

## **I. Course Description:**

Choral Arranging is a course for developing strategies and techniques for arranging music for choral ensembles. The course examines the use of melody, harmony, rhythm and form as applied to both the setting of text and the performance genre—the choral ensemble. Sacred and secular texts will be addressed. A variety of musical styles—including traditional and jazz—and instrumental accompaniments will be explored. The variety of performance levels from elementary school literature to professional ensembles will be studied. Attention will be given to the details required for a polished vocal score. The course will conclude with a discussion of presenting materials for publication.

## **II. Course Objectives:**

The purpose of this course is to help each music student develop an approach to designing an arrangement of a choral music selection and successfully completing all aspects and details of the arrangement. Upon successful completion of the course each student should be able to create a choral arrangement with instrumental accompaniment and a score that is suitable for professional presentation to a performance ensemble.

## **III. Course Requirements and Suggestions:**

Ostrander, Arthur E., & Wilson, Dana (1986). *Contemporary Choral Arranging*, Englewood Cliffs: Prentice-Hall.

All arranging assignments are to be completed in a music notation program (Finale or Sibelius). You will submit digital copies on disk or via e-mail with your Instructor

## **IV. Student Assessment:**

The course is designed as a seminar class meeting. This means that student participation is particularly important. All reading assignments should be done before class so that you can explain your understanding of the concepts addressed in the reading. Arranging assignments are also given each week and will be shared with the class during our meetings. As musicians and colleagues, all students will be expected to constructively critique the work of their peers. ALL arranging assignments and projects must be completed in Finale or Sibelius.

Grades will be based upon the following:

- successful completion of the weekly reading assignments AND sharing that information in class,
- successful completion of the weekly arranging assignments,
- appropriate criticism and suggestions to peers during class,
- successful completion of three large arranging projects.

The breakdown of grades is:

Classroom participation	10%
Weekly written assignments	30%
Projects (3 @ 20%)	60%

The Conservatory Grading Scale is as follows (Number or Letter Grades will be assigned):

A = 96-100	B+ = 88-91	C+ = 76-79	D+ = 64-67
A- = 92-95	B = 84-87	C = 72-75	D = 60-63
	B- = 80-83	C- = 68-71	F = 0-59

**V. ATTENDANCE POLICY:** Daily attendance *will* be taken. Attendance will not affect your grade directly. However, in all cases of absence, **YOU** are responsible for all materials covered in class each day, including daily activities and discussions, evaluation activities, and assignments and their due dates.

**VI. Projects:** Three arrangements are to be completed this semester. The deadlines for these projects trisect the semester. We will try to get performances of the first couple projects with the available ensembles on and off campus. General descriptions of the projects are as follows:

1. A simple two-part arrangement complete with a keyboard accompaniment. Text is your choice.
2. A three-part arrangement for a choral ensemble at the 8<sup>th</sup>-grade level or above. This means it may be school oriented or church oriented; mixed voices or homogenous (all men, all women). The text may be sacred or secular. It may be a cappella or with keyboard accompaniment. If a cappella, then the score must include a rehearsal keyboard part.
3. A four-part arrangement which includes instrumental ensemble beyond keyboard. This may include divisi parts (three- or four-part men or women), sacred or secular. The ensemble should reflect the style of the text and intended audience. This is a good opportunity to explore jazz vocal arranging, or sacred with instrumental ensembles.

### Tentative schedule

Week	Topic	Reading Assignment
1	Introduction; Initial arranging considerations	Review Ch. 2 & 3
2	Monday–Labor Day: no class Harmony and re-harmonization; Role of the Keyboard accompaniment	Ch. 4
3	Planning the arrangement; modulation review	Ch. 8 & 6
4	Two-part arranging—homophonic and contrapuntal texture	Ch. 5
5	Beginnings and endings Project 1 Due	Ch. 7
6	Three-part arranging	Ch. 9
7	Four-part arranging	Ch. 10
8	Special choral devices [Friday–Fall break: no class]	Ch. 11
9	Adapting hymns and other arrangements	Ch. 12
10	Jazz vocal styles Accompaniments in jazz arrangements	Ch. 13 & 15
11	Accompaniments in jazz arrangements (continued) Project 2 Due	Ch. 15
12	Including small instrumental ensembles	Ch. 16
13	Ensembles (continued) Thanksgiving break: No classes Wednesday and Friday	
14	Understanding other musical styles	Ch. 14
15	Copyright and publication	Ch.17
Exams	Project 3 Due	