

## SONG LITERATURE SEMINAR

MUL 4602

Fall 2017

Mondays, 7<sup>th</sup> Period and Tuesdays, 7<sup>th</sup> and 8<sup>th</sup> Period

Room 144

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Office Hours: Mondays, 2<sup>nd</sup> Period and gladly by appointment

### Course Description

The course is designed to help advanced singers to understand the repertoire that is age and size appropriate for each voice part and type. The concept of “song recital” will be examined in addition to operatic and oratorio literature as appropriate. Each student will be assigned repertoire weekly for score study, performance, comparative listening, and research. The final result of the course will be the completion of thorough, well-edited program notes.

### Textbook and Supplemental Materials

*Song: A Guide to Art Song Style and Literature* by Carol Kimball (Milwaukee, WI: Hal Leonard, 2006, ISBN-13: 978-1-4234-1280-9) is the required textbook for the course. *The Art of the Song Recital* by Shirlee Emmons and Stanley Sonntag (New York: Schirmer, 1970, ISBN 0-02-870530-0) and *The Complete Collaborator* by Martin Katz (New York: Oxford University Press, 2009, ISBN 978-0-19-536795-9) are supplemental materials recommended for the course. Other resources will be available on reserve in the Architecture and Fine Arts Library.

### Learning Outcomes

Students will investigate the performance practices for each historical style period and language. Each student will gather significant information regarding composers, poets, and interpreters of vocal literature. Each student will learn how to complete effective program notes for voice recitals of a variety of styles. All written work will include citations appropriate for recital program publication.

### Assessment Tools

Student work will be evaluated each week, based on the depth and accuracy of research and performance assignments. Students will perform repertoire ten (10) times during the semester. There will be a midterm exercise. The final project will be related directly to recital program notes in final, edited form.

### Class Schedule

The class will meet for three (3) periods weekly. Each student will be responsible to present his research results in oral and written form. The instructor will be happy to duplicate any handouts, if provided 24 hours in advance of the class.

## WEEKLY SCHEDULE

### Week I

What is Vocal Style?

- The origin of song
- The elements of song (Text, Rhythm, Melody, and Harmony)
- *Fach* and Repertoire Choices
- Resources for Research

Discussion: Diction Notebooks as Resources

*Assignment:* Read Chapter One of Kimball, Chapter One of Emmons/Sonntag  
Create a research plan for Recital Repertoire

### Week II

What are Program Notes? What are Style Sheets

- Types and Purposes
- Elements for the Listener
- Format Options

Discussion: What is Collaboration Anyway? And Breathing and Singing by Katz

*Assignment:* Read “Developing Style Sheets” in Kimball  
Create a Style Sheet for one selection from current repertoire

### Week III

What does the other half sing?

- Repertoire for You
- Repertoire for Others

*Assignment:* Select one work by J.S. Bach, Schubert/Schumann, or Debussy  
Study the text and poet/Listen to at least 3 recordings  
Bring to class your favorite interpretation of the selection and  
explain why you prefer it

### Week IV

Lute Song

Campion, Rosseter, Pilkington, Hume, et al.

Music of the Baroque in England

Purcell and Contemporaries

Masque, Opera, Oratorio, and Chamber Works

**Performances in Class (A Song of Interest with Style Sheet and Program Note)**

### Week V

The German Baroque

Solo Repertoire and Oratorios of Heinrich Schütz and J. S. Bach

**Performances in Class (Lute Song/Early British Opera)**

Week VI

Vocal Literature of the Bel Canto  
Monteverdi and Contemporaries  
Monody and Early Performance Practices  
The Solo Cantata  
    Scarlatti and G. F. Handel

**Performances in Class (Chamber Music of Schütz, Bach, Handel and Scarlatti)**

Week VII

Early German Lied  
    First Viennese School  
        Beethoven, Haydn, Mozart, and Schubert  
Masses, Oratorios, and Opera

**Performances in Class (Beethoven, Haydn, Mozart Lieder; Schubert Masses)**

**MIDTERM EXERCISE**

Week VIII

Early French Song  
    *Bergerette*  
    Hector Berlioz, Cesar Franck and Charles Gounod  
French Masses and Oratorios  
    Gounod and Saint-Saëns

