

POINT LOMA NAZARENE UNIVERSITY
Music Department
MUT 443- Choral Arranging
Fall 2014

COURSE SYLLABUS

1. TITLE: Choral Arranging
2. CATALOG DESCRIPTION: Writing and arranging for voices in various combinations; study of the range, color, and technical possibilities of various voices; analysis of standard choral works.
3. PREREQUISITE: MUT 220
4. INSTRUCTOR: Dr. Victor Labenske
Office: CMC 214
Home phone number: 619-224-5834 (call up to 10:30 PM)
Office phone number: 619-849-2303
Cell number: 619-602-1690 (texting okay)
E-mail address: vlabensk@pointloma.edu
Office hours: M 1-1:30, 2:30-3
T 10:30-11:30, 1:30-2
W 10:30-11, 12:30-1:30, 2:30-3
R 10:30-11:30, 1:30-2,
F 10:30-11, 12:30-1:30, 2:30-3

I am also free to meet during lunch in the cafeteria
on TRF.
5. UNITS: 3
6. MEETING TIME AND PLACE: 1:30-2:25, MWF, Cooper 011
7. TEXT:
 - Ades, Hawley. *Choral Arranging*. Expanded edition. Delaware Water Gap, PA: Shawnee Press, 1966.
 - *Sing to the Lord*. Kansas City, MO: Lillenas Publishing Company, 1993.
8. POSITION OF COURSE IN COLLEGE CURRICULUM: This course is an upper division theory option for most music majors.
9. STUDENT LEARNING OUTCOMES:
Students will synthesize the following musical grammar and technical components with their own original thought as evidenced in their compositions; At a minimum for each area below, students should be at the proficient level in at least 3 of the following areas:
 - Voice leading
 - Accompaniment
 - Harmonic progression

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- Neatness/Notational accuracy
 - Creativity of arrangement
 - Expressive markings
10. **METHODS USED IN THE COURSE:** Class time will be divided between lecture, analysis, singing and examining the work of each student. Quizzes will be used to test each student's acquisition of required knowledge. Short arranging projects will be assigned on a weekly basis. Three major arranging assignments also will be given.
11. **CLASS PREPARATION:** Students should assume to spend no less than two hours of preparation for each class session with additional time required for major projects. This is an average amount of time assumed for an average grade. Students should come to class with the assigned reading and arranging completed. They must be ready to discuss and be quizzed on these assignments. Students should take thorough notes in class to absorb concepts presented in the lectures and class discussions which are not covered in the textbook reading or listening.
12. **EVALUATION:** Students will be evaluated by the following criteria:
- a. Weekly arranging assignments 20%**
These assignments are due each Monday. These assignments should be completed using Finale. See Canvas for instructions.
- b. Reading quizzes & group or take-home assignments 20%**
- c. Major projects 60%**
Three major projects are to be completed; each is worth 20%. All assignments must be completed using Finale. Include measure numbers. Both a hard copy and a copy uploaded to Canvas must be submitted. The details for each assignment are as follows:
- Major project #1*** – due October 20 at class time. Write a complete choral arrangement for SATB voices (accompanied). Selection of project tune must be approved by October 13. A rough draft should be presented in class on Oct. 17. Permission must be received for the use of copyrighted tunes (this may take up to six weeks).
- Major project #2*** – due November 24 at class time. Write a complete choral arrangement for either SSAA or TTBB voices (accompanied). Selection of the project tune must be approved by Nov. 14. A rough draft should be presented in class on November 21. Permission must be received for the use of copyrighted tunes (this may take up to six weeks).
- Major project #3*** – due December 15 at 1:30 PM. Write a complete choral arrangement for either SATB, SSAA or TTBB voices (accompanied). Include optional instruments such as handbells, C instrument or brass ensemble. Selection of the

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project tune must be approved by Dec. 8. A rough draft should be presented in class on Dec. 12. Permission must be received for the use of copyrighted tunes (this may take up to six weeks). Option for composers: An original work may be substituted for Major Project #3. The use of an original composition must be approved in advance in writing by the instructor.

Major project flexibility:

As this course should be a practical one, the student is given the option of substituting a piece of music of his or her selection for any of the major assignments in the course. Prior written approval of the substitution by the instructor is required.

d. Late Work Policy

Late take-home work and weekly arranging projects will lose one letter grade for each calendar day late. This type of regularity allows the students to receive prompt feedback.

Major projects #1 and 2 will lose one letter grade for each day late. Major project #3 will not be accepted after the final examination time.

Academic dishonesty may result in course failure.

e. Attendance Policy

It is impossible to makeup a missed day of class since the information and interactive learning which is a part of the classroom experience cannot be replaced. Therefore, regular attendance is mandatory to enable each student to achieve a meaningful learning experience. According to the *Catalog*, whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of the total number of class meetings, the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent of the total number of class meetings is reported as missed (three weeks or longer in a semester-long course), the faculty member or Vice Provost for Academic Administration may initiate the student's de-enrollment from the course without advance notice to the student. For full details, see:

http://catalog.pointloma.edu/content.php?catoid=8&navoid=864#Class_Attendance

f. Make-up Policy

Expect that no quizzes or in-class work will be made up.

g. Grading

All grades will be determined by the following point scale:

465-500 = A
450-460 = A-
435-445 = B+

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415-430 = B
400-410 = B-
385-395 = C+
365-380 = C
350-360 = C-
335-345 = D+
315-330 = D
300-310 = D-
0-295 = F

15. **ACADEMIC ACCOMMODATIONS.** All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the instructor during the first two weeks of class and provide approved documentation and verification of need. The Academic Support Center is available to students for a variety of tutorial needs.
16. **FERPA POLICY:** In compliance with federal law, neither PLNU student ID nor social security number should be used in publically posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (each faculty member choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergraduate student catalog.
16. **CLASSROOM ATTIRE:** Thank you for trying to help those around you focus on their work by dressing in a way that you believe would be pleasing to Christ.
17. **INSTRUCTOR AVAILABILITY:** The instructor will be available for students during the office hours listed on page 1. Making an appointment when possible will be appreciated. Other times may also be arranged if the listed times are impossible.

18. **CLASS SCHEDULE**

<u>week of:</u>	<u>reading</u> (<u>due Wed.</u>)	<u>short arranging project</u> (<u>due on Monday.</u>)
9/1	CH 1-2	
9/8	CH 3-4	x
9/15	CH 5-6	x
9/22	CH 7-8	x
9/29	CH 9-10	x

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10/6	CH 15-16	
10/13	Ch 17	
10/20	Major project #1 due on 2/25	
10/27	CH 13-14	x
11/3	CH 11-12	x
11/10	CH 19-20	x
11/17		x
11/24	Major project #2 due on 4/8	
12/1	CH 18	x
12/8		x

FINAL EXAM: Monday, December 15, 2014 1:30 PM
The final examination will consist of turning in Major project #3.
A short written exam may also be included.

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21. BIBLIOGRAPHY:

Davidson, Archibald T. *The Techniques of Choral Composition*. Cambridge, MA: Harvard

University Press, 1945. 784.068 D265t

Ostrander, Arthur E. *Contemporary Choral Arranging*. Englewood Cliffs, NJ: Prentice-Hall, 1986. 784.1 O85c

Paulus, Stephen. *On Composing for Chorus*. American Choral Catalog, Ltd., 1996. (Videocassette). VC 2306

Pooler, Frank. *New Choral Notation: A Handbook*. New York: Walton, 1971. 784.94 P822n

Wilson, Harry R. *Choral Arranging for Schools, Glee Clubs and Publication*. New York:

Robbins Music Corp., 1949. 784.6 W751c