

UMBC UGC New Course Request: MUSC 228 Choral Writing and Arranging for the Classroom

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Proposed Effective Date:

Fall 2021

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COURSE INFORMATION:

Course Number(s)	MUSC 228
Formal Title	Choral Writing and Arranging for the Classroom
Transcript Title (≤30c)	Choral Writing and Arranging
Recommended Course Preparation	N/A
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	MUSC 179 (Keyboard 4), MUSC 226 (Theory 4), and four semesters of MUSC 303 or MUSC 304 with a grade of 'C' or better; admitted to Choral Music Education or Music Composition milestone
# of Credits Must adhere to the UMBC Credit Hour Policy	2 credits
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	2 credits <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

Students in this course will learn strategies to musically transform pre-existing vocal material into useful choral scores to accommodate the instructional and performing needs of children in the classroom. Choral writing and arranging skills will be developed through topics such as creating a two-part vocal score from a solo song for elementary choirs, editing existing published scores for enhanced use in the middle school rehearsal, and expanding a given single melody into a 4-part, a cappella arrangement for the high school choir. A working knowledge of Sibelius, Finale, or another music writing program is needed for this course.

RATIONALE FOR NEW COURSE:

a) Why is there a need for this course at this time?

Choral Music Education students are currently required to take MUSC 224 (Instrumentation), which helps students learn how to orchestrate and arrange for instrumental ensembles. The proposed course will replace MUSC 224 to help students learn how to write and arrange for school choral ensembles. Overall, there is less content to cover than in MUSC224, so the course will be a 2 credit course.

b) How often is the course likely to be taught?

This course will be offered every other year.

c) How does this course fit into your department's curriculum?

This course will be taken in the Fall of students junior or senior year after they complete MUSC 179 (Keyboard 4), MUSC 226 (Theory 4), and four semesters of MUSC 303 or MUSC 304.

d) What primary student population will the course serve?

The course will be required for undergraduate students majoring in music education and serve as an elective for music composition students interested in writing for school choirs and other youth choral ensembles.

e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?

This course will be at the 200 level, which is a comparable level class to MUSC 224 (Instrumentation).

f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).

Students will be required to apply music theory and keyboard skills gained in MUSC 179 and MUSC 226. Students need college level choral experience because they will be required to sing the arrangements written by their classmates.

g) Explain the reasoning behind the P/F or regular grading method.

Since this course will be required for our music education majors, students have to achieve a "C" or above to fulfill their degree requirements. Therefore, the regular grading method is needed.

h) Provide a justification for the repeatability of the course.

This course is not repeatable for credit as the material will remain the same from year to year.

ATTACH COURSE SYLLABUS (mandatory):

Choral Writing & Arranging for the Classroom MUSC 228

COURSE OVERVIEW:

Students in this course will learn strategies to musically transform pre-existing vocal material into useful choral scores to accommodate the instructional and performing needs of children in the classroom. Choral writing and arranging skills will be developed through topics such as creating a two-part vocal score from a solo song for elementary choirs, editing existing published scores for enhanced use in the middle school rehearsal, and expanding a given single melody into a 4-part, a cappella arrangement for the high school choir. A working knowledge of Sibelius, Finale, or another music writing program is needed for this course.

STUDENT LEARNING OUTCOMES:

As a result of this course you will be able to:

- write and arrange music for K-12 students of differing ages and vocal abilities
- adapt arrangements and compositions to reflect students needs and the class make-up
- evaluate the appropriateness of arrangements and compositions for K-12 students
- identify and solve solutions for common vocal arranging and composition issues
- improve music notation software fluency

COURSE GRADE BREAKDOWN

Attendance: 10% (in class participation and preparation are expected)

Assignments 1–6.2: 90% (10% each)

Grading rubric for Assignments 1–6.2; each assignment is worth 100 points. Each assignment is worth 10% of your overall grade.

1. (15 points) All the vocal parts fall easily into the vocal ranges established for this age group.
2. (20 points) All the vocal parts follow the known rules for writing satisfying melodies based in a tonal system. Be completely aware of your choice of *chord tones*, *non-chord tones*, and basic *voice leading* when creating each vocal part.
3. (10 points) Make sure the *syllabic stresses* and *non-stresses* in your sung lyrics are set to music in a logical and natural fashion.
4. (20 points) All the parts heard together create a chordal texture that incorporates the requisite pitch classes of the harmony based on the style of the music. For instance, make sure each vertical harmony has a *root*, a *third*, and a *fifth*, [and possibly *sevenths* and *ninths*, etc. as needed]. If each requisite pitch class is *not* provided in your arrangement based on what seems to be the intended harmonic sonority, make sure there is a musical reason for choosing *not* to have a full sonority.
5. (20 points) Logically-scored parts—All the vocal parts heard together follow the established rules for creating a logical and musically meaningful *harmonic progression*. In Assignment 6 the piano part is to be playable by someone of modest ability. It should not simply repeat the same short musical figure over and over again on the same pitch(es). Piano accompaniment options include, but are not limited to, the figures referred to as: *chordal*, *boom chick*, *arpeggiated*, *Alberti bass*, and *agitato*.
6. (5 points) Each vocal part is provided with a *word-underlay* in such a way that singers never need to guess what syllable is sung to what pitch. Syllables sung to two or more pitches are always *slurred*.
7. (5 points) The score has an overall pleasing look (including proper placement of title, name of original composer, composer dates, lyricist, lyricist dates) and works to limit the amount of paper needed to print the score for future rehearsals. Useful page turns.
8. (5 points) Proper dynamic and tempo markings, as well as musical directions and voice part assignments, are provided.

