

SONG LITERATURE SEMINAR
MUL 4602
Fall 2019
Mondays, 7th Period and Wednesdays, 7th and 8th Period
Room 142

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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

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 recommended along with supplemental resources available on reserve in the Architecture and Fine Arts Library.

Student 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

Students will perform repertoire eight (8) times during the semester. The class meets 2x weekly and student work will be evaluated each week. Students will create style sheets, IPA transcriptions, word-by-word and poetic translations of all repertoire for study and performance. The work will be presented in oral and written form. The instructor is happy to duplicate the handouts, if provided 24 hours in advance of the class.

WEEKLY SCHEDULE

Week I **Wednesday, August 21**

Class will meet for an introductory lecture and class planning session.

Week II **Monday, August 26 and Wednesday, August 28**

Discussion: What is Vocal Style?

**The origin of song in English, Italian, German and French
The elements of song (Text, Rhythm, Melody, and Harmony)
Historical Style Periods, *Fach* and Repertoire Choices
Discussion of Resources for Research**

Week III **No Class on Monday, September 2**

Assignment for Wednesday September 4:

Class Activity: Each student will select a favorite song in any language and style period. Be prepared in class to discuss the song, the poem and the transformation created by the composer. Each student will present one representative performance from YouTube and explain why the performance pleases.

- **DUE BY NOON (ELECTRONICALLY) FRIDAY, SEPTEMBER 6:**

A list of repertoire choices for first four (4) class performance in the following categories:

For Wednesday, September 18	A selection you are currently preparing
For Wednesday, September 25	Early Italian selection
For Wednesday, October 9	Early German Lied (1st Viennese School)
For Wednesday, October 23	Early French Art Song

Week IV

Assignment for Monday September 9:

Read Martin Katz reading on breathing, singing and text.

Discussion: What is Collaboration Anyway?

Singer and Pianist as an Artistic Team

Poetic interpretation and musical setting

Types of recitals, program notes and performance etiquette

Due in Class, Monday, September 9: Two (2) clean copies of your class performance selections for Wednesday, September 18 and 25.

Assignment for Wednesday, September 11:

Read Chapter One of Kimball, Chapter One of Emmons/Sonntag

Discussion of Kimball, "Developing Style Sheets." Research Expectations and Format for Class Performances

Class Activity: Singer's Diction Review

PLEASE MAKE ARRANGEMENTS TO REHEARSE FOR YOUR SEPTEMBER 18 CLASS PERFORMANCE WITH OUR CLASS ACCOMPANIST.

Week V Monday, September 16 and Wednesday, September 18

Class Activity on Monday, September 16

Introduction to Lute Song, Music of the Baroque in England: Masque, Opera, Oratorio, and Chamber Works

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

**Works by Dowland, Campion, Purcell, Hume, Pilkington, and Rosseter
Dr. Smith will accompany the class activities.**

Due in Class, Monday, September 16: Two (2) clean copies of your class performance selections for October 9 and 23.

First Class Performances Wednesday, September 18:

Assignment: 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 and an interpretative presentation of the text. Sing selection accompanied by class accompanist.

Week VI Monday, September 23 and Wednesday, September 25

Class Activity on Monday, September 23

Discussion of 16th and 17th Century Italian Vocal Literature: Monteverdi and Contemporaries, Monody and Early Performance Practices, The Solo Cantatas of Scarlatti and G. F. Handel

Wednesday, September 25: Second Class Performances

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

Week VII Monday, September 30 and Wednesday, October 2

Class Activity on Monday, September 30

Discussion of the Sacred Repertoire, Recitative and Arias from Cantatas, Oratorios, Passions of Heinrich Schütz and J. S. Bach

Class Activity on Wednesday, October 2:

Informal Singing in class Chamber Music by Schütz, J. S. Bach, G.F. Handel, A. Vivaldi and Pergolesi, Saint-Saëns

Dr. Smith will accompany the class activities.

