SONG LITERATURE SEMINAR
MUL 4602
Fall 2018
Mondays, 7th Period and Wednesdays, 7th and 8th Period
Room 144

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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

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 27:
- 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:
  16th and 17th 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, Strozz, 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:
19th 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:
19th 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 19th 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.