

## SONG LITERATURE SEMINAR

MUL 4602

Fall 2018

Mondays, 7<sup>th</sup> Period and Wednesdays, 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 course will culminate in the production of thorough, well-edited recital 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. As a semester project, each student will complete program notes for the approaching junior/senior recital and a reference notebook of works discussed during the course and current materials used for further study.

### 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 the recital program notes in final, edited form.

### Class Schedule

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

## WEEKLY SCHEDULE

### Week I

#### **Wednesday, August 22**

What is Vocal Style?

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

*Assignment for Monday, August 27t:* Select a favorite song. Be prepared in class to discuss the song, the poem and the transformation created by the composer.

Read Martin Katz reading on breathing, singing and text.

### Week II

#### **Monday August 27:**

How does the collaborative pianist need to know?

- Poetic interpretation and musical setting
- Singer and Pianist – an Artistic Team
- Discussion: What is Collaboration Anyway? (Breathing and Singing by Katz)

*Assignment:* Read Chapter One of Kimball, Chapter One of Emmons/Sonntag

Create a research plan for Recital Repertoire

Read “Developing Style Sheets” in Kimball

#### **Wednesday, August 29:**

What are Program Notes? What are Style Sheets?

- Types of recitals and Types of program notes
- Elements needed for good listening
- Format Options

Please provide a clean copy of your first performance selection for our accompanist’s use to class on Wednesday, August 29.

*Assignment:* Create a Style Sheet for First Class Presentation Selection

### Week III

#### **Monday, September 3 (No Class/Labor Day Holiday)**

#### **Wednesday, September 8: First Performance Preparation**

**Assignment: Select A Song of Interest. Create Style Sheet and Draft Program Note**

Our accompanist will meet with each student during class time to prepare for the class performance.

## Week IV

### **Monday, September 10:**

Lute Song: Campion, Rosseter, Pilkington, Hume, et al.

Music of the Baroque in England: Purcell and Contemporaries  
Masque, Opera, Oratorio, and Chamber Works

#### **Informal Singing in Class (Lute Song/Early British Opera)**

Works to be sung: Come Again, Sweet Love (Dowland)

When to her Lute (Campion)

Music for a while (Purcell)

I'll sail upon the Dog Star (Purcell)

If Music be the food of love (Purcell) first version

Fain would I change that note (Hume)

Underneath the Cypress Tree (Pilkington)

When Laura Smiles (Rosseter)

Dr. Smith will accompany the class activities.

### **Wednesday, September 12: First Class Performances**

- Provide a copy of the IPA, word by word and poetic translation and style sheet for each member of the class.
- Deliver program note aloud. Give an interpretative presentation of the text.
- Sing selection.

## Week V

### **Monday, September 17:**

“What does the other half sing?”

- Repertoire for You/Repertoire for Others

*Assignment:* Select one work written for a contrasting Fach by W. A. Mozart,

- Study text and investigate the poet
- Listen to at least 2 recordings
- Bring copies of the music, text and translations to class
- Explain which recording you prefer and why

### **Wednesday, September 19:**

The German Baroque

- Recitative and Arias
- Solo Repertoire, (Cantatas, Oratorios, Passions) of Heinrich Schütz and J. S. Bach
- Group Performances in class of Chamber Music by Schütz

*Assignment:* Each student will be assigned a recitative from a work composed by J. S. Bach, G.F. Handel or A. Vivaldi.

- Be prepared to sing the recitative and to discuss the aria.

Dr. Smith will accompany the class activities.

Week VI

**Monday, September 24:**

16<sup>th</sup> and 17<sup>th</sup> Century Vocal Literature  
Monteverdi and Contemporaries  
Monody and Early Performance Practices  
The Solo Cantata  
    Scarlatti and G. F. Handel

**Wednesday, September 26: Second Class Performances**

**Selections will represent works by Caccini, Monteverdi, Strozzi, Vivaldi, Handel, Scarlatti**

Week VII

**Monday, October 1:**

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

**Wednesday, October 3: Third Class Performance**

**Selections will represent works by Beethoven, Haydn, Mozart and Schubert**

Week VIII

**Monday, October 8:**

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

**Wednesday, October 10: Fourth Class Performances**

**Selections will represent works by Berlioz, Franck, Gounod, Bizet**

Week IX

**Monday, October 15:**

Bel Canto Operas  
    Donizetti, Rossini, Bellini

**Wednesday, October 17:**

**Comparative Listening Performances (Works by Donizetti, Rossini, Bellini, Donaudy and Tosti)**

Week X

**Monday, October 22:**

English Song

Gurney, Vaughan Williams, Britten, Butterworth

**Wednesday, October 24: Fifth Class Performances**

(English examples from recital repertoire)

Week XI

**Monday, October 29:**

19<sup>th</sup> c. German Lied and Song Cycle

Felix Mendelssohn, Robert Schumann, Carl Loewe (Ballads), Johannes Brahms

*Assignment:*

- Select one composer from this week's list.
- Provide a survey of the literature and repertoire.
- On Wednesday, 10/31, present the class with good listening examples

**Wednesday, October 31:**

19<sup>th</sup> c. German Lied, continued

Fanny Mendelssohn, Clara Schumann, Josephine Lang, Louise Reichardt

Week XII

**Monday, November 5:**

German Poets and Their Influence

**Wednesday, November 7: Sixth Class Performances**

(German examples from recital or current repertoire)

Week XIII

**Monday, November 12 No Class – Veteran's Day Observed.**

**Wednesday, November 15: Discussion of 19<sup>th</sup> c. French *mélodie***

Fauré, Chausson, Duparc, Debussy, Paladilhe, Poulenc, Satie and Ravel

Week XIV

**Monday, November 19:**

American Song

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

**Wednesday, November 21 (No Class/Thanksgiving Holiday)**

Week XV

**Monday, November 26**

Potpourri

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

**Comparative Listening**

**Wednesday, November 28: Seventh Class Performances**

**(French examples from recital repertoire)**

Week XVI

**Monday, December 3: Concluding Thoughts**

**Wednesday, December 5 : Eighth Class Performance**

**(A Selection from American Repertoire)**

**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.