

SYLLABUS  
School of Music  
University of Florida

*Literature and Arranging for Instrumental Ensembles*

**MUS 3417 (3 credit hours)**

Spring 2021

M/W/F 10:40-11:30 (MUB 144 & online)

**Instructor: Barry Hartz, Ph.D.**

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**Course Description**

This course is designed to familiarize students with techniques for selecting, programming, and arranging music for school instrumental ensembles. The course provides an overview of repertoire and arranging techniques at the elementary, middle school, and high school levels, including genres, established works, composers, and publishers, as well as pedagogical and practical considerations related to the selection and modification of music for instrumental ensembles. In addition, the course will introduce students to fundamental techniques for creating original arrangements and modifying existing arrangements in order to match repertoire to the instrumentation and capabilities of student ensembles. Students will develop an understanding of copyright laws relevant to music educators and learn the ranges, capabilities, and challenges of wind and percussion instruments through actively performing original and published arrangements and will apply prior theoretical knowledge to further develop skills in part-writing, transposition, and orchestration.

**Essential Questions**

The following questions will be explored in depth throughout this course:

1. What is high quality literature?
2. How can I match music to students' musical interests, abilities, and developmental needs as well as established curricula and standards?
3. Why are some arrangements more effective than others?
4. How can I help students develop a thorough understanding of the music they perform?
5. How can I help audiences better understand the music our ensembles perform?

## **Course Objectives**

1. Students will analyze the musical content of existing repertoire.
2. Students will assess the aural, technical, and ensemble challenges presented in published repertoire.
3. Students will understand the ranges, capabilities, and challenges of instruments for beginning, intermediate, and advanced instrumentalists.
4. Students will demonstrate the fundamentals of effective orchestration and apply prior music theory knowledge to develop new understandings of transposition, part-writing, and arranging.
5. Students will use notation software to produce all arrangements.
6. Students will arrange monophonic, homophonic, and polyphonic textures for heterogeneous groups of instruments.
7. Students will effectively adapt and modify existing repertoire to accommodate limited instrumentation and ability.
8. Students will create arrangements of existing music both by transcribing recorded music and by arranging notated music for large ensembles.
9. Students will develop an understanding of the acoustical properties of instruments and how tessitura affects tone color, balance, and intonation.
10. Students will build a repertoire of essential works appropriate for elementary, middle school, and high school ensembles.

## **Required Text**

Students will not be required to purchase a text for this course. All course materials will be provided.

## **Supplemental Resources**

Additional resources for this course will be placed on reserve in the music library and/or will be made available via the Canvas homepage for this course.

Adler, S. (2016). *The study of orchestration (8<sup>th</sup> ed.)*. New York, NY: Norton.

Blatter, A. (1997). *Instrumentation and Orchestration (2<sup>nd</sup> ed.)*. Boston, MA: Schirmer.

Frankel, J. (2009). *The teacher's guide to music, media, and copyright law*. New York, NY: Hal Leonard.

Garofalo, R. (1976). *Blueprint for band*. Ft. Lauderdale, FL: Meredith.

Garofalo, R. (1996). *Improving intonation in band and orchestra performance*. Ft. Lauderdale, FL: Meredith.

Miles, R. (2009). *Teaching music through performance in band, vol. 1*. Chicago, IL: GIA.

Miles, R. (Ed.). (2008). *Teaching music through performance in beginning band, vol. 2*. Chicago, IL: GIA.

Miles, R., & Dvorak, T. (Eds.). (2001). *Teaching music through performance in beginning band: Grade 1*. Chicago, IL: GIA.

Stith, G. (2011). *Score and rehearsal preparation: A realistic approach for instrumental conductors*. Galesville, MD: Meredith.

