

SYLLABUS
School of Music
University of Florida

Literature and Arranging for Instrumental Ensembles

MUS 3417 (3 credit hours)
Spring 2023
M/W/F 10:40-11:30 (MUB 144)

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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, transcription, 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, transcription, 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 small and large instrumental 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 (8th ed.)*. New York, NY: Norton.

Blatter, A. (1997). *Instrumentation and Orchestration (2nd 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

1. Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers.
2. 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.
3. Timely communication is also an essential aspect of professionalism and academic success. Students must inform the instructor of any planned absences prior to the beginning of class. For all unplanned absences because of accidents or emergency situations, students should contact the instructor as soon as conditions permit.
4. Students will be permitted three (3) absences without documentation and without consequence as long as timely notification is provided to the instructor. These absences are intended to accommodate illness, transportation issues, schedule conflicts, religious obligations, and any other University defined reasons for absence.
5. All students will begin the semester with 15 bonus points for attendance. For each of the first three absences, 5 bonus points will be deducted when the student provides timely notification. Ten points will be deducted for each unexplained absence without notification.
6. Each absence beyond the initial three will result in a 10-point deduction from the course grade. Two late arrivals will have the same effect as an absence.

7. Attendance records will be posted in Canvas, and it is the student's responsibility to monitor their attendance. The instructor will respond to notifications of absence and notify any student accumulating five (5) absences.
8. Any student experiencing prolonged absence due to extended illness, military service, court-imposed legal obligations, or other University defined reasons is responsible for contacting the instructor to formulate a plan for completing the course requirements.
9. Any student accumulating twelve (12) absences will not be able to earn a passing grade and may be removed from the course.
10. Additional information regarding university attendance policies is available [HERE](#).

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 I am 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

1. Completing work on time is another fundamental aspect of professionalism and academic success.
2. All work must be submitted via Canvas except for some assignments that will be completed and submitted on paper. Please do not email assignments to the instructor. Emailed assignments will be returned ungraded.
3. Assignments are due on the announced due date and will be available for one week after the due date. This grace period will not be available during the last week of the semester. No assignments will be accepted after the last day of finals week.
4. Students completing an assignment after the initial one-week grace period must contact the instructor and request that the submission window for the assignment be re-opened. Assignments submitted after the initial grace period will be graded with a one-grade penalty. Late submissions will be limited to three (3) assignments during the semester and will not be accepted beyond two (2) weeks from the original due date.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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

Assignment	Percent of Grade
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
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Additional information on grades and grading policies is available here:

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

Course Calendar

	Monday	Wednesday	Friday	Assignments
week 1 JAN 9- 13	<p>Listening (GR 3) Carter – Overture for Winds</p> <p>Erickson – Air for Band</p> <p>Share Spotify & YouTube playlists</p> <p>Lit & Arr Discussion:</p> <p>* Describe your favorite music you played in HS and what it was about the music that made it rewarding to play.</p> <p>* What composers for school bands are you aware of?</p> <p>* Did your HS teachers do any arranging for your ensembles? What</p>	<p>Listening (GR 3) Curnow – Nathan Hale Trilogy</p> <p>MuseScore review and set- up for quartets</p>	<p>NO CLASS OMEA</p>	<p>upcoming: Hymn Quartets 1/29</p> <p>Cover Tune Selection 1/29</p> <p>GR 3 Listening Quiz 2/3</p> <p>Part writing Review 2/5</p> <p>Harmonization Project 2/5</p>

	<p>experience do you have with arranging?</p> <p>Syllabus: Attendance, Projects and Assignment submission.</p>			
<p>week 2 JAN 16-20</p>	<p>NO CLASS</p> <p>Martin Luther King Day</p>	<p>Listening (GR 3) Grundman – Kentucky 1800</p> <p>Transposition & Ranges</p> <p>Quartet Demo</p>	<p>Listening (GR 3) Mackey – Sheltering Sky & Undertow</p> <p>Cover Tune Intro</p> <p>Work on Quartets</p>	<p>upcoming: Hymn Quartets 1/29</p> <p>Cover Tune Selection 1/29</p> <p>GR 3 Listening Quiz 2/3</p> <p>Part writing Review 2/5</p> <p>Harmonization Project 2/5</p>
<p>week 3 JAN 23-27</p>	<p>Listening (GR 3) Stuart – Three Ayres from Gloucester</p> <p>Theory Review: Tonal Harmony and Part-Writing</p>	<p>Listening (GR 3) Ticheli – Simple Gifts: Four Shaker Songs</p> <p>Selecting Quality Literature</p>	<p>Listening: GR. 3 Review</p> <p>Develop Analysis</p>	<p>due SUN 1/29: Hymn Quartets</p> <p>Cover Tune Selection</p> <p>upcoming:</p>

