

## Orchestration Syllabus MUCP 4320 and MUCP 5320

### Professor:

Dr. Kirsten Broberg

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(940) 369-7040

Office hours: Mondays 2-3PM and Fridays 2-3PM in MU1005 or by appointment

### Basic Information:

- Time and place—Mondays, Wednesdays and Fridays from 1-1:50PM in the Merrill Ellis Intermedia Theater.
- Orchestral readings—All students are required to attend both sessions of the orchestral readings on Monday, April 20, 2020 and Wednesday, April 22, 2020 from 12:15-2:05PM in Winspear Concert Hall (**full scores due to Dr. Broberg by Monday, April 6, 2019 at 1PM; parts due Wednesday, April 15, 2020 at 1PM**)

### Course Overview:

This course will be a survey of orchestrational practices with emphasis on creative and conceptual approaches. It will include score study, analysis, listening, micro-compositions and ultimately the creation of a new work for orchestra that will be read and recorded by the University Concert Orchestra (rehearsal attendance at both readings is required). The lectures and activities will reinforce key orchestrational concepts including the possibilities and capacities of each instrument, including both idiomatic and extended techniques, as well as writing for various instruments in combination with one another.

### Required Materials:

- *The Study of Orchestration* (3rd edition) by Samuel Adler
- *Notation Treatise* by Cliff Colnot (on Canvas)
- *Treatise on Harmonics* by Cliff Colnot (on Canvas)
- *MOLA Music Preparation Guidelines for Orchestral Music* (on Canvas)
- Professional notation software such as *Finale*, *Sibelius* or *Dorico*
- Audio editing software such as *Audacity* (on Canvas)
- Spectral analysis software such as *Spear* (on Canvas)
- Pencils, erasers, colored pencils/markers, a ruler, manuscript paper with adequate staves for the size and access to notation software of orchestra to be addressed that day
- Library reserves—various texts, scores and recordings on Canvas or on the fourth floor of the music library on (carrels 409 and 410)
- Selected scores, recordings, articles, chapters and reviews provided

## Homework:

All work is due on the date instructed by the professor. It must be turned in, printed out from computer notation (not in digital form or handwritten) on or before its due date. Please retain your own copy.

## Supplemental Texts on Composition, Notation and Orchestration:

- Blatter, Alfred. *Instrumentation and Orchestration*.
- Brant, Henry. *Textures and Timbres: An Orchestrator's Handbook*.
- Cope, David. *Techniques of the Contemporary Composer*.
- Dallin, Leon. *Techniques of Twentieth Century Composition*.
- Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*.
- Kostka, Stephen. *Materials and Techniques of Twentieth Century Music*.
- Piston, Walter. *Orchestration*.
- Rimsky-Korsakov, Nikolay. *Principles of Orchestration*.
- Stone, Kurt. *Music Notation in the Twentieth Century*.

## Supplemental Texts—Strings:

- Strange, Allen and Patricia Strange. *The Contemporary Violin: Extended Performance Techniques*.
- Turetzky, Bertram. *The Contemporary Contrabass*.

## Supplemental Texts—Woodwinds:

- Bartolozzi, Bruno. *New sounds for woodwind*.
- Dick, Robert. *The Other Flute: a Performance Manual of Contemporary Techniques*.
- Penazzi, Sergio. *The Bassoon: Other Techniques: New Sources of Musical Expression*.
- Rehfeldt, Phillip. *New Directions for Clarinet*.
- Teal, Larry. *The Art of Saxophone Playing*.
- Veale, Peter. *The Techniques of Oboe Playing: a Compendium with Additional Remarks on the Whole Oboe Family*.

## Supplemental Texts—Brass:

- Dempster, Stuart. *The Modern Trombone: a Definition of its Idioms*.
- Griffiths, John. *The Low Brass Guide*
- Hill, Douglas. *Extended Techniques for the Horn: a Practical Handbook for Composers and Performers*.
- Nagel, Robert. *Trumpet Studies In Contemporary Music*.