### **Class Attendance**

Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers. University policies regarding excused absences in cases of illness, serious family emergency, military obligation, severe weather, religious obligation, official University activities, and court-imposed obligations will be followed in this course. Anticipated absences must be documented and approved by the instructor in advance. Students are responsible for contacting Dr. Hartz prior to the start of class in the event of an unanticipated emergency. Students will be permitted two absences during the semester without penalty. Each absence beyond the first two will result in a 3% penalty applied to the student's final grade for the course. In accordance with University policy, students will be afforded a reasonable amount of time to make up work missed due to an excused absence. It is each student's responsibility to make arrangements to complete missed work. Additional information regarding University attendance policies is available at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Musicians understand that arriving prior to the beginning of a rehearsal is essential to being prepared to begin on time. Class will begin every day promptly at 7:25 am. Being on time will be defined as being in place with instrument and music ready at 7:25. This will require arriving prior to the start of class. ***Three late arrivals will result in the same final grade penalty as an unexcused absence (3% penalty applied to the final course grade).***

### **Communication**

Students are expected to check their UF email account daily for course announcements. All communication is expected to be professional and courteous. When contacting a professor, TA, or classmate, begin your email with a greeting and sign your name at the conclusion of the message. If you send an email during the week (M-F), you can expect a reply within 24 hours (barring extenuating circumstances). I will reply on weekends as we are able. In addition, all members of this course are expected to regularly check the Canvas page, since all course information and materials will be housed there.

### **Assignment Completion and Submission**

Completing work thoroughly and on time is another fundamental aspect of professionalism essential to success as a student or teacher. Assignments are due on the announced due date. Late work will not be accepted without the prior approval of the instructor. Since students do not master skills at the same pace, students are encouraged to ask for additional time, help, and modifications as needed to complete playing assignments. Please make arrangements with Dr. Hartz if you experience extenuating circumstances that you feel necessitate any modification to an assignment or due date. Due dates published in this syllabus are subject to change based on the progress of the class.

### **Students Requiring Accommodations**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Additional Support**

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

### **Course Evaluation**

Your feedback is essential to assuring that this course prepares you for the rigors of the music teaching profession and provides the support you need to thrive. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

### **Class Demeanor**

This class involves continuous active participation. You will be too busy listening, singing, moving, thinking, and playing to eat breakfast, drink coffee, or consult your phone. As professionals, we will be open to and respectful of diverse opinions expressed by students and instructors.

### **University Honesty Policy**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are

obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

### Assessment

<b>Assignment</b>	<b>Percent of Grade</b>
Hymn Tune Quartet Arrangements (40 points)	16%
Part-writing Project (10 points)	4%
Grade 1 Analyses (10 points)	4%
America Harmonization (5 points)	2%
America Arrangement (10 points)	4%
Song for Friends Flow Chart Analysis (10 points)	4%
Grade 2 Analyses (10 points)	4%
Azzara Arrangement (10 points)	4%
Song for Friends Arrangement Draft (10 points)	4%
Song for Friends Final Revised Arrangement (10 points)	4%
Gr. 2 Flow Chart Analysis (10 points)	4%
Gr. 3 Analyses (10 points)	4%
Writing for Percussion Project (15 points)	6%
Fundamentals Materials Analysis (10 points)	4%
Gr. 4 Analyses (10 points)	4%
Alma Mater/Fight Song Arrangement (10 points)	4%
Jazz Analyses (10 points)	4%
Cover Tune Selection (5 points)	2%
Cover Tune Arrangement (10 points)	4%
Gr. 5 Analyses (10 points)	4%
Gr. 3 Rescoring Project (10 points)	4%
Final Project (20 points)	8%

## Grading Scale and Grade Points

93-100	A	4.0
90-92	A-	3.67
87-89	B+	3.33
83-86	B	3.0
80-82	B-	2.67
77-79	C+	2.33
73-76	C	2.0
70-72	C-	1.67
67-69	D+	1.33
63-66	D	1.0
60-62	D-	.67
0-59	E	0

Additional information on grades and grading policies is available here:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

## Course Calendar

	<b>Monday</b>	<b>Wednesday</b>	<b>Friday</b>	<b>Assignments</b>
week 1 JAN 11-15	<p>rhythm: chant building blocks</p> <p>How do you find materials and literature?</p> <p>What is quality literature?</p> <p>What is arranging? When would directors need to arrange?</p>	<p>rhythm: read building blocks</p> <p>Intro ranges &amp; transpositions</p> <p>Hymn for string quartet, clarinet quartet, saxophone quartet, brass quartet</p>	<p>rhythm: building blocks (dictation)</p> <p>Work on hymn projects</p>	<p><b>Assignments:</b> Draft of string, clarinet, saxophone, and brass quartets due MON 1/18</p>
week 2 JAN 18-22	<p>Martin Luther King Jr. Day</p> <p>no class</p>	<p>Develop Analysis Template</p> <p>Begin Gr. 1 analyses</p>	<p>Tonal Harmony &amp; Part writing Review</p> <p>Start Part writing Project</p>	<p><b>Due this week:</b> Draft of string, clarinet, saxophone, and brass quartets due MON 1/18</p>