		Lecture & Grade Level Guidelines	Template & Assign GR 1	GR 3 Listening Quiz 2/3 Part writing Review 2/5 Harmonization Project 2/5 GR 1 Presentation 2/10 GR 1 Analyses 2/12 Song for Friends Flow Chart Analysis 2/12
week 4 JAN 30-FEB 3	Listening: GR 3 Review Harmonization demonstration & independent work on harmonization project	Listening: GR 3 Review Song for Friends Flow Chart Demo	Listening: GR 3 Quiz Azzara Harmonization Process Demo – Long Long Ago	due SUN 2/5: Part writing Review Harmonization Project upcoming: GR 1 Presentation 2/10 GR 1 Analyses 2/12 Song for Friends Flow Chart Analysis 2/12 Azzara Formula Arrangement – Long Long Ago 2/19 GR 4 Listening Quiz 2/22

<p>week 5 FEB 6-10</p>	<p>Listening (GR 4) LaPlante – American Riversongs</p> <p>Azzara Process Review</p> <p>Literature Presentation Demo – How to describe literature</p> <p>Assign GR 2 Literature</p>	<p>Listening (GR 4) Ticheli – Cajun Folk Songs</p> <p>MuseScore set-up for Azzara Arrangement of Long Long Ago</p>	<p>GR. 1 Presentations (5 minutes each)</p>	<p>due SUN 2/12: GR 1 Analyses 2/12</p> <p>Song for Friends Flow Chart Analysis 2/12</p> <p>upcoming: Azzara Formula Arrangement – Long Long Ago 2/19</p> <p>GR 4 Listening Quiz 2/22</p>
<p>week 6 FEB 13-17</p>	<p>Listening (GR 4) Williams - Dedicatory Overture</p> <p>Autumn Leaves Chordal Accompaniment Demo</p>	<p>Listening (GR 4) Arnold Prelude, Siciliano & Rondo</p> <p>Autumn Leaves Bass Line Demo</p>	<p>Listening: GR 4 Review</p> <p>Work on Blue Bossa Chordal Accomp & Bass Lines</p>	<p>due SUN 2/19: Azzara Formula Arrangement – Long Long Ago 2/19</p> <p>upcoming: GR 4 Listening Quiz 2/22</p> <p>Blue Bossa Chordal Accompaniment, Bass Lines 2/26</p> <p>GR 2 Presentations 2/27 & 3/1</p> <p>Blue Bossa 3-part harmony & counter melody 3/5</p> <p>GR 2 Analyses 3/5</p> <p>Cover Tune Sketch 3/12</p>

<p>week 7 FEB 20-24</p>	<p>Listening: GR 4 Review</p> <p>Autumn Leaves 3-Part Harmony</p>	<p>Listening: GR 4 Quiz</p> <p>Autumn Leaves Lead Lines & Counter melodies Demo</p>	<p>Cover Tune Sketch Demo</p> <p>Assign GR 2 Presentation Groups</p>	<p>due SUN 2/26: Blue Bossa Chordal Accompaniment, Bass Lines 2/26</p> <p>upcoming: GR 2 Presentations 2/27 & 3/1</p> <p>Blue Bossa 3-part harmony & countermelody 3/5</p> <p>GR 2 Analyses 3/5</p> <p>Cover Tune Sketch 3/12</p> <p>GR 5 Listening Quiz 3/22</p>
<p>week 8 (LSU) FEB 27- MAR 3</p>	<p>Listening (GR 5) Chance – Variations on a Korean Folk Song</p> <p>GR. 2 Presentations (Group 1)</p>	<p>Listening (GR 5) Dello Joio – Themes from the Louvre</p> <p>GR 2 Presentations (Group 2)</p>	<p>Listening (GR 5) Whitacre – October</p> <p>Assign GR 3 Literature</p> <p>Work on Blue Bossa components</p>	<p>due SUN 3/5: Blue Bossa 3-part harmony & countermelody 3/5</p> <p>GR 2 Analyses 3/5</p> <p>upcoming: Cover Tune Sketch 3/12</p> <p>GR 5 Listening Quiz 3/22</p> <p>GR 3 Presentations 3/24</p> <p>GR 3 Analyses 3/26</p>

