

ORCHESTRATION

MUS 416.001 – Spring 2024

T/TH – 11:00-11:50 AM in Room ART 206

Instructor: Dr. Julia Bozone, Assistant Professor

Email: Julia.Bozone@tamuc.edu

Office location: Music Bldg. 224

Office Hours: MWF 8 – 9 AM and by Appointment [*all appointments made via email*]

Prerequisites:

It is expected that Theory and Ear Training Courses I, II, III and IV are complete before enrolling in Orchestration.

Recommended Materials:

A collection of reading materials will be provided by the instructor, in your D2L shell.

That collection will contain experts from the following texts:

1. Adler, Samuel. 2016. *The Study of Orchestration*. Fourth Edition. New York, NY: W.W. Norton & Company, Inc.
2. White, Gary. 1992. *Instrumental Arranging*. The McGraw-Hill Companies, Inc.
3. Moore, Earl V. and Theodore E. Heger. 1974. *The Symphony and the Symphonic Poem*. Sixth Revised Edition. Ann Arbor, MI: Ulrich's Books.
4. Archer, Kimberly. *Orchestration for Wind Ensemble*. Murphy Music Press. 2023.

Items for note taking—paper, pencil, tablet, etc.

(Note: While the use of portable electronic devices for class purposes, such as laptops and/or tablets, is encouraged when appropriate, **the use of cell phones for non-educational purposes is not permitted during class without prior authorization from the instructor.**)

Course Description:

Orchestration is an upper – level undergraduate course that is a comprehensive study of standard Western instruments and common practices in scoring and arranging for them. The course will begin with an examination of specific instrument ranges, transpositions, acoustic properties, timbral qualities and characteristics when combined with other instruments. Later material will focus on various approaches to writing for solo, chamber and large ensembles. Exposure to wind, orchestra and chamber music will also be a central component of this course.

Student Learning Outcomes:

After successful completion of the course, the student will be able to:

- Understand how to effectively write for various instruments.

- Demonstrate familiarity with the sound and register characteristics of standard instruments.
- Identify significant orchestration approaches and techniques through score study.
- Introduction to symphonic and wind ensemble repertoire through a vast network of musical scores.
- Write thoughtful observations about score and orchestration patterns and anomalies found through score study.
- Successfully transcribe music from one instrument(s) to another.
- Comparative critical analysis of music repertoire across cultural and stylistic boundaries.
- Identify music and composer from one hearing.

Course Requirements

Assignments *(20% of the final grade)*

Assignments will be given on a (mostly) weekly basis. Generally, there will be one assignment per topic. Assignments will vary to include written assignments, compositions / arrangements, and in-class questions that relates to assigned reading material.

Other assignment materials may be distributed in class or made available in folders on the course D2L site. **Late assignments will not be accepted**, except in the case of an excused absence of by approval of the instructor. **Note that all instructor approval occurs BEFORE a due date.**

Written Midterm and Final Exams *(30% of the final grade)*

There will be three (3) written exams – a regular exam, a midterm and final exam. The final exam will take place during the University’s designated final exam time.

Incomplete or failed midterm or final exams will likely result in an “I” (incomplete) or “F” (failing) grade for the course. Each exam is worth 10% of your final grade.

Listening Exams *(30% of the final grade)*

Listening Exams will be a critical aspect of this course and will be administered periodically throughout the semester. Each listening quiz will focus on music and composers of a specific family of instruments. There will be 3 – 6 quizzes in total.

To correctly answer - aka receive full credit - the following details should all be present in the answer. **Any missing information (from the example listed below) will result in the question being marked ‘wrong’ in its entirety.** Note that a word bank will not be provided – a requirement that mirrors professional expectations in the field.

1. Name of the composer
2. Title of piece
3. Movement of piece (if necessary)

Example of a correct answer: Stravinsky, Octet for Winds – III. Finale

Listening lists for each exam will be posted on D2L at least 2 weeks before the exam. I strongly recommend downloading / saving / bookmarking to increase your exposure to the music as you learn and

memorize the recordings. The list is provided online for ease of use by the student, and it is strongly recommend that you fully and thoughtfully utilize that consideration as you prepare.

Attendance (*10% of the final grade*)

The attendance grade will be taken at the beginning of each class meeting and amounts for 10% of your final grade in the course. **If you are late to class, please do not disrupt upon entering late.**

You – the student - are responsible for ensuring that you were counted ‘present’ by the instructor. It is not the instructor’s responsibility to take attendance more than once per class session.