				<p><b>Assignments:</b> Revised string, clarinet, saxophone, and brass quartets due MON 1/25</p> <p>Part Writing project due FRI 1/29</p> <p>Gr. 1 Analyses due MON 2/1</p>
<p>week 3 JAN 25-29</p>	<p>rhythm: coming out of ties &amp; rests on beat (chant)</p> <p>Harmonization demonstration</p> <p>Start America Project</p>	<p>rhythm: ties &amp; rests (read)</p> <p>Intro: Song for Friends – Flow Chart Analysis</p> <p>Work on Gr. 1 analyses &amp; America Project</p>	<p>rhythm: ties &amp; rests (dictation)</p> <p>America Harmonization</p> <p>Work on Gr. 1 analyses &amp; America Project</p> <p>Song for Friends Flow Chart Analysis</p>	<p><b>Due this week:</b> Revised string, clarinet, saxophone, and brass quartets due MON 1/25</p> <p>Part Writing project due FRI 1/29</p> <p><b>Assignments:</b> Gr. 1 Analyses due MON 2/1</p> <p>America harmonization due MON 2/1</p> <p>Song for Friends Flow Chart Analysis Draft due MON 2/8</p>
<p>week 4 FEB 1-5</p>	<p>rhythm: coming out of ties &amp; rests on and (chant)</p> <p>Work on Song for Friends Flow Chart</p>	<p>rhythm: ties &amp; rests (read)</p> <p>Introduce Azzara arrangement of Mary Ann</p>	<p>rhythm: ties &amp; rests (dictation)</p> <p>Work on Song for Friends Flow Chart, America arrangement,</p>	<p><b>Due this week:</b> Gr. 1 Analyses due MON 2/1</p> <p>America harmonization due MON 2/1</p>

	Begin Gr. 2 analyses		Gr. 2 analyses, Azzara arrangement.	<b>Assignments:</b> America arrangement due MON 2/8  Gr. 2 Analyses due MON 2/15  Song for Friends Flow Chart due MON 2/15  Azzara arrangement due MON 2/22
week 5 FEB 8-12	rhythm: 4 configuration of 3 8 <sup>th</sup> notes (chant)  Song for Friends Arrangement Demo	rhythm: 4 configurations (read)  Work on Song for Friends Arrangement	rhythm: 4 configurations (dictation)  Work on Song for Friends Arrangement	<b>Due this week:</b> America arrangement due MON 2/8  <b>Assignments:</b> Song for Friends arrangement draft due MON 2/22 Final revised Song for Friends arrangement due FRI 3/5
week 6 FEB 15-19	rhythm: series of ands (chant)  Gr. 2 Flow Chart Analysis Demo  Begin Gr. 3 analyses	rhythm: series of ands (read)  Work on Gr. 2 Flow Chart	rhythm: series of ands (dictation)  Work on Gr. 2 Flow Chart	<b>Due this week:</b> Gr. 2 Analyses due MON 2/15  Song for Friends Flow Chart due MON 2/15  <b>Assignments:</b> Gr. 2 Flow Chart Analysis due MON 3/1



