MUS 405A  Syllabus Fall 2013 Revised

Prof. BRENT DUTTON
Office M215
office phone 594-4760
E mail dutton@mail.sdsu.edu.
Office hours Monday 2-3 pm, Wednesday 2-3 pm, Fri. 2-3 pm or by appointment

Week

1. Aug. 26  Mon. Orientation, instrumentation check and course overview
       Wed. String scoring techniques.
       Fri.  String scoring techniques

BEWARE OF THE ANACONDA AND THE PICNIC BENCH

2. Sept. 2  Mon  Labor Day – eat much but do not come to class
       Wed. String performance
       Fri.  String performance

3. Sept. 9  Mon. Brass scoring techniques
       Wed. Brass performance
       Fri.  Brass performance

4. Sept. 16 Mon. Woodwind scoring techniques
       Wed. Woodwind performance
       Fri  Woodwind performance

REMEMBER THE ANACONDA DOES NOT LIKE WOOD

5. Sept. 23 Mon. Percussion scoring techniques
       Wed. Percussion performance
       Fri.  Percussion performance

6. Sept. 30 Mon. Vocal scoring techniques
       Wed. Vocal performance
       Fri.  1st check on major project
7. Oct. 6  major project individual appointments (assigned)

    **IT IS BENCH TIME - HOW IS YOUR DIGESTION?**

8. Oct. 14  Mon. All class attend for major scoring lecture  
             Wed. Individual appointments  
             Fri. Individual appointments

9. Oct. 21  Score work continues !!!!!!!!!!!!!

10. Oct. 28  Mon. Major Project Orchestra laser-printed scores due  
              Wed. Major Project Band laser-printed scores due  
              Fri. No class today – work on parts generation

11. Nov. 4  Mon. Veterans Day – no class  
              Wed. Orchestra parts checked  
              Fri. Orchestra parts checked

12. Nov. 11  Mon. Band parts  
              Wed. Band parts checked  
              Fri. More loose ends ??

13. Nov. 18  Mon.-Wed. continue checking parts

14. Nov. 25  Mon.-Wed. Orchestra and Band rehearsals/recordings  
              Fri. no class THANKSGIVING

15. Dec. 2  finishing up

16. Dec. 9  last day of classes is Dec. 11th
Required texts

Heussenstamm, *Norton Manual of Music Notation*
Kennan, *The Technique of Orchestration 5th ed.* (or earlier if you find a used one) try to get one with the c d.

Grading

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mini Projects</td>
<td>30%</td>
</tr>
<tr>
<td>Class part./attn.</td>
<td>20%</td>
</tr>
<tr>
<td>Major Project</td>
<td>50%</td>
</tr>
</tbody>
</table>

**405B Comprehensive Musicianship student outcomes**

Students will know the elements of instrumentation and scoring for vocal and instrumental groups. Students will understand the techniques of instrumentation and the student will demonstrate an understanding of this material through the writing of exercises (mini compositions) for chamber ensembles of woodwinds, strings, brass and choir.

An overall synthesis of all that is learned will be demonstrated by having each student write a work for orchestra or wind ensemble that will be performed and recorded by the School of Music and Dance major ensembles.
DESCRIPTION OF MINI ASSIGNMENTS

There will be 5 mini composition/arrangement assignments.

1. string quintet (2vln.,vla.,vlc.,bs.)
2. brass quintet (2 Bb trpt., F hn., trb., tba.)
3. woodwind quintet (fl., ob., Bb Clar., F hr., bsn.)
4. Vocal choir (soprano, alto, tenor, bass) with piano rehearsal accompaniment
5. Percussion ensemble TBA

Score and parts are to be computer printed from Finale, Sibelius et al for all of the above groups. The composer will conduct each piece as is necessary. Each assignment should be around 3 minutes in length and show different textures and timbres. Transcriptions of pre-existing literature, original music or incipient sketches for the Major Project may be used.

DESCRIPTION OF THE MAJOR PROJECT

Choose to write for Symphony Orchestra or Wind Ensemble. Compositions should be 3 to 5 minutes long. There are no stylistic or formal restrictions.

The score must be submitted in three stages.

1. work sketch
2. Computed score (copied front to back and bound)
3. Computed parts (accordion bound with the right number of multiples)

Each stage is to be done in order and no stage may be skipped. Late work will be severely marked down. It is essential that parts be checked in class. No student will be allowed to rehearse their piece with the large ensemble unless the score and parts have been checked beforehand by the teacher and the class. Each student will rehearse and conduct his/her piece. All 405A students who have not yet taken conducting are therefore urged to take it concurrently with this class.