



## MUSC 3662 Section 201 – Orchestration and Arranging

Spring 2022

MW 11:00-11:50 AM, Fain C117A

### Contact Information

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### Course Description

A course designed to develop the student's techniques of scoring and part extraction for orchestra and other ensembles.

### Required Course Materials

Adler, Samuel. *The Study of Orchestration*. 4th Ed. New York: W.W. Norton and Co. 2016.

The above text is a requirement for this course. Frequent readings and homework assignments will be pulled from the material presented in this text. In addition, **students should make sure to have access to manuscript pages and/or notation software as homework assignments and projects will require notated scores.**

### Course Objectives

Orchestration and Arranging has, at its core, one main course objective: to facilitate the growth and development of the student's understanding of orchestration techniques and its role in modern day music careers

In this course students will develop skills in orchestrating and arranging for various kinds of large and small ensembles. Throughout this course, students will learn how composers and arrangers typically deal with classical instruments in various musical settings. Students will expand their knowledge of instrumental ranges, effects, techniques, transpositions, and common groupings. In particular, students will develop the skills necessary to accurately and adequately create instrumental and vocal arrangements. Students will also begin to tie together the common threads between composition (or, in this case, orchestration and arranging) and conducting so as to better equip themselves for leading

their own ensembles and to develop individual performance skills. By developing these skills, students will come away from this class ready to maneuver through difficult but common situations in the daily life of a music educator or performer.

The topic of orchestration is one that is taught differently in nearly every institution for higher learning in music. Different programs often focus on different aspects of orchestration as they relate to the individual needs of each class. In this course, we will focus on the applicability of orchestration skills to secondary school ensembles (instrumental vocal) and chamber ensembles. This means that a large portion of this class will be dedicated to improving student knowledge of instrument families. More specifically, this class will focus on the way composers and arrangers treat instrument families in various performance settings. Understanding common stylistic trends in orchestration will not only help practically by giving the student opportunities to explore their own arranging skills but also theoretically as they will develop a better understanding of how composers want their music to be conveyed.

In addition to secondary school concert band and choir, there will be some time spent focusing on professional and unique ensembles like the symphony orchestra, religious ensemble/choir, and jazz big band. As understanding orchestral, vocal, and individual instrumental techniques helps to grow all aspects of a student's musicianship, students should expect a fair amount of importance placed on ensuring that they have both learned and mastered the topics covered in this course.

## Student Learning Outcomes

Students will possess a better understanding of performing in a wind ensemble, a familiarity with current and traditional repertoire for this genre, and rehearsal techniques required to prepare orchestras for public performance.

## Grading

The student should notice that, while tests make up a slightly lower overall percentage of the final score than the homework assignments, there are many more homework assignments (~7) than tests (3). Therefore, each individual test is worth much more (nearly an entire letter grade!) than an individual homework assignment (less than half of a letter grade). Taken together with the fact that tests and projects are weighed equally, **the student should understand that tests and projects constitute the bulk of the overall grade for this course.\***

Ex.	Assigned Homework	7*40 points
	Tests	3*90 points
	<u>Projects</u>	<u>5*90 points</u>
	<b>Total Points</b>	<b>1000 points</b>

Ex.	A =	> 900 points
	B =	800 to < 900 points
	C =	700 to < 800 points
	D =	600 to < 700 points
	F =	< 600 points

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\* There is a possibility for the student to receive more or less homework assignments than the typical amount (7). In the event that this occurs, adjustments to the final grade weightings will be made accordingly.

Ex.	Assigned Homework	28% of final grade
	Tests	27% of final grade
	<u>Projects</u>	<u>45% of final grade</u>
	<b>Total Percentage</b>	<b>100%</b>

Ex.	A =	> 90%
	B =	80 to < 90%
	C =	70 to < 80%
	D =	60 to < 70%
	F =	< 60%

## Assigned Homework

Unless otherwise stated (see above) there will be a total of 7 homework assignments for this course. Homework assignments can be anything from small-scale or very short orchestration activities to “take-home” quizzes. These assignments can be given during either Monday or Wednesday class meetings but will always be due the following class session (unless otherwise noted). Therefore, an assignment given on a Monday will be due on Wednesday and an assignment given Wednesday will be due the following Monday. Students are free to use their book and/or notes to complete these assignments or to work with a partner. **However, in order to ensure that the student is able to meet the goals and objectives of this course, it is important that they do whatever is necessary to ensure knowledge and understanding of the topics covered in a given assignment.** Don't simply think of these assignments as another grade. Instead, treat them as markers for where your progress in the course should be by the due date. **Late homework assignments will have their maximum score deducted by 25% for each day after the due date.**

## Tests and Final Exams

Three tests will be given during this course spread throughout the semester (see the course schedule above for exact dates). While the first two tests will be limited to the topics covered in the roughly 4 weeks preceding them, the final exam will be cumulative and should be prepared for accordingly. Makeup tests will only be given in exceptional cases (please do your best to let the instructor know ahead of time if you will need to reschedule an exam).

