

MASTER OF MUSIC  
NEW COURSE PROPOSAL

1004.557

1. DETAILS

- a) Course Title: Advanced Orchestration
- b) Sponsors: Salvatore Scarpa, Conductor; Rowan University Orchestra and the Department of Music
- c) Credit Hours: 3 credit hours
- d) Course Level: Graduate
- e) Curricular Effect: Required course for the Master of Music in Instrumental Conducting
- f) Prerequisites: Acceptance to the Master of Music in Instrumental Conducting or permission of instructor
- g) Suggested Time and Scale of Implementation: Fall Of 1998
- h) Adequacy of Present Staff and Resources: Present staff and resources are adequate.
- i) Recommended Library Resources: The library resources are adequate

2. RATIONALE

Instrumental conductors must possess an extensive knowledge of orchestral instruments that goes beyond those instruments' individual characteristics. The conductor must be familiar with the idiosyncrasies and difficulties of performance of contemporary instruments. In addition, the instrumental conductor must have an extensive knowledge of the practical considerations of performance such as seating, schools of performance technique, and historical practice. Most importantly, a thorough knowledge of the use of instruments in the standard orchestral repertoire, including the use of instruments which are now obsolete, is part of the conductor's core body of knowledge. This course will not be concerned with the creation of new orchestrations, but with an examination of the orchestra as a performing vehicle.

3. ESSENCE OF THE COURSE

- a) Objectives of the Course: Upon completion of the course the student will possess a substantial knowledge of the practical considerations of performance on orchestral instruments, and their use in the orchestral repertoire.
- b) Topical Outline/Content: This course, which will use Anatomy of the Orchestra by Norman Del Mar as its primary text, will include:
  - 1. Study of the Strings including:
    - a) Early Instruments
    - b) Score Layout
    - c) Platform Planning and Numerical Strength
    - d) Bowing (including bowing of orchestral parts)

- e) Special Techniques (harmonics, double stops, etc.)
- f) Solo Passages
- g) Affiliated Instruments

2. Study of Woodwinds including:

- a) Nomenclature and Section Components
- b) Score Layout
- c) Platform Planning
- d) Technical Effects
- e) Solo Passages
- f) Affiliated Instruments

3. Study of Brass including:

- a) Orchestral Function, Nomenclature and Section Components
- b) Notation
- c) Score Layout
- d) Platform Planning
- e) Crooks and Valves
- f) Special Effects
- g) Solo Passages
- h) Affiliated Instruments

4. Study of Percussion including:

- a) Orchestral Function, Nomenclature and Section Components
- b) Notation
- c) Score Layout
- d) Platform Planning

5. Study of the Use of Keyboard Instruments

6. Intonation Difficulties Inherent in Orchestral Performances

- c) Evaluation and Grading Procedure: Students will be evaluated on the basis of demonstrated mastery of the material through written examination.
- d) Course Evaluation: The course will be evaluated through student evaluation forms and appropriate faculty.

#### **4. RESULTS OF CONSULTATION**

This proposal was drawn after consultations with colleagues attending conducting master classes sponsored by the American Symphony Orchestra League.

#### **6. CATALOGUE DESCRIPTION**

**Advanced Orchestration: \_\_\_\_\_ 3 S.H.**

This course will introduce the conducting student with knowledge of the practical considerations of performance on orchestral instruments, and their use in the orchestral repertoire.

- b. Selections must cover a variety of styles: fast swing, medium swing, Latin, ballad, waltz, funk
  - c. All parts for players must be written out with all instructions clear and final.
  - d. Proper layout (Codas, repeats, signs, segues, etc..)
  - e. Certain percentage of arrangements must include horns.
  - f. Rhythm section specific parts.
2. Must compose two original works using preexisting chord changes.
    - a. One composition must be in the bebop style that shows command of the bebop language over ii, V7, I chord changes.
    - b. One composition must be in a modal style with a lyrical melody.
  3. Must compose two original works using original melodies.
    - a. One composition must show command of the ii, V, I cycle.
    - b. One composition must show command of modal harmony.
  4. The end result will be 10 selections covering a vast area of jazz composition and arranging. These 10 selections will be basis for the CD Project that is to be taken afterwards.

c. Evaluation and Grading Procedure of Students. The evaluation of students will be through examinations, projects, quizzes and written assignments.

d. Course Evaluation. The course will be evaluated through student evaluation forms and appropriate faculty.

#### 4. Results of Consultations.

a., b. Departments with a Similar Course. There is no other course at Rowan with a similar title or content. The course is not interdisciplinary.

c. Written Consultations. Professor Steve Wiest and Professor Douglas Beach, who are Directors of Jazz Studies at University of Wisconsin at Whitewater, and Elmhurst College in Illinois respectively, were consulted. Results are attached.

#### 5. Additional Comments.

None

#### 6. Catalogue Description

#### Jazz Arranging and Composition

3 s.h.

The course presents techniques in arranging and composition in the jazz idiom and is tied to the course *CD Project* in that it coordinates the needs of the second course through preparation in *Jazz Arranging and Composition*. Students will be required to arrange and orchestrate existing compositions, and compose original music in the jazz idiom.