

**East Texas A&M University**  
**Undergraduate Choral Literature**

MUS 470-001

Spring 2025 Syllabus

MWF 2:00-2:50

Music Building Rm. 105

Instructor

Randall Hooper

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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 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.

Student Learning Outcomes

- 1) List significant composers of choral music with the correct era of music history;

- 2) Identify significant choral compositions with the correct choral composition genre and era of music history;
- 3) Discuss salient compositional styles, forms and appropriate performance practice with each era of music history;
- 4) From choral music currently on the UIL Prescribed Music List, place compositions within the correct era of music history, identify, the correct musical form and genre, and discuss appropriate performance practice.

### Materials

#### Syllabus

Choral Music A Norton Historical Anthology- Robinson

Choral Music History, Style and Performance Practice- Garretson

Packet of Choral Music chosen from the Texas UIL PML. To purchase this packet call J.W. Pepper (817) 590-0055 ext 2551 and ask for Anthony Carollo. The packet information is: Choral Literature - Pepper number 10351625 \$104.10 (about \$113 with tax)

### Class Policies

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.
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

\*No late work will be accepted!
3. 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]	20% (200 pts.40 pts each)
Mid-Term Exam	15% (150 pts)
Final Exam	15% (150 pts)

### Assignments

1. Reading assignments will be made for each Era discussed. A take home quiz will be emailed to the class prior to the assignment. The reading quiz will be due as listed in the class schedule. Please email the reading quizzes to [Randall.hooper@tamuc.edu](mailto:Randall.hooper@tamuc.edu).
2. Major Choral Works Presentation from Robinson Anthology and other sources. Presentations will be assigned by Dr. Hooper.
3. Texas UIL PML Presentations. Presentations will be assigned by Dr. Hooper.
4. Each presentation should include handouts with, at a minimum, at least a paragraph written on the following subjects pertaining to the assigned piece of music:

- a. Composer Biography. A brief biography of the composer including major jobs and/or positions, education and influences.
  - b. Overview of the composition. This information should include information related to the piece's historical significance, commission, first performance, an overview of the form and any other pertinent information you can find.
  - c. A list of major choral repertoire by the composer. **DO NOT CUT AND PASTE THIS LIST FROM GROVES OR OTHER ONLINE SOURCES.** You should consider based on your knowledge and resources which pieces are most significant.
  - d. A list of all pieces by the composer found on the UIL PML lists (All grades and all voicings)
  - e. Flow chart graph of the piece. The **PML presentation** flow chart should be a detailed flowchart 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.
  - 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.
    - a. 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 1 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.
    - g. 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](http://www.chicagomanualofstyle.org). Each report to make use of at least one "real" book, other sources can be Groves online, and other online sources.
    - 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 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 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 typed and well organized. Flow charts may be hand drawn. Copies of your report should be prepared on your own and distributed to the class prior to your presentation.
8. You will have access to the AV equipment in Rm 105.
9. A listening exam will be given for each of the five eras considered. The listening exams will be made available to you to listen to through the classical music database and/or dropbox.
10. A Mid-Term and Final Exam will be given. The Mid-Term will cover lectures, readings, reports from the Renaissance and Baroque sections of the course. The Final Exam will cover lectures, readings, reports from the Classical, Romantic and Modern sections of the course. The final will also include a cumulative listening exam over all the music assigned to listen.

### Research Tools

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 19<sup>th</sup> 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.

Wolff, Christoph. *Mozart's Requiem*. Los Angeles: University of California Press. 1994.

Wold, Milo. *An Outline History of Western Music*, 9<sup>th</sup> 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

### Major Works Presentations

#### Renaissance

1. Palestrina- *Missa Pappo Marcelli*- p. 63 Robinson Anthology, see also full score.
2. Byrd- Mass for Four Voices p. 71 Robinson Anthology, see also full score.

#### Baroque

3. Handel *Israel in Egypt*, - p. 354 Robinson Anthology, see also full score.
4. Bach- *St. Matthew Passion*- p. 454 Robinson Anthology, see also full score.
5. Vivaldi- Gloria Not in Robinson Anthology, see full score
6. Charpentier- Messe de Minuit pour Noël p. 328 Robinson Anthology, see also full score.

#### Classical

7. Mozart- *Requiem*- p. 500 Robinson Anthology, see also full score.

8. Mozart- *Vesperae Solennes de confessor*, K. 339 p. 484 Robinson Anthology, see also full score.
9. Haydn- *Paukenmesse*- p. 518 Robinson Anthology, see also full score.
10. Haydn- *Die Schöpfung* p. 529 Robinson Anthology, see also full score.

#### Romantic

11. Mendelssohn- *Elijah*- p. 648 Robinson Anthology, see also full score.
12. Brahms- *Ein Deutsches Requiem* Not in Robinson Anthology, see full score

#### Modern

13. Penderecki- *Passion according to St. Luke* p. 893 Robinson, see also full score.
14. Walton- *Belshazzar's Feast* Not in Robinson Anthology, see full score
15. Britten- *War Requiem* Not in Robinson Anthology, see full score