

A&M Commerce
Graduate Choral Literature Classical
MUS 526
Fall 2024 Syllabus

Instructor

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Campus Concealed Carry

Texas Senate Bill - 11 (Government Code 411.2031, et al.) 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 of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

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.

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:

Office of Student Disability Resources and Services
Gee Library, Room 132
(903) 886-5150 or (903) 886-5835 phone
(903) 468-8148 fax
StudentDisabilityServices@tamuc.edu

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.

Course Purpose

Intended for the undergraduate 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 chosen from the Texas UIL PML.

Materials

Syllabus

Assignment Instructions

1. **Classical Major Works Presentations.** Each presentation should include handouts with, at a minimum, the following information:
 - a. A brief biography (1 paragraph) of the composer including major jobs and/or positions, education and influences.
 - 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. Overall flow chart graph of the piece. The Major Work Presentation flow chart should cover the entire work and show, on a large scale, how the piece is organized and put together.
 - e. An analytical description of the piece and any relevant information about the piece discovered in your research and from your score analysis.
 - f. Each presentation should be accompanied by listening examples. And specific examples in the score Provide recording information which should include, at a minimum, the conductor's name and background, scholarly area of interest.
 - 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. The presentation will also be graded on the actual presentation of information. This will include a clear and easy to follow handout, the ability to lecture to the class without reading the handout and the ability to show an in depth understanding of the subject matter. Copies of your report should be prepared on your own and distributed to the class prior to your presentation.

2. **Listening Test-** A Listening test will be given over works studied and assigned.

3. Research Report Paper and Presentation

- a. The Research Report should be typed and 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.
- b. The bibliography and footnotes should support the use quality and a quantity of scholarly print and online sources. Some print materials may be available in an online format. Please cite these as you would book in print. You are allowed to use no more than 2 website sources for this project. Begin with articles in the Groves Dictionary to learn who the primary scholars are in the area of research.
- c. A brief presentation should be prepared with a handout for the class over the research included in your paper.

Classical Major Work Assignments

(Prepare a 45 min presentation that includes listening examples and specific examples from the score)

1. Paukenmesse Hob. XXII:8 C major- Haydn
2. Lord Nelson Mass Hob. XXII:11 D minor- Haydn
 - a. IMSLP link:
[http://imslp.org/wiki/Mass_in_D_minor%2C_Hob.XXII:11_\(Haydn%2C_Joseph\)](http://imslp.org/wiki/Mass_in_D_minor%2C_Hob.XXII:11_(Haydn%2C_Joseph))
3. Creation (Die Schöpfung)- Haydn
 - a. IMSLP link:
http://ks.imslp.info/files/imglnks/usimg/1/1c/IMSLP16854-Haydn_creation_oratorio_full_score.pdf
4. Requiem K. 626- Mozart
 - a. IMSLP link:
<http://ks.imslp.info/files/imglnks/usimg/e/ea/IMSLP30150-PMLP02751-Mozart-K626FSeul.pdf>
5. Requiem C minor- Cherubini
 - a. IMSLP link:
<http://ks.imslp.info/files/imglnks/usimg/9/9d/IMSLP62947-PMLP59513-Cherubini-RequiemCmFS.pdf>
6. Mass in C minor K. 427- Mozart
 - a. IMSLP link:
http://ks.imslp.info/files/imglnks/usimg/6/60/IMSLP89747-PMLP61174-Mozart_Werke_Breitkopf_Serie_24_29_KV427.pdf

Research Report Topics for Paper and Class Report:

1. The Mozart Requiem history and editions
2. The Classical Oratorio Classical
3. The Masses of Haydn

Composer Reports (4 from each era)

Classical

1. Leopold Mozart
2. Wolfgang Amadeus Mozart
3. Joseph Haydn
4. Johann Adolf Hasse
5. Michael Haydn
6. Johann Nepomuk Hummel
7. Luigi Cherubini
8. William Billings
9. Carl Phillip Emanuel Bach
10. Johann Albrechtsberger
11. Johann Christian Bach
12. Ludwig Van Beethoven
13. Franz Schubert
14. Antonio Salieri

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.

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 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.
- 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.
- Shrock, Dennis. *Performance Practice in the Classical Era*. Chicago: GIA Publications, Inc. 2011.
- 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. *Mozart's Requiem*. Los Angeles: University of California Press. 1994.
- Wold, Milo. *An Outline History of Western Music*, 9th ed. Boston: McGraw-Hill, 1998.

Journals

- Choral Journal
- American Choral Review
- Journal of the American Musicology Society

Music and Letters
Music Journal
Music Education Journal
Music Article Guide
Musical Quarterly
Musical America