

MUL 4602 Song Literature Seminar

I. Course Information

Fall 2020

Meeting Day/Time: MWF Period 7 (1:55-2:45)

Location: Online

Credits: 2 or 3

Instructor

Dr. Cory Alexander – alexanderc@ufl.edu

Office location: 344 Music Building

Office hours: TBA (and by appointment)

Phone: (336) 402-6605

Teaching Assistant

Meredith Stemen

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Office hours: by appointment

Course Description

In order to perform and teach singing effectively, singers must have a thorough knowledge of the vocal literature. This includes knowledge of stylistic periods (Baroque, Classical, Romantic, etc.), knowledge of the language and culture from which the song came, and knowledge of the work of individual composers. In this course, students will study and perform representative literature for the voice from each style period in various languages with the goal of gaining as much familiarity as possible with the literature.

Required & Recommended Course Materials (to purchase/rent)

Required: Kimball, Carol. *Song* (Revised Ed.). Hal Leonard. 2006.

II. Coursework & Schedule

1. List of Graded Work

Assignment	Description	2 Cred. %	3 Cred. %
Performance/ Presentation 1	British Song—students will choose a song from the literature to perform for class. Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.	12%	10%
Performance/ Presentation 2	Italian Song—students will choose a song from the literature to perform for class. Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.	12%	10%
Performance/ Presentation 3	German Song—students will choose a song from the literature to perform for class. Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.	12%	10%
Performance/ Presentation 4	French Song—students will choose a song from the literature to perform for class. Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.	12%	10%
Performance/ Presentation 5	American Song—students will choose a song from the literature to perform for class. Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.	12%	10%
Performance/ Presentation 6	Other Song—students will choose a song from literature different from that above to perform for class. Examples could include a Russian or Czech song, or a song from a contrasting historical period.	--	10%

	Performances must include brief spoken notes (2-3 minutes) about the song (a written copy of notes including word-for-word translation will be turned in). Failure to submit music to the Accompanist or communicate with her in a timely fashion will result in a deduction of this grade.		
Attendance	See note on attendance under “Grading” below	5%	5%
Participation	See note on participation and the accompanying rubric under “Grading” below	15%	15%
Program notes	Students taking the course for 2 credits will write detailed program notes on a song of their choice, not in English. Students taking the course for 3 credits will write detailed program notes on two songs of their choice (two composers), one of which may be English. Program notes should be 300-500 words and include appropriate and applicable biographical information about the composer, information pertaining to the specific song (circumstances surrounding its composition, reason for composition, etc.), and similar information about the poet and poem. Quotations may be used if appropriate but very long quotes will not be counted toward the required word count. Word-for-word text translations must be included and will not count toward the word count.	15%	15%
Assignments	You will be given several listening assignments throughout the semester. You should take notes for yourself and be able to share your observations with the class. Notes will be collected and graded as either “complete” or “incomplete.”	5%	5%

2. Weekly Course Schedule

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
Week 1 Aug 31	Introduction	Introduction to the course.	
	In Class	Schedule and expectations. How performance will be achieved. Practice with technology. What is and Art Song? Review of terminology & periods of musical history. Song performance examples.	
	Outside of Class Reading	Kimball, <i>Song</i> , pp. 1-21	
	Assignment	1. Monday: choose one favorite song to play for class and prepare to tell us why it is a favorite. This will not be graded and will serve as a technology test for future presentations. 2. Wednesday: <i>Song</i> pp. 1-21 on Style	1. Wed 9/2 2. Wed 9/9
Week 2 Sep 7	Style		
(No class Monday)	In Class	Discussion of elements of style, answering questions, applying that information. Styles throughout history. Styles around the world. Voice classification. Translation and pronunciation.	
	Outside of Class Reading	Kimball, <i>Song</i> , pp. 1-21	
	Assignment	Reading for next week. Find a recording of one British Lutenist song (pre 1700) and make a few notes about style. These will be discussed in class.	Sep. 14 in class
Week 3 Sep 14	British Song	(errata: p. 365 "Songs of Travel" poet is Robert Louis Stevenson; p. 389 "Let Us Garlands Bring" composition dates are 1938-1942)	
	In Class	Discussion of assignment. British Song discussion and listening.	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Readings/Works	<i>Song</i> pp. 351-379 (for Monday), and pp. 379-406 (for Wednesday)	
	Assignment	<p>1. Reading for next week.</p> <p>2. Choose one Art Song (Lied, Melodie) in each of the following categories that you will perform during the semester. Turn in title, author, and key. Some of these may be songs you are working on in your lessons. This is a draft and not final.</p> <ul style="list-style-type: none"> - British (Due Mon. Oct. 19) - Italian (Due Mon. Oct. 26) - German (Due Mon. Nov. 2) - French (Due Mon. Nov. 16) - American (Due Mon. Nov. 30) (no Stephen Foster songs) - Other—must be a different style (for example, a Russian or Czech song, <i>-OR-</i> a song from a different period than previously chosen such as British Lutenist song if you sang a British Romantic song already, or a Mozart Lied if you had previously sung Brahms) (Due Mon. Dec. 7) 	<p>1. Sep 21 in class</p> <p>2. Sep 23 in class</p>
Week 4 Sep 21	Italian Song		
	In Class	<p>Monday: Discussion of assigned performances—how to, expectations, presentations, written notes, translations, working with the accompanist, etc.</p> <p>Wed/Fri: Italian Song discussion and listening.</p>	
	Reading	<i>Song</i> pp. 407-426 (for Monday) and pp. 426-446 (for Wednesday)	
	Assignment	Reading and listening for next week. Finalize British and Italian song selections and send clean, legible copies to Meredith (cc Dr. A.).	Sep 28 in class
Week 5 Sep 28	German Song I		

