

Sul Ross State University
Arranging – MUS 4216
Spring 2024

Professor: Dr. Kenn McSperitt

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Class Meetings: Wednesdays; Time: 7:00 PM – 8:50 PM. Fine Arts Building, Room FAB 200

Office Hours: by appointment

Course Description

This course will provide students with knowledge necessary to create arrangements of instrumental and choral works. Students will develop a background in transposition, instrument ranges, and the use of music notation practices.

Text and Materials Required

- 'Instrumentation and Orchestration,' by Blatter (second edition)
- Blank staff paper
- Recommended: Music notation software such as Finale, MuseScore, or Sibelius

Student Learning Outcomes for Music Majors

SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance (composition).

SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes.

SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance (composition).

Student Learning Objectives (SLOs)

After completing this course, students should be able to:

1. Transpose for common instruments. (*Knowledge and Skill*)
2. Apply accepted notation practices both on manuscript paper and via music notation software. (*Knowledge, Skills, and Disposition*)
3. Produce musical arrangements originally written for small ensembles to be performed by ensembles of other instrumentations and sizes (*Skills and Disposition*)

4. Seek out resources to answer questions and problems beyond their knowledge. (*Skills and Disposition*)

Major Assignments with Matched SLOs

- Written Tests and Homework – 1., 3., 4., 5.
- Arranging Projects – 1., 2., 3., 4., 5.
- Quizzes – 1., 5.

Marketable Skills

The music student graduating with a BM in Music (instrumental or vocal performance; instrumental or vocal; or music business) should have the following Marketable Skills:

1. *Ability to collaborate and network with others to achieve a shared goal, utilizing problem solving, flexibility and improvisation, and consideration of others' thoughts and creative processes.
2. *Proficiency in public speaking and writing about music, especially in teaching basic musical concepts to all ages and incorporating technology for presentation and production.
3. *Ability to prepare and perform a program of age-appropriate, relevant, and diverse repertoire, engaging with and serving the community.
4. Experience using problem-solving skills and abstract thinking to analyze compositions and examine their aesthetic through musical and extra-musical concepts, such as historical context and text setting.
5. Ability to create and disseminate basic marketing and public relations materials, as well as resumes, websites, and digital portfolios.

*Marketable Skills specifically addressed by this course indicated with **

Class Attendance and Participation

Students are expected to follow university attendance and tardy policies.

Grading Procedures

Your final grade will be determined by the following formula:

30% Daily Quizzes

30% Arranging Exercises

40% Final Project

Special Needs

Sul Ross State University (SRSU) is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for accessibility services. Students seeking accessibility/accommodations services must contact Mrs. Mary Schwartz Grisham, LPC, SRSU's Accessibility Services Director at (432) 837-8203 or email mschwartz@sulross.edu or contact Alejandra Valdez at (830) 758-5006 or email alejandra.valdez@sulross.edu. Our office is located on the first floor of Ferguson Hall, room 112, and our mailing address is P.O. Box C122, Sul Ross State University, Alpine, Texas, 79832.

SRSU Distance Education Statement

Students enrolled in distance education courses have equal access to the university's academic support services, such as library resources, online databases, and instructional technology support. For more information about accessing these resources, visit the SRSU website.

Students should correspond using Sul Ross email accounts and submit online assignments through Blackboard, which requires a secure login. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website. Directions for filing a student complaint are located in the student handbook.

Weekly Course Outline

Week 1:

- The History of Orchestration
- Instrumentation vs. Orchestration

Week 2:

- Score and Part Prep Considerations

Week 3:

- Strings
 - The four sections of the orchestra
 - Names of Instruments in each section of the orchestra
 - Number of each instrument commonly included in the small orchestra and in the larger orchestra

- STRINGS: Open strings and their ranges
- STRINGS: Number of players in each string group of a full orchestra
- STRINGS: Order of strings and arrangement on the score
- STRINGS: Principals of good spacing and doubling
- STRINGS: Various types of bowings, their names, and their indications
- STRINGS: Special effects available on strings and their names
- STRINGS: Principals for writing harmonics (natural and artificial)
- EXERCISES:
 - STRINGS: Chorale harmonization using four different settings

Week 4:

- Woodwinds
 - WOODWINDS: Ranges (possible and practical) of flute, oboe, clarinet, and bassoon
 - WOODWINDS: Ranges (possible and practical) of piccolo, alto flute, English horn, Eb clarinet, bass clarinet, and contrabassoon
 - WOODWINDS: transpositions
 - WOODWINDS: Colors and relative strengths of the various registers of each
 - WOODWINDS: Particular abilities and limitations of each
 - WOODWINDS: Instruments used respectively in a full orchestra and wind band
 - WOODWINDS: Arrangement of instruments in the score and by grouping
 - WOODWINDS: Indications for slurring, tonguing, and phrasing
 - WOODWINDS: Principals for balance
 - WOODWINDS: Ways of achieving brilliant or darker coloring
 - SAXOPHONE: Ranges and transpositions of alto, tenor, and baritone saxophones
 - SAXOPHONE: abilities and limitations
- EXERCISES: (select one from below)
 - WOODWINDS: Chorale harmonization in three different settings (in-class assignment)
 - SAXOPHONE: Arrange a pop song for saxophone quartet (Soprano, Alto, Tenor, Bari)

Week 5:

- Brass
 - HORN: Ranges (possible and practical) and the usual ranges of horns I, II, III, and IV
 - HORN: Transposition
 - HORN: Particular abilities and limitations
 - HORN: Special effects

