

TAMU-Commerce
Undergraduate Choral Literature

MUS 470-001

Spring 2024 Syllabus

MWF 2:00-2:50

Music Building Rm. 105

Instructor

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Office hours by appointment and MWF 11:30 – 1:00.

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.)

Texas Senate Bill 11 (Government Code 411.2031, et al.)

This bill authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list, please refer to

UIL Packet for A&M Commerce Choral Literature. JWP # TBD. The cost is approximately \$100. If you have a problem ordering, email Anthony Carollo: acarollo@jwpepper.com.

Class Policies

Join the Google Classroom for **Choral Lit 2024**. The code to join is **qxig32c**.

1. Attendance is imperative to success in the class. We are attempting to cover all genres and periods of choral music in one semester. This is a daunting task. If you miss one presentation you will be behind and will have missed out on a complete genre and maybe even a time period. Attendance is part of the Course Engagement element discussed earlier in this document.
2. The grade scale will be:
A= 100-90 All assignments completed with exceptional scholarship
B= 89-80 All assignments completed with adequate scholarship
C= 79-70 All assignments completed adequately
D= 69-65 Some assignments not completed
3. ***No late work will be accepted!**
4. The student is expected to purchase the music and two textbooks required for this class. This is music that will be an excellent addition to the student's personal music library and will serve as one of the texts for the class. The student should present the music and textbooks in class no later than January 17th to prove the music has been purchased. The semester grade will be lowered by one letter grade each week after Jan. 17th that the student cannot prove the music and textbooks have been purchased. Downloading music to a computer or ipad is **not** acceptable for this course.
5. Grades will be weighted accordingly:
 - Major Works Presentations [1] 10% (100 pts)
 - PML Presentations [5] 30% (300 pts/ 60 pts each)
 - Reading Quizzes [5] 10% (100 pts/ 20 pts each)
 - Listening Quizzes [5] 10% (100 pts/ 20 pts each)
 - Arranging Project 10% (100 pts)
 - Mid-Term Exam 15% (150 pts)
 - Final Exam 15% (150 pts)

Assignments

1. Reading assignments will be made for each Era discussed. An open book Reading quiz will be given over each chapter of the text.
2. Major Choral Works Presentation from Robinson Anthology and other sources. Presentations will be assigned by Mrs. Kornegay.

Major Works Presentations

Renaissance

Palestrina- *Missa Pappo Marcelli*- "Sanctus and Benedictus" p. 63 Robinson Anthology, see also full score.in library.

- f. Technical, Stylistic and Musical Considerations. This information should include language, technical skills needed (melismatic, articulations, long musical phrases etc...) instrumental accompaniment, soloists needed, tonal or chromatic harmonic progressions and any other pertinent information about the piece.
 - g. Discography. Provide an annotated discography of at least three recordings of a performance of the piece or other pieces similar by the same composer. At least one recording should be from a CD or the Classical Music Database or online source by the composer or publisher. Other recordings can be from Youtube or similar websites. The annotation should include at least the conductor's name and background, scholarly area of interest, size of the ensemble, your opinions about appropriateness of voice qualities, and in general your positive and negative opinions about the recording.
 - h. Bibliography. 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. Each report to make use of at least one "real" book, other sources can be Groves online, and other online sources.
 - i. The presentation will also be graded on the actual delivery of information. This will include a clear and easy to follow digital presentation (use Google Slides), the ability to lecture to the class without reading the presentation, and the ability to show an in depth understanding about the subject matter, ie. the composer and the composition.
5. ***PML only:** A marked conductor's score. This score will be returned to the student.
 6. Each presentation should be accompanied by listening examples. You will not have time to play the entire recording, so choose significant choral listening examples to share in your presentation. If a recording is completely not available, have the class sing the necessary musical examples.
 7. All presentations should be well organized. Flow charts may be hand drawn and scanned. Copies of your report will be submitted to Google Classroom for grading.
 8. You will have access to the AV equipment in Rm 105. You might want to bring your own laptop and attached speakers, as the AV equipment often doesn't work.
 9. A listening exam will be given for each of the five eras considered. The listening content will be made available to you through Dr. Hooper's YouTube channel.
 10. Choral Arranging Project. Each student will choose a UIL PML Grade 4 or 5 piece and arrange it for use with a middle school choir taking into account vocal ranges, musicianship and technical ability.
 11. A Midterm and Final Exam will be given. The Midterm will cover all Choral Music History lectures. The Final Exam will cover all lectures and information regarding UIL and its rules and regulations, with an extensive area covering the PML catalog.

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.

Musical Quarterly
Musical America