

TAMU-Commerce
Graduate Choral Literature I
MUS 526
Summer 2016 Syllabus
MTWR 9:00-12:00
TAMUC Metroplex Center

Instructor

Randall Hooper

Office: Music 197

Phone: 903.886.5284 office 903-408-0969 cell

Email: randall.hooper@tamuc.edu

Office hours by appointment

Music Department Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact *Dr. Chris White 903.886.5327 or the Director of Disability Resources & Services, Hallady Student Services Building, Room 303D, (903) 886-5150.*

University Behavior Policy

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student's Guide Handbook, Policies and Procedures, Conduct.)

Course Purpose

Intended for the graduate choral conductor, this course is directed towards developing a general knowledge of choral literature, which will contribute to the goal of becoming a better teacher, choral conductor, and musician. Specifically this course will provide a historical overview of each major era of choral music, close examination of selected major contributions to choral music and a close examination of choral music from each era appropriate to secondary music education.

Materials

Syllabus

A Survey of Choral Music- Ulrich

Choral Literature Packet- Purchased from Professor

Class Policies

1. Attendance is imperative to success in the class. Every day missed is the equivalent to 3 regular classes. You will not be able to meet the minimum standard for success in this class if you miss even one day of class.
2. Grades will be weighted accordingly:
 - 8 Composition Reports 800 points (100 points each)
 - 4 Composer Reports 100 points (25 points each)
 - 2 Listening Tests 100 points (50 points each)
 - Final Exam 100 points
 -

Assignments

1. Renaissance Composition Reports- Each report should include at a minimum the following information:
 - a. Each student will be assigned a Renaissance composition from each of the following categories:
 - i. Motets/Anthems
 1. Victoria
 2. Tallis
 3. Byrd Latin
 4. Byrd English
 5. Josquin
 6. Dunstable
 - ii. Mass
 - iii. Italian Madrigals
 1. Arcadelt
 2. Verdelot
 3. Vincentino
 4. De Rore
 5. Moteverdi
 6. Gesualdo
 - iv. French and English Secular Music
 1. Gibbons
 2. Wilbye
 3. Morley
 4. Le Jeune
 5. Janequin
 6. Certon
 - b. A brief biography of the composer including major jobs and/or positions, education and influences.
 - c. Information about the origin of the music; composition date, first publication date, first performance date, circumstances surrounding the

- first performance or reason for composition. General characteristics and compositional techniques utilized.
- d. Voicing, solos, accompaniment and instrumentation.
 - e. Each presentation should be accompanied by listening examples. Provide an annotated discography for at least three recordings. The annotation should include, at a minimum, the ensembles name, the conductors name and background, scholarly area of interest, and where and when the recording was accessed.
 - f. Flow chart graph of the piece visually demonstrating the musical organization. Use the tools discussed in the score study lecture and be creative. Use a format that best allows you to demonstrate the musical organization. This chart should be used in the class presentation to demonstrate the structure of music.
 - g. Please cite all sources in a bibliography using the Chicago Style Manual as found in *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate Turabian or www.chicagomanualofstyle.org.
 - h. All presentations should be typed and well organized. Flow charts may be hand drawn. Copies of your report should be prepared and distributed to the class prior to your presentation.
2. Baroque Composition Reports- Each report should include at a minimum the following information:
- a. Each student will be assigned a Baroque composition from each of these categories:
 - i. J.S. Bach Cantatas- As assigned in Conducting Class
 1. BWV 182
 2. BWV 80
 3. BWV 71
 4. BWV 4
 5. BWV 131
 6. BWV 140
 - ii. J.S. Bach Motets-
 1. Singet dem Herrn BWV 225
 2. Der Gist Hilft BWV 226
 3. Jesu, Meine Freude BWV 227
 4. Fürchte dich nicht BWV 228
 5. Komm, Jesu Komm BWV 229
 6. Lobet den Herrn BWV 230
 - iii. J.S. Bach Masses and Passions
 1. St. Matthew Passion
 2. St. John Passion
 3. Mass in B minor
 4. TBA
 5. TBA
 6. TBA
 - iv. Handel
 1. Coronation Anthems