- TRUMPET, TROMBONE, and TUBA: Harmonic series through the 16th partial beginning on any pitch
- TRUMPET, TROMBONE, and TUBA: Ranges (possible and practical)
- TRUMPET, TROMBONE, and TUBA: Transpositions
- TRUMPET, TROMBONE, and TUBA: Colors and relative weights in different registers
- TRUMPET, TROMBONE, and TUBA: Abilities and limitations
- TRUMPET, TROMBONE, and TUBA: Muting and special effects
- BRASS: Typical brass section respectively for orchestra and wind band
- BRASS: Score order
- BRASS: Principals of balance
- BRASS: Commonly used voicings
- EXERCISES: (select one from below)
 - BRASS: Brass Choir arrangement of an assigned chorale
 - BRASS: Brass Quintet arrangement of an assigned chorale

Week 6:

- Percussion
 - PERCUSSION: Ranges of timpani of various sizes
 - PERCUSSION: Special effects possible on timpani
 - PERCUSSION: Name the percussion instruments most commonly used respectively in the orchestra and the wind/concert band
 - PERCUSSION: Name and notate the most common percussion rudiments
 - PERCUSSION: Associate percussion instruments by family and manner of execution
 - PERCUSSION: List special capabilities of particular percussion instruments
 - PERCUSSION: Notation nomenclature
- EXERCISES: (select one from below)
 - PERCUSSION: Write a part for four timpani for 'The Star Spangled Banner' (the timpani need not play continuously)
 - PERCUSSION: Write a percussion arrangement of a well-known march (snare drum, bass drum, cymbals, and orchestra bells)

Wek 7:

- Discussion of Final Projects
 - Assign pieces for arranging
 - Assign target ensemble and its considerations

Week 8:

- Piano

- EXERCISES:
 - PIANO: Transcribe a concert band work for piano

Week 9:

- Vocals
 - VOCAL: Vocal Ranges
 - VOCAL: abilities and limitations
 - VOCAL: Arranging considerations
- EXERCISES: (choose from one below)
 - VOCALS: Transcribe a work not originally for choral ensemble to the choral idiom (add text if desired)
 - VOCALS: Re-voice an already-existing choral work

Week 10:

- Scoring Musical Elements
 - SCORING: Considerations of scoring a prominent melodic line against a subordinate background
 - SCORING: Possibilities of contrasting one section of the orchestra with another
 - SCORING: The effect of doubling various woodwinds with each other or with strings, either in unison or at the octave.
- EXERCISES:
 - VOICINGS: The following chords, soprano pitch indication, inversion (otherwise root in the bass), and quality for two flutes, two oboes, two clarinets, two bassoons, and two horns:
 - F major, F in the soprano, brilliant
 - C major, G in soprano, medium color
 - Eb major, 1st inversion, Eb in the soprano, brilliant
 - VOICINGS: The following chords, soprano pitch indication, inversion (otherwise root in the bass), and quality for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, and contrabassoon:
 - E major, G# in the soprano, very brilliant
 - B major, B in soprano, medium color
 - D minor, A in the soprano, dark (omit piccolo)
 - VOICINGS: The following chords, soprano pitch indication, inversion (otherwise root in the bass), and quality for two flutes, two oboes, two clarinets, two bassoons, and two horns:
 - F major, F in the soprano, brilliant
 - C major, G in soprano, medium color
 - Eb major, 1st inversion, Eb in the soprano, brilliant

- VOICINGS: The following chords, soprano pitch indication, inversion (otherwise root in the bass), and quality for string orchestra:
 - G major, G in the soprano, close spacing
 - G major, G in the soprano, open spacing
 - G major, G in the soprano, octave doublings (use *divisi* and/or double stops)
 - G major, G in the soprano, triple and quadruple stops (short duration only)
- VOICINGS: The following chords, soprano pitch indication, inversion (otherwise root in the bass), and quality for full orchestra:
 - B minor, F# in the soprano, brilliant, *fortissimo*
 - F major, A in soprano, medium color, *pianissimo*
 - Ab major, 2nd Inversion, Ab in the soprano, very brilliant, *fortissimo*
 - C minor, G in soprano, medium color, *piano*
 - E minor, G in the soprano, very dark, *mezzo forte*

Week 11:

- Scoring for Various Ensembles

Week 12:

- Transcribing
- EXERCISES: (select one from below)
 - ORCHESTRA: Transcribe an orchestral piece excerpt for chamber ensemble
 - ORCHESTRA: Transcribe a chamber work excerpt for full orchestra
 - CONCERT BAND: Transcribe a concert band work excerpt for chamber ensemble
 - CONCERT BAND: Transcribe a chamber work excerpt for full concert band

Week 13:

- Arranging Techniques

Week 14:

- Prepare for Final Exam
- Final Project: Arranging Project Final

Week 15:

- Final Exam

Recommended Resources:

‘The Technique of Orchestration,’ by Kennan, Grantham

'The History of Orchestration: An Orchestrator's Handbook,' by Carse

'Textures and Timbres,' by Brant

'Orchestration,' by Forsyth

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Percussion Packet Contents

Area of Study...	Pages in Packet...	Class Sessions...
History of Orchestration	2-6	1
Instr. vs. Orchestration	8-18	1
Instrumental Timbres	20	1
Harmonic Balance	21-24	1
Volume	25-26	1
Arrangement of Timbres	27-40	1
Types of Musical Material	41-46	1
Uniformity...	47-52	1
Termination of Long Notes	53	1
Joints & Separations	54-55	1
Extreme Registers	56-57	1
Which Comes First...	58	1
Piano as a Pitch Guide	59-60	1
The Four Wind Timbre Groups	61-65	1
Composing for Percussion	66-67	1
Bowed Strings	68-72	1
List of Instrument Ranges	75-80	NA
Blank Manuscript Paper		NA