



ORCHESTRATION

MUS 416.02
Fall 2024
T/TH
9:30 – 10:30 AM
Room 209

Dr. Julia Bozone, Assistant Professor

Email: julia.bozone@tamuc.edu
Office Hours; Tuesdays 1PM – 3PM.

Concurrent Enrollment: All Theory and Ear Training Courses are complete before enrolling in this course.

Materials we will learn with:

1. Adler, Samuel. 2016. *The Study of Orchestration*. Fourth Edition. New York, NY: W.W. Norton & Company, Inc.
2. Archer, Kimberly. *Orchestration for Wind Ensemble*. Murphy Music Press. 2023.
3. Items for note taking—paper, pencil

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. Exposure to wind, orchestra and chamber music will be a central component of this course.

Student Learning Outcomes:

- Upon successful completion of this course, students should 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:

Any work that is a musical score needs to be:

- **Use Computer Software to notate score(s) – Sibelius, MuseScore, Finale, etc.**
- **PDF and/or mp3 format**
- **UPLOADED to D2L**
- **By the due date listed in D2L.**

All course work is to be turned in during class on the day on which it is due.

There will be several musical **Arrangements** for this course scored for different families of instruments. Additional information regarding length and specific content will be provided during the semester.

Late assignments will not be accepted for credit unless a previous arrangement (more than 24 hours) has been made with the instructor. **Assignments not meeting the guidelines above will be graded as a zero.**

Several **Listening Exams** will be given during the semester. Specific information as to exam content will be provided **at least a week before** the exam is administered.

Listening exams will be administered periodically throughout the semester. Each listening quiz will focus on music and composers showcasing a specific family of instruments. There will be 3 – 6 of these listening exams.

The playlists for the listening exams is available in D2L and should be studied, at length.

To correctly answer and receive credit for the questions on the exams, the following details should be present in the answer. **Any missing information (from the example listed below) will result in the question being marked incorrect.** Note that a word bank will not be provided – a requirement that mirrors professional expectations.

1. Name of the composer
2. Title of the 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* two weeks before the exam. I strongly recommend downloading, saving and bookmarking to increase your exposure to the music as you learn. The list provided online is for ease of the student and it is strongly recommended that you fully and thoughtfully utilize that consideration as you prepare.

The **Three Composition Projects** for this course will consist of a short, original composition(s) for different ensembles. Additional information regarding length and specific content will be provided during the semester.

As a student, you are fully responsible for knowing and finding the content of every class that has been delivered in a lecture by an instructor, no matter what.

Evaluation and Grading:

Course Component	Grade %
Assignments / Arrangments	30%
Listening Exams	30%
Composition Projects	30%
Attendance	10%
TOTAL	100%

A = 90 – 100
B = 80 – 89

C = 70 – 79
D = 60 – 69

F = 0 – 59

(NOTE: If you are a music major and earn a course grade of D or lower, the course will need to be taken again. Theory III is a 3-credit hour course.)

TECHNOLOGY REQUIREMENTS

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements. **Note that technology will be utilized outside of class time.**

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

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 beforehand (at least 24 hours ahead) with the instructor.

Students that have 6 TOTAL absences will be dropped from / fail the course.

6 TOTAL Absences = all unexcused + all excused.

Cell Phone/Laptop Policy:

No cell phones in class
Cell phones in your bag, on silent.
No computers in class

Why? Academic Research continues to show that, despite the myriad of benefits that technology offers, using your hands to take notes is the best way to facilitate memory, attention, and learning. We will follow this research in the classroom.

Note Bene: The study of music theory is an essential and important component of the developing musician’s education. Far from being just another “required course,” music theory forms the foundation of nearly all higher-ed courses in music, which is a reason for its placement at the very start of undergraduate music studies. Theory is also a subject where the concepts are presented sequentially, each leading to the next. As such, it is imperative that you, the student, be proactive if you are having issues with a particular topic. Do not wait in frustration; ask a question in class, seek me out before or after class, or e-mail me to set up a time to meet individually.

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
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 on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Behavioral Statement:

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.

A&M-Commerce Supports Students' Mental Health

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

AI use policy [Draft 2, May 25, 2023]

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.03 Undergraduate Academic Dishonesty

13.99.99.R0.10 Graduate Student Academic Dishonesty

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

Full final exam schedule here:

https://inside.tamuc.edu/admissions/registrar/documents/2024_Fall_Final_Exam_Schedule.pdf

Important University Dates for Fall 2024

September 2024	2nd	Labor Day- Campus Closed
	9th	Fall 70% Withdrawal Refund Deadline
	11th	Fall Census Day (last day to Drop with 100% refund)
	16th	Fall 50% Withdrawal Refund Deadline
	16th	<i>*Fall Drop for Nonpayment (15th Class Day)</i>
	23rd	Fall 25% Withdrawal refund Deadline
October 2024	21st	**Registration Open – Masters/Doctoral
	23rd	**Registration Open – 2nd Bach/Seniors
	28th	** Registration Open – Juniors
	30th	**Registration Open – Sophomores/Freshmen
	31st	Fall Last Day to Drop (no refund)
November 2024	26th	Fall Last Day to Withdraw (no refund)
	27th	No Classes (Thanksgiving Break)
	28th-29th	Thanksgiving Break- Campus Closed

PLAYLIST FOR STRINGS Listening List – Strings

https://youtube.com/playlist?list=PLj7Qh0JCMGkE_ibMyCf92Sw9ukbglySa

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=PLj7Qh0JCMGkHdKGDrZUaSaUaS1MM2gimF>

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=PLj7Qh0JCMGkFPvNpZqmOwXvplFIIn-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*

TENTATIVE COURSE SCHEDULE

Orchestration		
	Tuesday	Thursday
1. Week 1 August 27 / 29	Introduction to class WINDS	WW Basics, Individuals
2. Week 2 September 3 / 5	Section Scoring Arrangement 1 Due Prompt Given for Composition Project	Chords for Woodwinds
3. Week 3 September 10 / 12	Roles in large ensemble	Composition Project 1 Due Listening Exam
4. Week 4 September 17 / 19	BRASS Basics	Individuals
5. Week 5 September 24 / 26	Section Scoring Arrangement 2 Due Prompt Given for Composition Project	Chords for Brass
6. Week 6 October 1 / 3	Roles in Large Ensemble	Composition Project 2 Due Listening Exam
7. Week 7 October 8 / 10	STRINGS Basics	Fingerings String Bowing
8. Week 8 October 15 / 17	Bowing Continued	Coloristic Effects with the Bow Arrangement 3 Due Prompt Given for Composition Project
9. Week 9 October 22 / 24	Harmonics Section Scoring	Scoring for Strings
10. Week 10 October 29 / 31	Roles in Large Ensemble	Composition Project 3 Due Listening Exam
11. Week 11 November 5 / 7	PERCUSSION Basics	Groups of Instruments
12. Week 12 November 12 / 14	Instruments Continued Arrangement 4 Due Prompt Given for Composition Project	Writing for Percussion Section
13. Week 13 November 19 / 21	Roles in Large Ensemble	Composition Project 4 Due Listening Exam
14. Week 14 November 26 / 28	HARP Basics	Thanksgiving break – NO CLASS
15. Week 15 December 3 / 6	Tuning and mapping pitch Unique features of composing for harp	Arrangement 5 Due Listening Exam Last day of Class

Syllabus is subject to change at the discretion of the instructor

FINAL EXAM THURSDAY DECEMBER 12TH AT 8 – 10 AM