2. Chandos Anthems
 3. Dixit Dominus
 4. Judas Maccabaeus
 5. Israel in Egypt
 6. Jephtha
- b. Information about the origin of the music; composition date, first publication date, first performance date, circumstances surrounding the first performance or reason for composition. General characteristics and compositional techniques utilized.
 - c. Voicing, solos, accompaniment and instrumentation.
 - d. Each presentation should be accompanied by listening examples. Provide an annotated discography for at least three recordings. The annotation should include, at a minimum, the ensembles name, the conductors name and background, scholarly area of interest, and where and when the recording was accessed.
 - e. Flow chart graph of the piece visually demonstrating the musical organization. Use the tools discussed in the score study lecture and be creative. Use a format that best allows you to demonstrate the musical organization. This chart should be used in the class presentation to demonstrate the structure of music.
 - f. Please cite all sources in a bibliography using the Chicago Style Manual as found in *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate Turabian or www.chicagomanualofstyle.org.
 - g. All presentations should be typed and well organized. Flow charts may be hand drawn. Copies of your report should be prepared and distributed to the class prior to your presentation.
3. Renaissance and Baroque Composer Reports. For each assigned composer provide a brief biography of the composer including major jobs and/or positions, education and influences and a list of major repertoire by genre.
 4. Listening Tests. Two listening tests will be given. One covering Renaissance and one covering Baroque.
 5. Final Exam. A take home final exam will be given. The exam will consist of large scope essay questions that could later be used to prepare for Graduate Comprehensive Exams.

Renaissance Composer Report Assignments

1. Renaissance Composer Reports. Choose two composers from the following list:
TBA

Baroque Composer Report Assignments

1. Baroque Composer Reports. Choose two composers from the following list:
 - a. Hans Leo Hassler
 - b. Antonio Lotti
 - c. Giovanni Battista Pergolesi
 - d. Niccolò Antonio Porpora
 - e. Michael Praetorius

- f. Henry Purcell
- g. Alessandro Scarlatti
- h. Jan Pieterse Sweelinck
- i. Georg Philipp Telemann
- j. Antonio Vivaldi
- k. Jean-Baptiste Lully
- l. Marc-Antoine Charpentier

Class Schedule

9:00-10:30 and 10:40-12:00

Week One

- June 6th Overview of Cohort schedule, syllabus, assignments and project instructions
Listening
- June 7th Renaissance Compositional Schools
Renaissance Motets and Anthems
Student Motets and Anthem reports
Reading: Ulrich chapt. 1 and 2
- June 8th Renaissance Masses
Student Mass reports
Reading Ulrich chapt. 3, 4
- June 9th Renaissance Secular Music
Student Italian Madrigal reports
Reading Ulrich chapt. 5
- June 10th Student French and English reports
Listening Test
Renaissance Composer Reports Due

Week Two

- June 13th Baroque overview
Reading Ulrich chapt. 6
- June 14th Music of J.S. Bach
Student J.S. Bach Cantata Reports
Reading Ulrich chapt. 7
- June 15th Music of G.F. Handel
Student J.S. Bach Motet Reports
- June 16th Music of H. Schütz
Student J.S. Bach Mass and Passion Reports
- June 17th Student Handel Reports
Baroque Listening Test
- June 20th Take Home Test Due by 9:00am

Research Resources

Apel, Willi. *Harvard Dictionary of Music*, 2d ed. Cambridge: The Belknap Press of Harvard University Press, 1972.