				Gr. 3 Analyses due MON 3/8
week 7 FEB 22-26	rhythm: groups of 3s (chant)  Percussion Sticking Demo	rhythm: groups of 3s (read)  Work on Perc sticking	rhythm: groups of 3s (dictation)  Work on Perc editing	<b>Due this week:</b> Azzara arrangement due MON 2/22  Song for Friends arrangement draft due MON 2/22  <b>Assignments:</b> Final revised Song for Friends arrangement due FRI 3/5  Percussion sticking and editing project due MON 3/8
week 8 MAR 1-5	rhythm: building blocks in 16ths (chant)  Fundamentals Materials Review & Intro Final Project  Begin Gr. 4 analyses	rhythm: building blocks in 16ths (read)  Work on fundamentals review & Gr. 4 Analyses	rhythm: building blocks in 16ths (dictation)  Work on fundamentals review and Gr. 4 Analyses	<b>Due this week:</b> Gr. 2 Flow Chart Analysis due MON 3/1  Final revised Song for Friends arrangement due FRI 3/5  <b>Assignments:</b> Percussion sticking and editing project due MON 3/8  Fundamentals Materials Analyses due MON 3/15  Gr. 4 Analyses due MON 3/15

week 9 MAR 8-12	rhythm: ties & rests on and (chant)  Intro Alma Mater/Fight Song Project	rhythm: ties & rests on and (read)  Work on Alma Mater/Fight Song arrangement	rhythm: ties & rests on and (dictation)  Work on Alma Mater/Fight Song arrangement	<b>Due this week:</b> Percussion sticking and editing project due MON 3/8  <b>Assignments:</b> Fundamentals Materials Analyses due MON 3/15  Gr. 4 Analyses due MON 3/15  Alma Mater/Fight Song arrangement due MON 3/22
week 10 MAR 15-19	rhythm: ties & rests on e (chant)  Jazz Materials	rhythm: ties & rests on e (read)  Introduce Cover Tune Project  Work on Jazz Repertoire Analyses	rhythm: ties & rests on e (dictation)  Work on Jazz Repertoire Analyses	<b>Due this week:</b> Fundamentals Materials Analyses due MON 3/15  Gr. 4 Analyses due MON 3/15  <b>Assignments:</b> Alma Mater/Fight Song arrangement due MON 3/22 Jazz Repertoire Analyses due MON 3/29  Cover Tune Selection due MON 3/29
week 11 MAR 22-26	rhythm: ties & rests on a (chant & read)  Begin Gr. 5 analyses	COTA RECHARGE DAY  no class today	rhythm: ties & rests on a (dictation)  Work on Gr. 3 rescoring project and Gr. 5 analyses	<b>Due this week:</b> Alma Mater/Fight Song arrangement due MON 3/22  <b>Assignments:</b>

	Introduce Gr. 3 Rescoring Project			Jazz Repertoire Analyses due MON 3/29  Cover Tune selection due MON 3/29  Gr. 5 Analyses due MON 4/5  Gr. 3 Rescoring Project due MON 4/5
week 12 MAR 29-2	rhythm: 4 configurations of 3 16ths (chant)  Introduce Final Project  Final Project repertoire selection	rhythm: 4 configurations of 3 16ths (read)  Guided work on tone/blend/ balance & intonation	rhythm: 4 configurations of 3 16ths (dictation)  Guided work on technique, range development, and rhythmic literacy	<b>Due this week:</b> Jazz Repertoire Analyses due MON 3/29  Cover Tune selection due MON 3/29  <b>Assignments:</b> Final Project outline due MON 4/12.  Completed Final Project due FRI 4/23
week 13 APR 5-9	rhythm: series of Es & As (chant)  Intro Cover Tune Project	rhythm: series of Es & As (read)  Work on Cover Tune Project	rhythm: series of Es & As (dictation)  Work on Cover Tune Project	<b>Due this week:</b> Gr. 5 Analyses due MON 4/5  Gr. 3 Rescoring Project due MON 4/5  <b>Assignments:</b> Final Project outline due MON 4/12.

				Cover Tune due MON 4/19  Completed Final Project due FRI 4/23
week 14 APR 12-16	rhythm: groups of 3 16ths (chant)  Work on Cover Tune	rhythm: groups of 3 16ths (read)  Work on Final Project	rhythm: groups of 3 16ths (dictation)  Work on Final Project	<b>Due this week:</b> Final Project outline due MON 4/12.  <b>Assignments:</b> Cover Tune due MON 4/19  Completed Final Project due FRI 4/23
week 15 19-21	Work on Final Project	Work on Final Project	UF READING DAY	<b>Due this week:</b> Cover Tune due MON 4/19  Completed Final Project due FRI 4/23

This syllabus is a guide and will be adjusted as needed to meet the needs and progress of the class.