## Supplemental Texts—Piano, Harp, Guitar and Percussion:

- Bunger, Richard. *The Well-Prepared Piano*.

- Inglefield, Ruth and Lou Anne Neill. *Writing for the Pedal Harp: a Standardized Manual for Composers and Harpists*.
- Reed, H. Owen. *Scoring for Percussion*.
- Schneider, John. *The Contemporary Guitar*.
- Solomon, Samuel. *How to Write for Percussion*.

### Listening Examples from Orchestral Literature:

Some musical excerpts discussed throughout the semester and presented will be introduced during our scheduled class time. Other repertoire should be heard in full by all students between classes by accessing works—both scores and recordings—through the library, online or the audio examples that accompany the course textbook when indicated by the professor.

### Rehearsal Attendance Project:

You are required to attend an orchestra rehearsal during the semester. Please write a half page report (including date and time) to document your experience of the music, rehearsal techniques and anything else relevant to composing for orchestra. Be prepared to share your experiences with the class if called upon to do so. *Due Monday, February 24, 2020.*

### Small Creative Projects (#1-6 and #8):

Throughout the course, you will be required to complete seven small creative projects. The first six projects have been developed around a specific theme or topic. These projects are to be conceptualized as a short piece (micro-composition) or a section of a larger piece you are working on. Any/all of these creative projects may be applied toward one of your large creative projects (#7). The eighth creative project is for symphonic winds. You may orchestrate project seven for winds, translate any/all of your creative projects 1-6 for wind symphony or compose a new segment of a work for symphonic winds. For these projects you should aim for 20-30 seconds of music (*due Monday, February 25, 2019*).

### Project #7—Large Creative Project (Orchestral Reading Final Project):

The seventh creative project, a larger project that is considered the “final project” for the course, is a work for full orchestra. Any/all of your creative projects #1-6 may be applied toward this project.

- Create an original, 3-minute orchestral work for reading by the Concert Orchestra at UNT (for undergraduate students).
- Create an original, 5-minute orchestral work for reading by the Concert Orchestra (all graduate students are expected to choose this option).
- This project must be notated and printed out using music notation software, look professional and clean, be printed double-sided on 11x17 paper and be bound with a comb or coil binding on the left-hand side of the page when the document is portrait. The corresponding parts should be extracted, look professional and clean, contain multi-measured rests and use cues when appropriate. These should be free of notational or instrumental errors.
- Scores and parts for orchestration projects must be brought to class on each of the dates

indicated in the course schedule.

- Your scores and parts must be complete and ready to submit at the beginning of our class period on the days indicated on our course schedule (no exceptions).
- In preparation for the orchestral readings **upload a PDF of the score to Canvas** and bring **three bound hard copies** of the final score (one for Dr. Broberg, one for the Maestro and one for yourself). It would also be a good idea to bring a few additional for other classmates who may wish to follow your score as it is read and students should feel welcome to bring a laptop or tablet to follow along with PDF scores on Canvas.

### Orchestral Numbers for Orchestral Projects (Creative Projects #1-7):

Triple winds (doubling can include piccolo, English horn and bass clarinet), 4 French horns, 3 trumpets, 2 trombones, 1 bass trombone, 1 tuba, 1 timpani, 3 percussion, 1 harp, 1 piano/celesta, 8 first violins, 7 second violins, 7 violas, 6 violoncelli and 5 contrabasses.

### Numbers for Project for Symphonic Winds (Creative Project #8):

Triple winds (doubling can include piccolo, English horn and bass clarinet), soprano or alto saxophone 1, alto saxophone 2, tenor saxophone 3, baritone saxophone 4, 4 French horns, 3 trumpets, 2 trombones, 1 bass trombone, 1 tuba, 1 timpani, 3 percussion, 1 harp, piano/celesta and 4 percussion.