week 9 MAR 6-10	Listening (GR 5) Holst – First Suite in Eb Percussion Sticking Demo	Listening (GR 5) Holst – Second Suite in F MB Percussion Demo	Listening (GR 5) Holst Review GR 4 Literature Assignments	due SUN 3/12 Cover Tune Sketch 3/12 upcoming: GR 5 Listening Quiz 3/22 GR 3 Presentations 3/24 GR 3 Analyses 3/26 Percussion Sticking 3/26
MAR 13-17	SPRING BREAK			
week 10 MAR 20-24	Listening: GR 5 Review Introduce Composer Project Alma Mater/Amazing Grace Arrangement Demo – bass line & chordal accompaniment	Listening: GR 5 Quiz Alma Mater/Amazing Grace Arrangement Demo – 3-part harmony, countermelody, intro & ending	GR 3 Presentations	due SUN 3/26: Percussion Sticking 3/26 GR 3 Analyses 3/26 upcoming: GR 4 Analyses 4/2 Amazing Grace Arrangement 4/9 GR 6 Listening Quiz 4/12 GR 4 Presentations 4/14 Cover Tune Arrangement 4/16

				<p>Composer Presentations 4/19 & 4/21</p> <p>Re-scoring Project 4/23</p> <p>Program Presentations 4/24</p> <p>Listening Jeopardy 4/26</p> <p>Program Project 4/28</p>
<p>week 11 MAR 27-31</p>	<p>Listening (GR 6) Arnold – Four Scottish Dances</p> <p>Composer Presentation Demo & select composers</p>	<p>Listening (GR 6) Bernstein – Overture to Candide</p> <p>Re-scoring: TP, HN</p>	<p>Listening (GR 6) Del Borgo – Do Not Go Gentle Into That Good Night</p> <p>Re-scoring: Low Brass</p>	<p>due SUN 4/2 GR 4 Analyses</p> <p>upcoming: Amazing Grace Arrangement 4/9</p> <p>GR 6 Listening Quiz 4/12</p> <p>GR 4 Presentations 4/14</p> <p>Cover Tune Arrangement 4/16</p> <p>Composer Presentations 4/19 & 4/21</p> <p>Re-scoring Project 4/23</p> <p>Program Presentations 4/24</p>

				<p>Listening Jeopardy 4/26</p> <p>Program Project 4/28</p>
<p>week 12 APR 3-7</p>	<p>Listening (GR 6) Bennett – Suite of Old American Dances</p> <p>Re-scoring: SX</p> <p>Programming Project Intro</p>	<p>Listening (GR 6) Milhaud – Suite Francaise</p> <p>Re-scoring: PC</p>	<p>Listening: Grade 6 Review</p> <p>Independent work</p>	<p>due SUN 4/9: Amazing Grace Arrangement 4/9</p> <p>upcoming: GR 6 Listening Quiz 4/12</p> <p>GR 4 Presentations 4/14</p> <p>Cover Tune Arrangement 4/16</p> <p>Composer Presentations 4/19 & 4/21</p> <p>Re-scoring Project 4/23</p> <p>Program Presentations 4/24</p> <p>Listening Jeopardy 4/26</p> <p>Program Project 4/28</p>
<p>week 13 APR 10-14</p>	<p>Listening: GR 6 Review</p> <p>Independent work</p>	<p>Listening: GR 6 Quiz</p> <p>Independent work</p>	<p>GR 4 Presentations</p>	<p>due SUN 4/16: Cover Tune Arrangement 4/16</p> <p>upcoming:</p>

				<p>Composer Presentations 4/19 & 4/21</p> <p>Re-scoring Project 4/23</p> <p>Program Presentations 4/24</p> <p>Listening Jeopardy 4/26</p> <p>Program Project 4/28</p>
<p>week 14 APR 17-21</p>	<p>Listening: Folk Songs</p> <p>Independent work</p>	<p>Listening: Dances</p> <p>Composer Presentations (Group 1)</p>	<p>Listening: Global</p> <p>Composer Presentations (Group 2)</p>	<p>due SUN 4/23: Re-scoring Project 4/23</p> <p>upcoming: Program Presentations 4/24</p> <p>Program Project 4/28</p> <p>Listening Jeopardy 4/26</p>
<p>week 15 24-26</p>	<p>Program Presentations (5 minutes each)</p>	<p>Listening Jeopardy!</p>	<p>UF READING DAY</p>	

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