- Atlas, Allan W. *Renaissance Music*. New York: W.W. Norton and Company, 1998.
- Slonimsky, Nicholas. *Baker's Biographical Dictionary*. 8d ed. New York: G. Schirmer Inc., 1991.
- Brown, Howard Mayer. *Music in the Renaissance*. Englewood Cliffs: Prentice Hall, Inc., 1976.
- Bukofzer, Manfred. *Music in the Baroque Era*. New York: W.W. Norton and Co., 1947.
- Dart, Thurston. *The Interpretation of Music*. New York: Harper Colophon Books, 1963.
- Donninton, Robert. *Baroque Music Style and Performance A Handbook*. New York: W.W. Norton and Company, 1982.
- Dorian, Frederick. *The History of Music in Performance*. New York: W.W. Norton and Company, 1966.
- Duckels, Vincent H. and Ida Reed. *Music Reference and Research Materials*. New York: Schirmer Books, 1997.
- Green, Jonathan D. *A Conductor's Guide to the Choral-Orchestral Works*. London: The Scarecrow Press, Inc.
- Green, Jonathan D. *A Conductor's Guide to the Choral-Orchestral Works , Classical Period Volume I: Haydn and Mozart* London: The Scarecrow Press, Inc. 2002.
- Green, Jonathan D. *A Conductor's Guide to the Choral-Orchestral Works of J.S. Bach*. London: The Scarecrow Press, Inc. 2000.
- Green, Jonathan D. *A Conductor's Guide to 19th Century Choral-Orchestral Works..* London: The Scarecrow Press, Inc.
- Green, Jonathan D. *A Conductor's Guide to the Choral-Orchestral Works Twentieth Century Part II The Music of Rachmaninov through Penderecki*. London: The Scarecrow Press, Inc. 1998.
- Heyer, Anna Harriet. *Historical Sets, Collected Editions, and Monuments of Music*. 1980.
- Hill, George R. and Norris L. Stephens. *Collected Editions, Historical Series and Sets, and Monuments of Music: A Bibliography*. Berkeley: Fallen Leaf Press, 1997.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Vol. 1, *Sacred Latin Texts*. Oregon: Earthsongs, 1988.

- Jeffers, Ron. *Translations and Annotations of Choral Repertoire, Vol 2, German Texts*. Oregon: Earthsongs, 2000.
- Larsen, Jens Peter. *Handel's Messiah*, 2d ed. New York: W.W. Norton and Company, 1972.
- Perkins, Leeman. *Music in the Age of the Renaissance*. New York: W.W. Norton and Company, 1999.
- Palisca, Claude. *Baroque Music*, 3d ed. Englewood Cliffs: Prentice Hall, 1991.
- Randel, Don Michael. *The New Harvard Dictionary of Music*. 1986.
- Ratner, Leonard. *Classic Music: Expression, Form and Style*.
- Robinson, Ray and Allen Winold. *The Choral Experience*. New York: Harper's College Press, 1976.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W.W. Norton and Co., 1973.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 6d ed. London: Macmillan, 1980.
- Shrock, Dennis. *Choral Repertoire*. Oxford: Oxford University Press, 2009.
- Smither, Howard. *The Oratorio in the Baroque Ear*. 3 vols. Chapel Hill: University of North Carolina Press, 1977.
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Chicago: The University of Chicago Press, 1996.
- Steinberg, Michael. *Choral Masterworks A Listener's Guide*. Oxford: Oxford University Press, 2005.
- Whitten, Lynn. *A Classified, Annotated Bibliography of Articles Related to Choral Music in Five Major Periodicals Through 1980*. Oklahoma: American Choral Directors Association, 1982.
- Wolff, Christoph. *Johann Sebastian Bach The Learned Musician*. New York: W.W. Norton and Company, 2000.
- Wold, Milo. *An Outline History of Western Music*, 9th ed. Boston: McGraw-Hill, 1998.

Journals

Choral Journal
American Choral Review
BACH
Early Music
Journal of the American Musicology Society
Music and Letters
Music Journal
Music Education Journal
Music Article Guide
Musical Quarterly
Musical America