**Performances in Class (Sacred and Secular works: Berlioz, Franck, Gounod, Saint-Saëns)**

Week IX

Bel Canto Operas  
    Donizetti, Rossini, Bellini

**Performances in Class (Donizetti, Rossini, Bellini, Donaudy and Tosti)**

Week X

English Song  
    Gurney, Vaughan Williams, Britten, Butterworth

**Performances in Class (English examples from recital repertoire)**

Week XI

19<sup>th</sup> c. German Lied and Song Cycle  
    Felix Mendelssohn, Robert Schumann, Carl Loewe (Ballads), Johannes Brahms

Week XII

19<sup>th</sup> c. German Lied, continued  
    Fanny Mendelssohn, Clara Schumann, Josephine Lang, Louise Reichardt

**Performances in Class (German examples from recital repertoire)**

Week XIII

19<sup>th</sup> c. French *mélodie*

Fauré, Chausson, Duparc, Paladilhe, Poulenc, L. and N. Boulanger, and Ravel

**Performances in Class (French examples from recital repertoire)**

Week XIV

American Song

Hopkinson, Ives, Rorem, Bernstein, Copland, Persichetti, Barber and Hundley

**Performances in Class (American examples from recital repertoire or favorite song)**

Week XV

Potpourri

Berg, Korngold, Ricky Ian Gordon, Cecile Chaminade, Gian Carlo Menotti

**Comparative Listening and Concluding Thoughts**

**FINAL PROJECT**

The Recital Program Project is due in final form on the last day of class. The project should be delivered in class in hard copy and sent also as an attachment to email. Feedback will be sent electronically.

**Grading**

Using the plus/minus scale, the course grade will be calculated in the following way:

Attendance and Class Participation	10%
Midterm Exercise	15%
Class Presentations (10)	60%
Written Work (35%)	
Performance (25%)	
Final Project	15%
	=====
	100%

**Please feel free to consult with the instructor at any time regarding your status in the course.**

**Academic Honesty**

**An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student’s duty to report observed academic honesty violations. The following actions are examples of violations of the Academic Honesty Guidelines:**

**Cheating. The improper taking or tendering of any information or material, which shall be used to determine academic credit. Taking of information includes, but is not limited to, copying graded homework assignments from another student; working together with another individual(s) on a take-home test or homework when not specifically permitted by the teacher; looking or attempting to look at another student’s paper during an examination; looking or attempting to look at text or**

notes during an examination when not permitted. Tendering of information includes, but is not limited to, giving your work to another student to be used or copied; giving someone answers to exam questions either when the exam is being given or after taking an exam; giving or selling a term paper or other written materials to another student; sharing information on a graded assignment.

**Plagiarism.** The attempt to represent the work of another as the product of one's own thought, whether the other's work is published or unpublished, or simply the work of a fellow student. Plagiarism includes, but is not limited to, quoting oral or written materials without citation on an exam, term paper, homework, or other written materials or oral presentations for an academic requirement; submitting a paper which was purchased from a term paper service as your own work; submitting anyone else's paper as your own work.

**Bribery.** The offering, giving, receiving, or soliciting of any materials, items or services of value to gain academic advantage for yourself or another.

**Misrepresentation.** Any act or omission with intent to deceive a teacher for academic advantage. Misrepresentation includes using computer programs generated by another and handing it in as your own work unless expressly allowed by the teacher; lying to a teacher to increase your grade; lying or misrepresenting facts when confronted with an allegation of academic honesty.

**Conspiracy.** The planning or acting with one or more persons to commit any form of academic dishonesty.

**Fabrication.** The use of invented or fabricated information, or the falsification of research or other findings with the intent to deceive for academic or professional advantage.

### **Special Needs And Counseling Services**

The University of Florida (<http://www.ufl.edu>), under the guidelines of ADA and 504 federal legislation, is required to make reasonable accommodations to the known physical and mental limitations of otherwise qualified individuals with disabilities.

To help provide the best possible service to students, staff, faculty and visitor, the University of Florida (<http://www.ufl.edu>) has an American with Disabilities Act Office (<http://www.ada.ufl.edu/index.htm>) with a coordinator responsible for access for persons with disabilities. The ADA coordinator (mail to: [Osfield@ufl.edu](mailto:Osfield@ufl.edu)) assists anyone with questions about access.

See <http://www.ada.ufl.edu/office/ada.htm> for more information

Other resources:

Campus Alcohol and Drug Resource Center (302 Student Health Center, 392-1161, ext. 4281)

University Counseling Center (302 Peabody Hall, 392-1575)

Student Mental Health Services (245 Student Health Center, 392-1171).