## Class Projects

There will be 5 projects for this course, four focusing on specific instrument or voice groups and one involving a larger ensemble. Each project should be thought of as an arranging/orchestration assignment and not as an original composition. However, should the student wish, they can feel free to write original compositions for any of these projects (unless otherwise noted). The student should keep in mind that the primary focus of these projects is to display understanding of typical orchestration principles in their submissions. Therefore, if writing an original composition would inhibit or in any way detract from a successful display of this understanding, then it would be best for students to avoid this choice. Project assignments and due dates are given in the course schedule above. **Late projects will not be accepted without exceptional circumstances.**

## Special Needs

If a student needs class accommodation(s) because of a documented disability, (2) has an emergency medical condition that may interfere with class performance, or (3) requires special handling in case the building must be evacuated, he/she is encouraged to contact the office of

Disability Support Services in room 168 Clark Student Center (940) 397-4140 and make an appointment with the professor as soon as possible.

## Student Conduct

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and assigning a final lower grade, up to and including an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

## Privacy Statement

Federal privacy law prohibits the instructor from releasing information about students to certain parties outside of the university without the signed consent of the student. Thus, in almost all cases the professor will not discuss a student's academic progress or other matters with his/her parents. Please do not have them call. Regardless of these important legal considerations, the professors' general policy is to communicate with the students, not their parents, even when a student has signed a consent form. College students are adults and are expected to behave accordingly.

## Academic Dishonesty

Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individual's to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, "As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so." Plagiarism is lying, cheating, and stealing.

## Social Justice

Social justice is one of Midwestern State University's stated core values, and the professor considers the classroom a place where students are treated with respect as human beings, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Moreover, diversity of thought is appreciated and encouraged, provided the students can agree to disagree. The professor's expectation is that ALL students consider the classroom a safe environment.

## Campus Carry

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at MSU Campus Carry Policy.

## COVID-19 Statements

Scientific data shows that being fully vaccinated is the most effective way to prevent and slow the spread of COVID-19 and has the greatest probability of avoiding serious illness if infected in all age groups. Although MSU Texas is not mandating vaccinations in compliance with Governor Abbott's executive orders, we highly encourage eligible members of our community to get a vaccination. If you have questions or concerns about the vaccine, please contact your primary care physician or health care professional. Given the recent rise in cases, individuals are also strongly encouraged to wear facial coverings when indoors among groups of people, regardless of vaccination status. Although MSU Texas is not currently requiring facial coverings, they have been an effective strategy in slowing the spread.

## Course Schedule/Outline/Calendar of Events

Week	Topic
1	Orchestration Basics 1 (notation, instrument keys, and transpositions)
2	<b>MLK Day Monday (1/17)</b> – Orchestration Basics 2 (ensembles, terminology, and score order)
3	Strings (range, effects, limitations, and use) – <b>Project 1 assigned</b>
4	<b>Test 1 Monday (1/31)</b> – Density and texture
5	Musical verticality + Woodwinds 1 (melodies, accompaniments, W.W. range and effects) – <b>Project 1 due (2/7)</b>
6	Woodwinds 2 + Brass 1 (W.W. limitations and use, Brass range and effects) – <b>Project 2 assigned</b>
7	Brass 2 + Voice (Brass limitations and use, Voice type, range, and use) – <b>Project 2 due (2/23)</b>
8	Review for <b>Test 2 Wednesday (3/2)</b>
9	Percussion (sub-families, notation, use, and modern relations) – <b>Project 3 assigned</b>
10	<b>Spring Break</b>
11	Jazz + Keyboard instruments (Jazz techniques, notation, and terminology)
12	Orchestrating religious music – <b>Project 4 assigned, Project 3 due (3/28)</b>
13	Orchestrating rock and popular music – <b>Project 4 due (4/6)</b>
14	Arranging for larger ensembles (blend, balance, orchestral roles) – <b>Project 5 assigned</b>
15	Special considerations (young ensembles, commercial music production, TBD).
16	Semester wrap-up with <b>Project 5 due (4/25) – FINAL EXAM TIME TBD</b>