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
(No class Friday)	In Class	German <i>Lieder</i> introduction, discussion up to Schubert, and listening.	
	Reading	<i>Song</i> pp. 39-69	
	Assignment	Readings for next week. Find a song by Schubert sung by a native German speaker and the same song sung by someone not a native. Compare and contrast the styles and note any differences in pronunciation or interpretation.	Oct 5 in class
Week 6 Oct 5	German Song II		
	In Class	Sharing results of listening assignment. German <i>Lieder</i> continued (Schubert to Liszt).	
	Reading	<i>Song</i> pp. 70-97	
	Assignment	Reading for next week.	Oct 12 in class
Week 7 Oct 12	German Song III		
(no class Friday)	In Class	German <i>Lieder</i> continued (Brahms to Strauss)	
	Reading	<i>Song</i> pp. 103-136	
	Assignment	Reading and listening for next week	Oct 23* in class
Week 8 Oct 19	Performance 1 French Song I		
	In class	Monday & Wednesday: British Song Performances	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
		Friday: Introduction to French <i>Mélodie</i> (Berlioz to Fauré)	
	Readings/Works	<i>Song</i> pp. 157-189. Find a recording of a <i>Mélodie</i> sung by a native French speaker and another recording by someone not a native speaker. Compare and contrast the styles and note any differences in pronunciation or interpretation.	
	Assignment	Reading for next week. Finalize remaining four songs. Send clean, legible copies to Meredith (cc. Dr. A.).	Oct 30* in class
Week 9 Oct 26	Performance 2 French Song II		
	In class	Monday and Wednesday: Italian song performance Friday: French song discussion and listening	
	Reading	<i>Song</i> pp. 190-244 (focus on Debussy, Roussel, Hahn, Ravel, Boulanger, Poulenc)	
	Assignment	Reading for next week	Nov 6* in class
Week 10 Nov 2	Performance 3 American Song I		
	In Class	Monday and Wednesday: German Song performance Friday: Introduction to American song	
	Readings/Works	<i>Song</i> pp. 245-272	
	Assignment	Reading for next week.	Nov 9 in class
Week 11 Nov 9	American Song II		

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
(No class Wednesday)	In class	American Song continued	
	Readings/Works	<i>Song</i> pp. 273-298	
	Assignment	Reading for next week	Nov 20* in class
Week 12 Nov 16	Performance 4 American Song III		
	In class	Monday and Wednesday: performance of French songs Friday: American song continued	
	Readings/Works	<i>Song</i> pp. 298-350 (focus on Rorem, Hoiby, Argento, Hundley, Bolcom, Larsen, Laitman)	
	Assignment	(none)	
Week 13 Nov 23	American song wrap-up		
(No class Wed or Fri)	In class	Finish American Song	
	Readings/Works	(none)	
	Assignment	Work on final program notes	Dec 9* in class
Week 14 Nov 30	Performance 5		
(no class Fri)	In class	Monday and Wednesday: Performance of American Songs	
	Readings/Works	(none)	

Week/ Date	Activity	Topic/Assignment (Question/Subject)	Assigned Work Due
	Assignment	Finish Final program notes	Dec 9* in class
Week 15 Dec 7	Performance 6		
	In class	Sixth performances	
	Readings/Works	(none)	
	Assignment	Final program notes due Wednesday	
Final Dec TBA	Final	There will be no written final exam.	

*Schedule and assignment parameters are subject to change. Notice will be given and every effort will be made to treat students fairly.

III. Grading

3. Statement on Attendance and Participation

Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a one-percentage point deduction from your attendance grade.

Participation: Consistent informed, thoughtful, and considerate class participation showing you have read and considered the assigned material is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date near mid-term and schedule a conference if you have fallen below 10.5% out of the 15% possible.

NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Participation Grading Rubric:

	High Quality	Average	Needs Improvement
Informed: Shows evidence of having done the assigned work.	Able to comment on all parts of the reading and listening assignments.	Able to comment on most parts of the reading and listening assignments.	Able to comment on a few or none of the reading and listening assignments.
Thoughtful: Shows evidence of having understood and considered issues raised.	Demonstrates much prior thought and informed opinions on assigned readings and repertory.	Demonstrates some thought and partially formed opinions on assigned readings and repertory.	Demonstrates little or no thought and no opinion on assigned readings and repertory.
Considerate: Takes the perspective others into account.	Always demonstrates desire to understand other viewpoints and willingness to listen to and consider other opinions.	Usually demonstrates desire to understand other viewpoints and willingness to listen to and consider other opinions.	Infrequently or never demonstrates desire to understand other viewpoints and willingness to listen to and consider other opinions.

4. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

VI. Required Policies

10. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

11. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

12. University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code

(<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

13. Counseling and Wellness Center

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

14. The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at

<http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

15. Video Recording Policy

Our class sessions *may* be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.