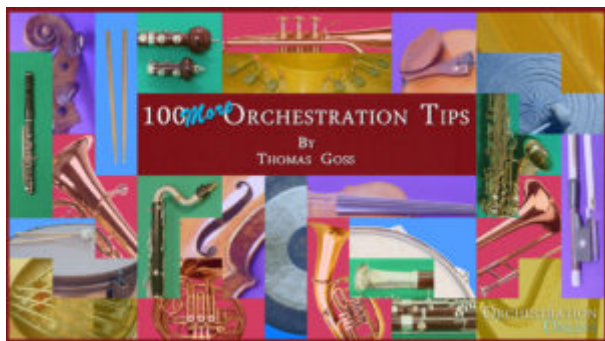


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**NEW VIDEO! 12 COMMON SCORING ERRORS!**

This video is especially intended for participants in the upcoming Orchestration Challenge. Please watch this video so I don't have to say the same corrections in dozens of scores. 😊

[youtu.be/vruvsgvkaAU](https://youtu.be/vruvsgvkaAU) **YouTube** @YouTube

19h

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[orchestrationonline.com/product/100-or...](https://orchestrationonline.com/product/100-or...)

**100 Orchestration Tips 2nd Ed. Sale  
extended to noon tomorrow, 1 July  
PDT. Thanks everyone, you're  
awesome!**

Jun 30, 2021

**OrchestrationOnline**

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Orchestration Tip: Brass Section Dynamic Balance. 2 Horns don't always = 1 trumpet. The orchestrator should consider colour as much as perceived equations of dynamic balance when scoring for brass.

From 100 Orchestration Tips, 2nd Edition. [youtu.be/8UEp2VcraM4](https://youtu.be/8UEp2VcraM4)

YouTube @YouTube

A YouTube video player thumbnail. It has a black header bar. Below it, the text "BRASS SECTION DYNAMIC BALANCE" is written in large, bold, red capital letters. At the bottom left, the word "key:" is written in large, bold, black lowercase letters. The rest of the thumbnail is mostly black with some faint, blurry shapes.



Jun 26, 2021

**OrchestrationOnline**

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Replying to @OrchestrationOL

The artful tiptoeing passage that follows breaks suddenly to another moment of reverie - but more wild contrasts are to come, which we'll study in the next and final lecture of this movement.

Jun 22, 2021

**OrchestrationOnline**

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This hugely original kind of mass scoring was closely studied by ambitious Romantic composers that followed, and represents a soaring guidebook rather than dry textbook to light the way forward in their own grand schemes.

Jun 22, 2021

**OrchestrationOnline**

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Berlioz pays off his complex, thorny chromatic setup with a glorious, bursting tutti. Despite flurrying



strings and syncopated horns/winds, (and the final hammering-home of the *idée fixe*), the architecture is quite simply (if elegantly) constructed.

[youtu.be/xCSO6dL7-IY](https://youtu.be/xCSO6dL7-IY)

YouTube @YouTube



Jun 22, 2021



**OrchestrationOnline**

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orchestrationonline.com

Jun 13, 2021



## OrchestrationOnline

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Taking a break today after finishing the 35K+ word of rewrites for the upcoming 2nd Edition/University Edition of 100 Orchestration Tips. Here's a fun image from Chapter 29: a variety of tutti brass voicings that prove horns don't always have to double up to equal heavy brass.

Many full-bodied textures have been structured where all brass are more or less equal partners, as the strongest register of each has been scored. Still other chords are built which are lighter, darker, more menacing, or more placid, none of which involve the brute-force approach of 2 horns = 1 trumpet. So score-read for this detail, and compare the colours of the many different ways that brass textures are proportioned.