### Final Exam Project

- We will not be holding an exam during our final exam period (Saturday, May 2, 2020 from 10:30AM-12:30PM); rather, we will hear recordings of your orchestral pieces recorded by the Concert Orchestra. We would like to hear your piece at its best. That might mean that each section of your piece sounded most accurately during a single “run-through” of your piece. Usually, however, various sections of your piece went better during various runs of the piece or you may have even had the orchestra play through the piece in segments and stopped between sections. If that is the case, please splice together the sections that sounded best into a coherent whole using audio editing software. Please trim any noise before the beginning of the recording and any noise, such as applause, at the end of the recording. **Students will only be graded on the actual score for the piece. At no point will the student be graded on the quality of the performance or the recording.** The grade for this project will be pass or fail (the student either spliced together the recording if necessary or did not).

### Evaluation and Grading:

- Rehearsal Attendance Project: 10%
- Small Creative Projects 1-6 and 8: 25%
- Large Creative Project 7: 25%
- Final exam project 15%
- Classroom Attendance, Daily Homework, Participation and Respect 25%

Grading Scale:

- A: 90-100 %
- B: 80-89 %
- C 70-79 %
- D: 65-69%
- F: 0-64 %

Grading Rubric (All Creative Projects):

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**Orchestration Creative Project #\_\_\_\_\_**

Follows instructions/fits the description of the project \_\_\_\_\_ points/5 points

Creativity/ingenuity\_\_\_\_\_ points/5 points

Technically sound\_\_\_\_\_ points/5 points

Clean/legible/professional-looking score\_\_\_\_\_ points/5 points

**Total\_\_\_\_\_ points/20 points**

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Grading Rubric (Rehearsal Attendance Project):

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**Rehearsal Attendance Project #\_\_\_\_\_**

Follows instructions/fits the description of the project \_\_\_\_\_ points/5 points

Thoughtful, insightful description of the rehearsal process\_\_\_\_\_ points/5 points

Coherent writing style\_\_\_\_\_ points/5 points

Grammatically correct\_\_\_\_\_ points/5 points

**Total\_\_\_\_\_ points/20 points**

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## Punctuality and Professionalism:

- All assignments, projects, presentations and written work are due on the dates specified below. If an assignment is late it will earn a lower grade. The later the assignment is late, the grade will be lowered 10 percent for each class period it is turned in late.
- All commentary and criticism of your classmates' work must be specific, constructive and respectful.
- All work must be revised by the session following its review to incorporate corrections and suggestions acquired in class.

## Academic Integrity:

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. LINK:

[https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final\\_.pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final_.pdf)

## Student Behavior:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. LINK: Student Code of Conduct - <https://deanofstudents.unt.edu/conduct>

## Access to Information—Eagle Connect:

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect. LINK: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

## ODA Statement:

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Access. LINK: [disability.unt.edu](https://disability.unt.edu). (Phone: (940) 565-4323)

## UNT Policy Statement on Diversity:

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

[https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub8\\_.18.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub8_.18.pdf)

2019-2020 Semester Academic Schedule (with Add/Drop Dates)

<https://registrar.unt.edu/registration/spring-registration-guide>

Academic Calendar at a Glance, 2019-2020

<https://www.unt.edu/catalogs/2019-20/calendar>

Final Exam Schedule

<https://registrar.unt.edu/exams/final-exam-schedule/spring>

Financial Aid and Satisfactory Academic Progress

## Undergraduates:

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses. If at any point you consider dropping this or any other

course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

LINK: <http://financialaid.unt.edu/sap>

## Graduates:

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT International or visit the Student Financial Aid and Scholarships office to discuss dropping a course. LINK: <http://financialaid.unt.edu/sap>

## Retention of Student Records:

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates. Link: <http://ferpa.unt.edu/>

## Counseling and Testing:

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

<http://studentaffairs.unt.edu/counseling-and-testing-services>. For more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds  
Chestnut Hall, Suite 311  
(940) 565-2741  
[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)



## Add/Drop Policy:

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to drop a class in Spring, 2020 is March 30th. Information about add/drop may be found at:

<https://registrar.unt.edu/registration/spring-add-drop>

## Student Resources:

The University of North Texas has many resources available to students. For a complete list, go to: [https://www.unt.edu/sites/default/files/resource\\_sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)