SCHEDULE OVERVIEW:

(each number corresponds to a week of the course)

1. Course introduction and syllabus. An introduction to vocal ranges for various ages of children. Topic One: Lecture and Demonstration. How to transform an SAB choral piece for grades 7, 8, and 9 into a SATB format for boys whose voices' have changed to a bass range. Assignment 1 given.
2. **Assignment 1:** Sing through each other's homework in class to compare and contrast solutions. (*See grading rubric.)
3. Topic Two: Lecture and Demonstration. How to transform an otherwise effective SATB choral piece for grades 7 and 8 into a SAB (or SAT) format when the voices of the boys' voices have not yet changed to a bass range. Assignment 2 given.
4. **Assignment 2:** Sing through each other's homework in class to compare and contrast solutions.
5. Topic Three: Lecture and Demonstration. How to transform a score for solo voice and piano into an SA, SS or SB format with piano. Assignment 3 given.
6. **Assignment 3:** Sing through each other's homework in class to compare and contrast solutions.
7. Topic Four: Lecture and Demonstration. How to transform a score for solo voice and piano into an SATB format with piano. Assignment 4 given.
8. **Assignment 4.1:** Sing through each other's homework in class to compare and contrast solutions. Assignment given to refine these student arrangements for the next class.
9. **Assignment 4.2.** Sing through each other's refinements in class to compare and contrast solutions.
10. Topic Five: Lecture and Demonstration. How to expand a folksong melody into an SATB a cappella format. Assignment 5 given.
11. **Assignment 5.1:** Sing through each other's homework in class to compare and contrast solutions. Assignment given to refine these student arrangements for the next class.
12. **Assignment 5.2:** Sing through each other's refinements in class to compare and contrast solutions.
13. Topic Six: Lecture and Demonstration. How to expand a folksong melody into an SSA with piano format. Assignment 6 given.
14. **Assignment 6.1:** Sing through each other's homework in class to compare and contrast solutions. Assignment given to refine these student arrangements for the Final.
15. Final
Assignment 6.2: Sing through each other's refinements in class to compare and contrast solutions, Semester wrap us as time permits.

COURSE POLICIES:

Academic Integrity

Academic integrity is an important value at UMBC. By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal.

Undergraduate Honor Statement

I hereby assume the responsibilities of an engaged member in a scholarly and civic community in which academic work and behavior are held to the highest standards of honesty. It is my active participation that affirms these principles and gives them true meaning as well as value in my education. I realize that by committing acts of dishonesty I hurt myself and place an indelible mark on the reputation of UMBC. Therefore, I will not cheat, fabricate materials, plagiarize, or help another to undertake such acts of academic dishonesty, nor will I protect those who engage in acts of academic dishonesty.

Student Disability Services

UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Services for students with disabilities are provided for all students qualified under the Americans with Disabilities Act (ADA) of 1990, the ADA of 2009, and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would allow students to have equal access and inclusion in all courses, programs, and activities at the University.

If you have a documented disability and need to request academic accommodations, please refer to the SDS website at sds.umbc.edu for registration information and to begin the process, or alternatively you may visit the SDS office in the Math/Psychology Building, Room 212. For questions or concerns, you may contact us through email at disAbility@umbc.edu or phone (410) 455-2459.

If you require accommodations for this class, make an appointment to meet with me to discuss your SDS-approved accommodations.

Attendance Policy

Regular attendance is a requirement of the course. If missing a class is absolutely unavoidable, please email or text me in advance to make arrangements.

Late Work Policy

With the exception of emergency situations that will be handled on a case-by-case basis, the late work policy is as follows:

- Assignments are due by 11:59 pm on the day before the class in which the assignment is due.
- You have until 7:00 am the morning after an assignment is due to submit for full credit.
- For the next 24 hours, you may still turn in the assignment, but at a 10% penalty.
- Once the grace period for full credit and the grace period for reduced credit have both passed, the assignment will incur a 50% penalty. If you have an extenuating circumstance, please let me know.

Sexual Violence and Discrimination

I, along with the rest of the UMBC Community, reject sexual violence and discrimination in all of its forms. There is no place for inappropriate behavior in this class, and violators will be held accountable to the fullest extent of the university's policies and regulations.

If you feel that that you have been a victim of sexual violence and/or discrimination, my door is always open to listen. I am here to be a bridge to resources that can help you. Please know, however, that as a "responsible employee" of the university, I am required to report any instances of sexual violence and/or discrimination to the Title IX office.

The instructor reserves the right to modify and/or change this syllabus as needed during the course.