



ORCHESTRATION

MUS 416.01
Spring 2025
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. Archer, Kimberly. *Orchestration for Wind Ensemble*. Murphy Music Press. 2023.
2. Items for note taking—paper, pencil
3. Adler, Samuel. 2016. *The Study of Orchestration*. Fourth Edition. New York, NY: W.W. Norton & Company, Inc.

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 %
Quizzes	40%
Listening Exams	30%
Composition Projects / Arrangements	30%
TOTAL	100%

A = 90 – 100

C = 70 – 79

F = 0 – 59

B = 80 – 89

D = 60 – 69

(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.

#DigitalMinimalism

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

University Mission Statement:

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

School of Music Mission Statement:

The School of Music at East Texas A&M University 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
East Texas A&M University
Waters Library, Room 132
908.886.5150, or 903.886.5835, phone
903.468.8148, fax
StudentDisabilityServices@tamuc.edu

Non-Discrimination Statement:

East Texas A&M 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 ETAMU 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 ETAMU 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 ET A&M, 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]

East Texas A&M University 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/2025_Spring_Final_Exam_Schedule.pdf

PLAYLIST FOR STRINGS Listening List – Strings

https://youtube.com/playlist?list=PLj7Qh0JCMGkE_ibMyCf92Sw9ukbgIjySa

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=PLj7Qh0JCMGkFPvNpZqmOwXvplFln- 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 January 14 / 16	Introduction to class Read through Terminology and CBDNA Guidelines	Terminology Quiz due (in D2L)
2. Week 2 January 21 / 23	Read Harmonic Series	Arrangement 1 due
3. Week 3 January 28 / 30	BRASS Readings in D2L	Listening Exam
4. Week 4 February 4 / 6	Brass	Quiz
5. Week 5 February 11 / 13	TMEA San Antonio WINDS readings	TMEA San Antonio
6. Week 6 February 18 / 20	Roles in Large Ensemble	Composition Project 2 Due Listening Exam
7. Week 7 February 25 / 27	STRINGS Basics	Fingerings String Bowing
8. Week 8 March 4 / 6	Bowing Continued	Exam 2
9. Week 9 March 11 / 13	SPRING	BREAK
10. Week 10 March 18 / 20	Roles in Large Ensemble	Composition Project 3 Due Listening Exam
11. Week 11 March 25 / 27	PERCUSSION Basics	ONLINE CLASS
12. Week 12 April 1 / 3	Instruments Continued Arrangement 4 Due Prompt Given for Composition Project	Writing for Percussion Section
13. Week 13 April 8 / 10	Roles in Large Ensemble	Composition Project 4 Due Listening Exam
14. Week 14 April 15 / 17	HARP Basics	Harp
15. Week 15 April 22 / 24	Tuning and mapping pitch Unique features of composing for harp	Arrangement 5 Due Listening Exam Last day of Class
16. Week 16 April 29 – May 1		

Syllabus is subject to change at the discretion of the instructor