Marked absences that are ‘incorrect’ due to student tardiness must be corrected that same class day or remain ‘incorrect’.

Regular and active participation is required throughout this class. Students are encouraged to engage in the class lectures and discussions and will be often asked to solve problems verbally, within small groups, or on the board.

Final Project (*10% of the final grade*)

If time permits, the final project will be a composition / arrangement project centered around

techniques learned in class. The details of this project will be announced later in the semester.

Typically, students will create an arrangement or transcription of a piece for their instrument.

Absences

Students who are unable to attend class because of serious illness, hospitalization, accident, or other extenuating circumstance are responsible for notifying their instructor. Students should supply any required written verifications via email as soon as possible.

- **Excused absences must be arranged via email at least 24 hours BEFORE the absence occurs. This includes absences due to University functions.**
- **Assignments turned in late will not be accepted unless PREVIOUS arrangements have been made with the instructor**
- **Students who register for the course but do not attend (and do not drop or withdraw by the semester deadline) will receive a final grade of “F” for the course**
- **Students accumulating a total 6 absences will receive a failing grade “F” for the course. For clarity, 6 TOTAL absences = all unexcused + all excused.**

If you must miss a class for any reason, class notes from *another student* are expected to be promptly obtained. **As a student, you are fully responsible for knowing the content of every class that has been delivered in a lecture by an instructor.**

Evaluation and Grading:

All homework, quizzes, exams, and projects need to be taken or turned in at the designated time and will be graded. Final grade is based upon quality and on-time completion of assignments and projects, as well as on participation, attendance, and integrity. Final grades for the class are based upon quality and on-time completion of all class expectations listed above.

Students are invited to monitor their grades on D2L and contact the instructor to discuss any pertinent issues as necessary—before the last week of classes.

Evaluation:	Homework:	15%
	Projects:	25%
	Exams	30%
	Listening Quizzes	25%
	Attendance:	5%

A = 90-100	D = 60-69
B = 80-89	F = 0-59
C = 70-79	

Late Work Policy:

Work should be completed and turned in on time. Late Work, any work completed after the due date, *will* be accepted but receive a late penalty of the highest possible grade of a 70%. That said, I will only accept late work within 1 week of the original due date.

Work completed after that one-week timeline will not be accepted at all and will receive a grade of zero. Due dates are listed in D2L and will also be discussed by your instructor during class meeting times.

Students are encouraged to monitor their grades on D2L. If any grading questions arise, these need to be addressed in a timely manner. Students must make a grade of C or higher to complete this course as a music major.

Other Policies

Attendance Policy: The University Catalog states, “Students are expected to be present for all class meetings of any course for which they are enrolled.” Sporadic attendance is a waste of your intellectual and financial resources. Unless they are the result of a medical or family emergency, excused absences (as defined by the Catalog) need to be arranged with the instructor beforehand. See the “absence” area above for details.

If you accrue 6 absences in this course, you will receive a failing grade.

Mental Health Policy:

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center’s crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please

visit www.tamuc.edu/counsel

The following statements are required by either University policy, state, or federal law:

University Mission Statement:

Texas A&M University-Commerce nurtures and educates for success through access to academic research, and service programs of high quality.

Music Department Mission Statement:

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Disability Resources Statement:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services Texas A&M University-Commerce
Velma K. Waters Library, Room 132 908.886.5150, or 903.886.5835, phone 903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation based on race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an

Behavioral Statement:

environment free from discrimination based on sexual orientation, gender identity, or gender expression will be maintained.

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

Concealed Carry Statement:

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf> and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

PLAYLIST FOR STRINGS

Listening List – Strings

https://youtube.com/playlist?list=PLj7Qh0JCMGkE_ibMyCf92Sw9ukbgljySa

1. Holst, The Planets, IV. Jupiter
2. Holst, The Planets, VII. Neptune, the Mystic
3. Debussy, Nuages from Nocturnes
4. Borodin, String Quartet No. 1, III. Scherzo Prestissimo
5. Ravel, String Quartet in F Major, II. Assez Vif, Tres Rhythme
6. Bartok, String Quartet No. 4, IV. Allegretto Pizzicato
7. Rachmaninoff, Symphonic Dances, I. Non Allegro
8. Stravinsky, Symphony in Three Movements, II. Andante
9. Bartok, Concerto for Orchestra, V. Finale
10. Part, Fratres for Violin and Piano
11. Dvorak, Cypresses, III. When Thy Sweet Glances Fall on Me
12. Schubert, String Quartet No. 14 in d minor, I. Allegro

