

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS ]

[MUSIC]

**Expanded Course Outline**

<b>Course Subject Area:</b>	<b>MU</b>
<b>Course Number:</b>	<b>4070</b>
<b>Course Title:</b>	<b>Arranging for Voices</b>
<b>Units:</b>	<b>2</b>
<b>C/S Classification #:</b>	<b>04</b>
<b>Component:</b>	<b>Lecture</b>
<b>Grading Basis:</b> (graded only, CR/NC only, student's choice)	<b>Graded only</b>
<b>Repeat Basis:</b> (may be taken once, taken multiple times, taken multiple times only with different topics)	<b>Taken once</b>
<b>Cross Listed Course:</b> (if offered with another department)	
<b>Dual Listed Course:</b> (if offered as lower/upper division or undergraduate/graduate)	
<b>Major course/Service course/GE Course:</b> (pick all that apply)	<b>Major course</b>
<b>General Education Area/Subarea:</b> (as appropriate)	
<b>Date Prepared:</b>	<b>3/23/15</b>
<b>Prepared by:</b>	<b>Iris Levine</b>

**I. Catalog Description**

Techniques of arranging as well as modifying existing compositions for various vocal ensembles.

**II. Required Coursework and Background**

Prerequisite: MU 121 or MU 1211

**III. Expected Outcomes**

Students will be able to:

1. Notate, at an advanced level, using Sibelius, a music notation program
2. Identify musical forms and styles as well as compositional and arranging devices in a variety of choral repertoire.
3. Score and arrange for: mixed chorus, gender specific choruses, middle school chorus, small vocal ensembles, jazz vocal ensembles
4. Modify and re-arrange existing pieces to fit the needs for student groups.

The outcomes of this course relate to the following Music Department Student Learning Outcomes:

#3: Demonstrate musicianship skills (including those involving technology) and conceptual understandings.

#6: Develop specialized knowledge appropriate to the option or emphasis area.

**BA in Music:**

#4. **Demonstrate** creativity, musicianship skills, an understanding of appropriate technology, and conceptual understandings.

**BM in Music:**

#1. **demonstrate** a high level of musicianship that facilitates independent preparation of music for performance.

#2. **utilize** current/recent technologies appropriate to the musical endeavor.

#4. **articulate** the distinguishing characteristics of multiple musical styles, traditions, and historical periods, **and apply** that knowledge to performance.

**BM in Music Education/Pre-Credential:**

#1. **demonstrate** foundational skills on instruments commonly taught in schools.

#2. **display** effective conducting skills for choral and instrumental ensembles.

#3. **evaluate, select, prepare, and assess** music for performance.

#7. **arrange** works for instruments and/or voices.

**BM in Composition:**

#1. **apply** knowledge of compositional techniques and musical elements to write original works in new and established styles.

**IV. Instructional Materials**

Ades, Hawley. Choral Arranging, Delaware Water Gap, PA: Shawnee Press, Inc., 1966  
Ostrander, Arthur E. Wilson, Dana. Contemporary Choral Arranging, Englewood Cliffs, NJ: Prentice Hall, 1986.

Parker, Alice. The Anatomy of a Melody, Chicago, IL: GIA Publications, 2006.

Sharon, Deke. Bell, Dylan. A Cappella Arranging, Milwaukee, WI: Hal Leonard Publ. 2012.

**V. Minimum Student Material**

Manuscript paper, access to a music notation program.

**VI. Minimum College Facilities**

Classroom with piano, chairs, audiovisual equipment and internet access.

**VII. Course Outline**

1. Basic Principles of choral arranging
2. Planning the arrangement
3. Modulation
4. Two-part arranging
5. Three-part arranging
6. Four-part arranging
7. Adapting an existing arrangement to different choral combinations
8. Jazz vocal styles
9. Specific choral devices and techniques

### **VIII. Instructional Methods**

1. Lecture and laboratory/problem solving
2. Class discussions
3. Analysis of scores and arrangements
4. Student presentations

### **IX. Evaluation of Outcomes**

1. Written assignments and projects.
2. Attendance (required) and class participation.
3. Final project