- **DUE BY NOON (ELECTRONICALLY) FRIDAY, OCTOBER 4:**
A list of repertoire choices for last four (4) class performance in the following categories:

For Wednesday, November 6

For Wednesday, November 13

For Wednesday, November 20

For Wednesday, December 4

English 19th and 20th Century Song

German Lieder 1850-1950

French *mélodie*

Contemporary American Repertoire

Week VIII Monday, October 7 and Wednesday, October 9

Class Activity on Monday, October 7

Discussion of Early German Lied (First Viennese School) Beethoven, Haydn, Mozart, and Schubert

Wednesday, October 9 Third Class Performances

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

Week IX Monday, October 14 and Wednesday, October 16

Midterm Activities

Due in Class, Monday, October 14 : Two (2) clean copies of the remaining class performance selections on November 6, 13, 20 and December 4.

Week X Monday, October 21 and Wednesday, October 23

Class Activity on Monday, October 21

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

Wednesday, October 23 Fourth Class Performances

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

Week XI Monday, October 28 and Wednesday, October 30

Class Activity on Monday, October 28

Discussion of Bel Canto Operas by Donizetti, Rossini, Bellini, *Arie Antiche* by Donaudy and Neapolitan Songs by Tosti.

Class Activity on Wednesday, October 30

Bring to class for discussion and comparative listening an aria by Donizetti, Rossini, Bellini, Donaudy or Tosti. Provide the class with an IPA transcription, poetic equivalent, discussion of context of the work. Share an historical performance and a contemporary one that appeals to you. Explain your preferences.

Week XII Monday, November 4 and Wednesday, November 6

Class Activity on Monday, November 4

**Discussion of 19th and 20th Century English Song: Gurney, Vaughan Williams, Finzi, Britten, Warlock, and Butterworth
Rubric for the Final Program Note project will be distributed**

Wednesday, November 6 Fifth Class Performances

19th and 20th Century English Song: Gurney, Vaughan Williams, Finzi, Britten, and Butterworth

Week XIII Monday, November 11 NO CLASS/Veteran's Day Holiday

Wednesday, November 13 *Sixth Class Performances*
19th c. German Lied and Song Cycle /Felix Mendelssohn, Robert Schumann,
Carl Loewe (Ballads), Johannes Brahms, Fanny Mendelssohn, Clara
Schumann, Josephine Lang, Louise Reichardt

Week XIV Monday, November 18 and Wednesday, November 20

Class Activity on Monday, November 18

Discussion of 19th c. French *mélodie* Fauré, Chausson, Duparc, Debussy, Hahn,
Paladilhe, Poulenc, Satie and Ravel

Wednesday, November 20 *Seventh Class Performances*

Performances of French *mélodie*

Week XV Monday, November 25/ Wednesday, November 27 (No Class)

Class Activity on Monday, November 25

Comparative Listening Potpourri

Alban Berg, Erich Wolfgang Korngold, Ricky Ian Gordon, Cecile

Chaminade,

Gian Carlo Menotti, Libby Larsen, Lori Laitman and other favorites

HAPPY THANKSGIVING HOLIDAY!

Week XVI Monday, December 2 and Wednesday, December 3

Class Activity on Monday, December 2

Discussion of American Song

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

Wednesday, December 4: *Eighth Class Performances*

American Composers (19th, 20th and 21st century)

Concluding Thoughts

FINAL PROJECT

Due electronically by 5 pm on Friday, December 6

Create a program note for one of the selections you plan to perform on your spring recital.

(Format and content of the program note will be discussed in class and shared in writing

by Monday, November 4, 2019.)

Grading Rubric

Attendance*	10%
Participation*	15%
Class Performances*	45%
Midterm Presentation	15%
Final Program Note Project	<u>15%</u>
Total	100%

***Attendance is mandatory. In the case of unexcused absences, points will be deducted from the final grade.**

***Participation in Song Literature Seminar involves quality engagement in class activities including discussion of assigned readings, informal singing activities and timely preparation of materials associated with class performances (style sheets, word-by-word and poetic translations, program notes and musical preparation).**

Please do not hesitate at any time to meet with the instructor to discuss your status in the course. Office hours are posted on the studio door (302). Appointments are gladly arranged outside of the posted hours.

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) 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).

DISABILITIES

Students with physical or learning disabilities must be registered with the Office of Student Disabilities and a learning plan devised in consultation with said office for considerations to be made on their behalf.