Rimsky-Korsakov, <i>Principles of Orchestration</i>	Debussy <i>La mer</i> Movt. 3, Fig. 61	Tchaikovsky, <i>Symphony no. 4</i> Movt. 4, bar 1	Ravel, <i>Piano Concerto for the Left Hand</i> , bar 32	Goss, <i>Tane &amp; the Kiwi</i> bar 61	Goss, <i>Maui's Fishhook</i> bar 205
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key:  
trumpets  
horns

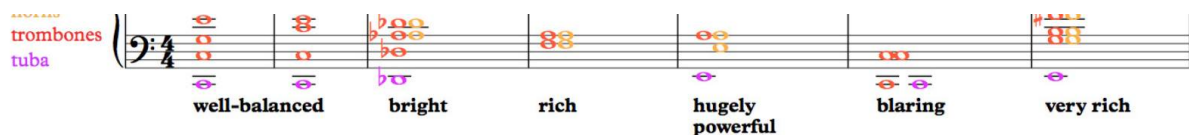


Fig. 29b: Different tutti brass chords (strings and winds not included).

May 28, 2021



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...over complexly independent yet interdependent lines created from fragments of his *idée fixe*. This passage gains in intensity until it's positively bristling with potential, the orchestra ready to burst out in joyous fulfilment of well-earned chromatic conjuring.

May 16, 2021



## OrchestrationOnline

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Berlioz needs to set up a mighty crashing tutti – and true to his sense of obsessive detail, he sets up the set-up with simply stated but luxurious lines in violas and then cellos soli. Then a solo oboe placidly yet optimistically starts to reach upward...[youtu.be/sG\\_QmfKMNSM](https://youtu.be/sG_QmfKMNSM)



May 16, 2021

**OrchestrationOnline**

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...as the ultimate female romantic figure that I couldn't resist using it. The rest of the thumbs in the upcoming Movement 1 lectures will all be of Smithson (as were all the thumbs before this video except for the very first one).

May 9, 2021

**OrchestrationOnline**

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Replying to @OrchestrationOL

A little P.S. - the thumbnail above of Ophelia isn't from a painting of Harriet Smithson, but of a model painted in 1900 by the German painter Friedrich Heyser. However, it's so obviously influenced by Smithson's portrayal of Ophelia

## Smithson's portrayal of Ophelia...

May 9, 2021

**OrchestrationOnline**

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...rather than pounding the audience over the head with structural significance, and the final section of the first movement is ready for completion in this month's remaining lectures.

May 9, 2021

**OrchestrationOnline**

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Or subtle wind doubling helping to intensify certain contrapuntal string lines, laying the groundwork for a sudden expansion of the texture. Ultimately, the strings return the music to the opening key of C in a thoughtful, meditative way...

May 9, 2021

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This is borne out by the quality of scoring as the strings pretty much take over the musical picture for many passages. Nevertheless, the orchestration abounds with great ideas - using bassoons in the place of double basses as patterned lower strings

place of double basses as patterned lower strings propel the music.

May 9, 2021

**OrchestrationOnline**

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Deeper into the development section, Berlioz reveals that for all his fascination with huge textures and grand tuttis, at heart he's a superb composer for the string section. [youtu.be/yNB7h8D2CN4](https://youtu.be/yNB7h8D2CN4)

YouTube @YouTube



May 9, 2021

**OrchestrationOnline**

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Besides her melodramatic interpretations of roles in Shakespeare plays, she also performed new works of the early 19th century. Here she's painted in her

of the early 19th century. Here she is painted in her role as "Miss Dorrillon" from a comedy of manners that was a hit in London before Smithson gained international fame in Paris.

Apr 25, 2021

**OrchestrationOnline**

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I hope you're enjoying these thumbnails of Berlioz's celebrity crush Harriet Smithson, who represented the driving force behind the creation of this masterpiece. At her height, she was immortalised by several great painters and many sketch artists...

Apr 25, 2021

**OrchestrationOnline**

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...in which chord progressions lock together in a gradually rising series of modulations. The restatement of the idée fixe that follows in triple wind octaves has a wonderfully placid surface, beneath which the turbulent engine of Berlioz's passionate heartbeat pulses.

Apr 25, 2021

**OrchestrationOnline**

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...a passage begins w/chuffing staccato string chords ascending & descending in parallel chromatic motion, under keening octaves in winds and horns. As wonderfully evocative as this may be in making Berlioz's dramatic points, it's actually a kind of mathematical game...

Apr 25, 2021

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