



PAPER OUTLINE

Paper Code and Title:	CMPO 330 <i>Large Ensemble Orchestration</i>	
CRN:	15574	Campus: Kelburn
Year:	2008	Trimester: 1
Points Value:	20	
Pre-requisites (P)	CMPO 231 or NZSM 205	Co-requisites (C) None
Restrictions (R)	NZSM 305, MUSI 216	
Paper Co-ordinator:	Michael Norris	
Contact phone:	463 7456	Email: <i>michael.norris@nzsm.ac.nz</i>
Office located at:	Room 105, 92 Fairlie Tce, Kelburn Campus	
Office hours:	Tuesdays 3–5, other times by appointment	
Orchestration assistant:	Samuel Holloway	Email: <i>samuelholloway@gmail.com</i>
Class times:	10.00–10.50am Mondays 10.00–11.50am Wednesdays	Venue: Adam Concert Room, NZSM
Readthroughs:	April 8, 3.10–6.30pm May 27, 3.10–6.30pm	Venue: Adam Concert Room, NZSM
Tutorial times:	See paper content. 30-minute tutorials in small groups.	Venue: Tutorial Room, Room 101, 92 Fairlie Tce. Tutorial times and Sibelius assistance with Samuel will also be available, at times & venues to be determined.

Kelburn classes with tutorials:

Tutorials commence in the third week of the trimester. Groups will be posted on the notice-board outside the NZSM Kelburn office at the start of Week 2. Please check the board to confirm what group you are in.

PAPER PRESCRIPTION

An introduction to the concepts of orchestrating existing music for large ensembles.

LEARNING OUTCOMES

Students successfully completing this paper will:

1. Have a thorough understanding of the skills required for orchestration
2. Be able to successfully orchestrate existing piano music for orchestra
3. Have acquired the knowledge of how the instrumental groups within the orchestra operate
4. Understand and be able to apply the principles of good orchestration
5. Be able to identify principles of orchestration in existing works.

PAPER CONTENT

- WEEK 1: (Mon) Introductory session
(Wed) The style guide & special skills in Sibelius/Finale
- WEEK 2: (Mon) Problems of arranging piano music
(Wed) General principles: density and intensity creating form and motion
- WEEK 3: (Mon) The wind & brass — the “problem” instruments!
(Wed) Tutorials
- WEEK 4: (Mon) The percussion section — clashing cymbal, banging gong
(Wed) The string section; good orchestral combinations
- WEEK 5: — EASTER MONDAY —
(Wed) Tutorials
- WEEK 6: (Mon) General principles of doubling within the orchestra
(Wed) Scoring chords / finding the right instruments
- WEEK 7: (Mon) Presentation of orchestrations to class
(Wed) Tutorials
- MID TRIMESTER BREAK —
- WEEK 8: (Mon) Debussy’s orchestrational style
(Wed) Tutorials
- WEEK 9: (Mon) Ravel’s orchestrational style
(Wed) Prokofieff’s orchestrational style
- WEEK 10: (Mon) Vaughan Williams’ orchestrational style
(Wed) Tutorials
- WEEK 11: (Mon) Modern orchestrational techniques I
(Wed) Modern orchestrational techniques II
- WEEK 12: (Mon) *Presentation of orchestrations to class*
(Wed) Tutorials

MATERIALS

One key text will be used for the analysis essay: Claude Debussy: *Prélude à l’après-midi d’un faune*.

This text is on closed reserve at the Central Library. I would recommend getting your own copy through Amazon.

Students are also urged to invest in a good orchestration textbook. Although these are stocked at the Central Library, they are in high demand, and may not be always available. If you are serious about instrumentation, orchestration and/or composition, these texts will last a lifetime. We recommend you get one of the following two texts (may be available in Dymocks; otherwise try Amazon.com!)

Samuel Adler: *Study of Orchestration*, 3rd. edition

Kent Kennan and Donald Grantham: *The Technique of Orchestration*, 6th edition

NB: These two texts are housed on closed reserve at the AV Suite

Other texts of note:

Nikolai Rimsky-Korsakov. *Principles of Orchestration*.

Walter Piston. *Orchestration*.

Alfred Blatter. *Instrumentation and Orchestration*.

Hector Berlioz & Richard Strauss. *Treatise on Instrumentation*.

ASSESSMENT REQUIREMENTS

Orchestration analysis essay (20%); Outcome 5

Deadline: **Tuesday, 25 March, 5pm**

Two orchestration assignments for large ensemble (80%); Outcomes 1-4

Deadline for assignment 1: Score and parts: **Tuesday 1 April, 5pm**
[Performance: **Tuesday 8 April 3–6pm ACR**]

Deadline for assignment 2: Score: **Tuesday 13 May, 5pm***
Score and parts: **Tuesday 20 May, 5pm**
[Performance: **Tuesday 27 May, 3–6pm ACR**]

***Although the draft score is not assessed, up to 10% of final marks may be deducted if the score is clearly unfinished and of substandard presentation**

Deposit and collection of written work

Assignments should be placed in the pigeonhole of Michael Norris by 5pm on the due date. (Staff pigeonholes are located opposite the NZSM Office, under the stairs). Work can be collected from the student pigeonholes

Deadlines for written work:

Written work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.

Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

Presentation of Assignments:

We expect a certain level of professionalism in the presentation of work. Assignments must be presented according to the guidelines set down in the **NZSM Composition Style Guide**, available as a pdf file from the NZSM Website <http://www.nzsm.ac.nz/study/composition.aspx> (in the right-hand column). **Five percent (5%) will be deducted for notated work that clearly does not conform to these standards.**

Orchestra

You are urged to attend rehearsals of the NZSM Orchestra. Times for these will be advised in the first lectures. Where possible, performed works will be studied in the orchestration class.

MANDATORY PAPER REQUIREMENTS

Attending at least 80% of your lectures, tutorials and workshops are a mandatory requirement for this paper. If for health reasons you are unable to complete all the work required for assessment purposes by 26 May, you may, on presentation of a medical certificate, have the date for submission extended by the Director of the New Zealand School of Music.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times. Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words. However, it is perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Acknowledging the use of musical materials produced by other people poses a special challenge for music students who are engaged in creative work. Your course co-ordinator will provide advice on how to avoid plagiarism in this circumstance.

Plagiarism is prohibited at the NZSM and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

For more about plagiarism, and how to avoid it, see the NZSM website:

<http://www.nzsm.ac.nz/about/statutes-policies.aspx>

See also <http://www.victoria.ac.nz/home/studying/plagiarism.html>

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, and Student Conduct. Please see Statutes and Policies on the NZSM website (<http://www.nzsm.ac.nz/about/statutes-policies.aspx>).

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2007* (available from the NZSM offices on each campus).

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES

Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn/Mt Cook/campus. Notices concerning a number of papers will also be posted on Blackboard. The Paper Co-ordinator will specify if Blackboard will be used.

Events

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager: Debbie Rawnsley. Phone: (04) 463-6050 Email: debbie.rawnsley@nzsm.ac.nz
website: <http://www.nzsm.ac.nz/events/>