



Department of Music/
MCM 3035 – Arranging I
2 Units

Fall 2019

Meeting days: TR	Instructor title and name: Dr. Victor Labenske
Meeting times: 4:00 PM	Phone: (cell) 619-602-1690
Meeting location: CM 011	E-mail: victorlabenske@pointloma.edu
Final Exam: Tues, Dec. 17, 4:30 PM	Office location and hours: CM 214 Tu and Th 10-11, 1:30-2:30, 3-4; W 10:30-11, 12-12:30, 1:15-1:45; we might also arrange to meet in the Dining Commons for lunch

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

Arranging I is the first of a pair of courses that explore the world of commercial arranging. Our emphasis this semester is gaining fundamental skills needed by the arranger, starting from small ensembles with vocals and rhythm section, up to choir and brass and strings. Our goal is arranging for studio and live applications, including applications for live concerts, schools, and church settings.

Prerequisite(s): MUT 2020

COURSE LEARNING OUTCOMES

Students will synthesize the following musical grammar and technical components with their own original thought as evidenced in their arrangements; 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
- Neatness/Notational accuracy
- Creativity of arrangement
- Expressive markings

COURSE ASSIGNMENTS

a. Weekly arranging assignments 20%

These assignments are due most Tuesdays. These assignments should be completed using Finale. See Canvas for instructions.

b. Quizzes, peer reviews & other assignments 20%

c. Major projects 60%

Two major projects are to be completed. 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 24 at class time. Write a complete arrangement for voices and/or instruments, including an accompaniment. Selection of project tune must be approved by October 10. A rough draft should be presented in class on October 17. Permission must be received for the use of copyrighted tunes (this may take up to six weeks).
- Major project #2 – due December 17 at 4:30 PM (Final Exam). Write a complete arrangement for voices and/or instruments, including an accompaniment. Selection of the project tune must be approved by December 5. A rough draft should be presented in class on December 12. Permission must be received for the use of copyrighted tunes (this may take up to six weeks)..

Late Work Policy: All work will lose 10% for each calendar day late. This type of regularity allows the students to receive prompt feedback (**no work, including the final major project will be accepted after the final examination time**).

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

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

- Finale Notation Software – recommended (\$99 for students in bookstore)
- manuscript paper

ASSESSMENT AND GRADING

Grading components (details below):	grading scale:	
Weekly Arranging Assignments 20%	A=93-100	C=73-76
Reading quizzes/group & take-home assignments 20%	A-=90-92	C-=70-72
Major projects 60%	B+=87-89	D+=67-69
	B=83-86	D=63-66
	B-=80-82	D-=60-62
	C+=77-79	F=0-59

FINAL EXAMINATION POLICY

The final examination will consist of submitting Major Project #2.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

CLASS SCHEDULE

date:	wk:		short arranging project (due Tuesday)
9/2	1	Fundamentals	
9/9	2	Accompaniment	x
9/16	3	2-part writing	x
9/23	4	3-part writing	x
9/30	5	4-part writing	x
10/7	6	Time changes; Major project #1 tune selection due 10/10	
10/14	7	Harmonic changes; Major project #1 rough draft due 10/17	
10/21	8	Major project #1 due 10/24	
10/28	9	Melodic changes	x
11/4	10	Form and phrase changes	x
11/11	11	Key, mode, register changes	x
11/18	12	Word painting	x
11/25	13	Introduction-Transition-Ending;	
12/2	14	Styles; Major project #2 tune selection due 12/5	
12/9	15	Major project #2 rough draft due 12/12	

FINAL EXAM: Tuesday, December 17, 2019, 4:30 PM. The final examination will consist of submitting Major project #2. A short written exam may also be included.

BIBLIOGRAPHY

Ades, Hawley. *Choral Arranging*. Delaware Water Gap, PA: Shawnee Press, 1966.

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

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

Assessment Rubric for MCM 3035 – Arranging I

Composition Title: _____

Student Name: _____

Item	Preliminary	Basic	Proficient	Advanced
Voice Leading	Voice leading is inconsistent.	voice leading technique is nascent.	Voice leading is logical and intentional.	Voice leading is masterful.
Accompaniment	Accompaniment is minimal and/or not idiomatic.	Accompaniment is basic and/or lacks in idiomatic writing.	Accompaniment is fully functional and is idiomatic.	Accompaniment is artistic and idiomatic.
Harmonic Progression	Harmonic progressions are not standard.	Begins using familiar chord progressions (e.g. circle of fifths progression);	Begins using creative and surprising chord progressions.	Chord progressions are innovative.
Neatness/Notational Accuracy	Numerous instances of notational errors; standard engraving practices are not recognized.	A moderate number of notational errors are present; nascent engraving skills are being developed.	A minimal number of notational errors are present with high quality engraving skills.	Student displays an artistic and professional engraving.
Creativity	Arrangement lacks creativity.	Arrangement is beginning to show original thought.	Arrangement shows original thought and innovation.	Arrangement is highly original and innovative.
Expressive Markings	Expressive markings do not enhance the work or are missing.	Expressive markings contribute minimally to the expressive content of the work.	Expressive markings are used to enhance the expressive content of the work and signal phrasing.	Expressive markings are detailed and nuanced.