PLAYLIST FOR WOODWINDS

Listening List - Woodwinds

<https://youtube.com/playlist?list=PLj7Qh0JCMGkE7xswNWKCQmt-f2wEHmolP>

1. Stravinsky, Octet for Winds – III. Finale
2. Stravinsky, Octet for Winds - I. Sinfonia
3. Bartok, Concerto for Orchestra - II. Giuoco delle coppie
4. Mozart, Serenade No. 10 K 361 in Bb Major “Gran Partita”, I. Largo. Molto Allegro
5. Mozart, Serenade No. 10 K 361 in Bb Major “Gran Partita”, III. Adagio
6. Mozart, Serenade No. 10 K 361 in Bb Major “Gran Partita”, VII. Finale. Molto Allegro
7. Ligeti, Six Bagatelles for Wind Quintet, I. Allegro con Spirito
8. Ligeti, Six Bagatelles for Wind Quintet, III. Allegro Grazioso
9. Ligeti, Six Bagatelles for Wind Quintet, IV. Presto Ruvido
10. Ligeti, Six Bagatelles for Wind Quintet, VI. Molto Vivace. Capriccioso
11. Harbison, Wind Quintet, II. Intermezzo
12. Harbison, Wind Quintet, IV. Scherzo
13. Harbison, Wind Quintet, V. Finale
14. Haydn, Divertimento in Bb Major, Hob II. 46, I. Allegro con Spirito
15. Haydn, Divertimento in Bb Major, Hob II. 46, IV. Rondo
16. Shostakovich, Symphony 6, III. Presto

PLAYLIST FOR BRASS

<https://youtube.com/playlist?list=PLj7Qh0JCMGkHdKGDzUaSaUaS1MM2gimF>

Listening List – Brass (93 MINUTES)

1. Tchaikovsky, Symphony No. 4 in F minor, I. Andante Sostenuto
2. Wagner, Overture to *Tannhauser*
3. Wagner, Ride of the Valkyries
4. Mahler, Symphony No 7 in E minor, II. Nachtmusik, Allegro Moderato
5. Mahler: Symphony No. 7 in E Minor - 5. Rondo – Finale, Allegro ordinario
6. Shostakovich Symphony 5 in D minor, IV. Finale, Allegro non troppo
7. Respigi, Roman Festivals, IV. Epiphany
8. Bartok, Miraculous Manderin, Opening, The Chaotic City

PLAYLIST FOR PERCUSSION

<https://youtube.com/playlist?list=PLj7Qh0JCMGkGDcyUTd8a82e8KSRN28PuA>

Listening List – Percussion (85 MINUTES)

1. Williams, Harry Potter and the Sorcerer's Stone Suite for Orchestra (18)
2. Cangolesi, Glamour (8)
3. Bartok, Music for Strings, Percussion and Celeste, III. Adagio (8)
4. Bartok, Music for Strings, Percussion and Celeste, IV. Allegro Molto (7)
5. Reich, Tehellim, Part III. (7)
6. Reich, Tehellim, Part IV. (6)
7. Reich, Music for 18, Section IV (5)
8. Stravinsky, Rite of Spring, Adoration of the Earth, Dance of the Earth (2)
9. Stravinsky, Rite of Spring, The Sacrifice, The Sacrificial Dance : The Chosen One (5)
10. Shostakovich 10, II. Allegro (4)
11. Verdi, Requiem, Dies Irae (3)
12. Orff, Carmina Burana, Tempest est (2)
13. Beethoven, Symphony 9, II. Molto Vivace (10)

PLAYLIST FOR HARP

Listening List – Harp

<https://youtube.com/playlist?list=PLj7Qh0JCMGkFPvNpZqmOwXvpIFIn-WZTO>

1. Tchaikovsky, The Nutcracker, Waltz of the Flowers
2. Ginastera, Harp Concerto, III. Liberamente Capriccioso
3. Sheng, Never Far Away, II. The Drunken Fisher
4. Bartok, Violin Concerto No. 2, I. Allegro non troppo
5. Debussy, Prelude a l'apres-midi d'un faune
6. Britten, Four Sea Interludes from "Peter Grimes", IV. Storm
7. Higdon, Harp Concerto, III. Lullaby
8. Saint – Saens, Fantasie in a minor for Solo Harp Op. 95
9. Albert Zabel, La Source for Harp, Op 23
10. Ravel, Introduction and Allegro for harp, flute, clarinet and string quartet