MATERIALS: Scores from choral Library and Recordings as assigned.

GENERAL OBJECTIVES:
1. To study and internalize a connected account embracing the evolution and stylistic characteristics of principal forms of choral music.
2. To study the elements and rudimental performance practices of the various style periods.
3. To gain an overview of the body of appropriate repertoire available for secondary school choral ensembles.
4. To create an annotated repertoire list of some 300 choral selections, comprehensive in style and appropriate for secondary school choirs.

COURSE OBJECTIVES: Students will be presented repertoire and lecture material organized into the following units.
1. Introduction to the Mass
   a. The Church Year
   b. Ordinary and Proper Texts
   c. Composers
   d. Renaissance Performance Techniques
   e. Important Mass Settings
   f. Important Mass Movements Published Separately
2. Motet
   a. Introductory History
   b. Composers
   c. Important Motets
3. Renaissance Secular Vocal Forms
   a. Italian Madrigal
   b. English Madrigal
   c. Chanson
   d. Lied
4. Introduction to Baroque Choral Music
   a. Development of Opera and Baroque Style
   b. Early Baroque Choral Forms – continuo Madrigal, Oratorio, Passion
   c. Baroque Performance Techniques
5. Early Baroque Repertoire
   a. Italian – Monteverdi, etc.
   b. Germany – Schutz, Tunder, Hammerschmidt
6. Middle Baroque Repertoire
   a. Germany – Buxtehude
   b. England – Purcell
   c. France – Charpentier
7. Late Baroque Repertoire
a. Germany – Bach, Telemann  
b. England – Handel  

8. Introduction to Classical Style  
a. Choral Forms  

9. The Bach Children Repertoire  
10. Haydn Repertoire  
11. Mozart Repertoire  
12. Beethoven  
13. Romantic Choral Music  
a. Forms  
14. Early Romantic  
a. Schubert Repertoire  
15. Romantic  
a. Germany – Brahms, Bruckner, Mendelssohn Repertoire  
b. France - Faure Repertoire  
c. England – Elgar, Wesley  
d. Italy – Rossini, Verdi, Others  
e. Russia - Bortnianski, Chesnekov, Others  
16. Early American Choral Music  
a. Billings, Morgan, the Moravians, Others  
17. Choral Music of the Twentieth Century  
a. Forms and Performance Style  
18. Composers and Repertoire  
a. England – Vaughan Williams, Holst, Walton, Britten, Rutter, Others  
b. USA – Copland, Bernstein, Foster, Gershwin, Thompson, Clausen, Gawthrop  
c. France – Durufle, Debussy, Honegger, Others  
d. Germany – Zimmermann, Hindemith, Distler, Others  
e. Russian – Stravinsky  
f. Central Europe – Bartok  
19. Published Octavos by new Composers  
20. Opera Choruses as Repertoire  
21. Multicultural Music  
a. Spirituals  
b. World Folk Music  
c. Others  
22. Pop and Show Choir Repertoire  

GRADING PROCEDURES:  
1. Compendium*  50%  
2. In Class Discussion  20%  
3. Proposed Concert Programs (4)**  20%  
4. Final Drop-the-Needle and Score I.D. Exam  10%
*Compendium

1. Brief overview of the composer’s contribution to choral composition
2. Brief history of work composition assigned (genre, etc.)
3. If assigned selection is from a larger work give brief description of the whole
4. Discuss in succinct musical and descriptive terms the selection from a conductor’s perspective.

** Proposed Concert Programs:

1. Describe hypothetical ensemble and audience profile
2. Pick a concert program format.
3. Pick repertoire for the concert based on principles for developing programs
4. Using a few descriptors justify your selection of the pieces and why these are placed in the chosen position on the program

* Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in the class. Please see the School of Music handbook for details

UNIVERSITY ABSENCE POLICY

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

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/ugrad/current/regulations/info/attendance.aspx

SPECIAL ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/ ) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or
three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

ACADEMIC HONESTY

The Honor Pledge that 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, binds UF students. 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 (http://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.

CAMPUS RESOURCES

Health and Wellness
U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: https://counseling.ufl.edu/, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). http://www.police.ufl.edu

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. https://lss.at.ufl.edu/help.shtml

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. https://career.ufl.edu/

Library Support, http://cms.uflib.ufl.edu/ ask Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. http://teachingcenter.ufl.edu/


Student Complaints On-Campus: https://sccr.dso.ufl.edu/policies/student-conduct-code/student-conduct-code/

*The syllabus is subject to change at any time.*
Choral Literature Assigned Composers and Works

GREGORIAN CHANTS

Hildegard von Bingen  
*O Virtus Sapientiae*

Anonymous  
*Puer natus* (a Christmas hymn)

Anonymous  
*Veni creator* (a hymn to the Holy Spirit)

ARS NOVA

Guillaume de Machaut  
*Kyrie* (from *Messe de Notre Dame*

TRANSITION TO THE RENAISSANCE

Gilles Binchois  
*Adieu m’amour et ma maitressse*

Guillaume Dufay  
*Kyrie I* (from *Messe Se la face ay pale*)

RENAISSANCE

French

Pierre Certon  
*Je le vous dirai!*

Pierre Passerau  
*Il est belle et bon*

German

Hans Leo Hassler  
*Verbum caro factus est*

German

Hans Leo Hassler  
*Das Herz tut mir auf springen*

English

John Bennet  
*Weep, O Mine Eyes*

William Byrd  
*Ave Verum Corpus*

John Farmer  
*Fair Phyllis I saw*

Orlando Gibbons  
*Hosanna to the son of David*

Orlando Gibbons  
*This is the Record of John*

Orlando Gibbons  
*The Silver Swan*
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Morley</td>
<td>April is in my mistress face</td>
</tr>
<tr>
<td></td>
<td>Fire, fire!</td>
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<tr>
<td>Thomas Tallis</td>
<td>If ye love me</td>
</tr>
<tr>
<td>Thomas Weelkes</td>
<td>Hark, all ye lovely saints above</td>
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<tr>
<td><strong>Italian</strong></td>
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<tr>
<td>Giovanni Gabrielli</td>
<td>Jubilate Deo</td>
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<tr>
<td></td>
<td>In Ecclesis</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>Ecco mormorar l'onde</td>
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<tr>
<td></td>
<td>Si ch’io vorrei morire</td>
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<tr>
<td>G. P. da Palestrina</td>
<td>Kyrie (from Missa Papae Marcelli)</td>
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<tr>
<td></td>
<td>Exsultate Deo</td>
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<td></td>
<td>Sicut Cervus</td>
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<td></td>
<td>Super Flumina Babylonis</td>
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<tr>
<td>Orazio Vecchi</td>
<td>Fa una canzona</td>
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<td><strong>Netherlanders</strong></td>
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<tr>
<td>Josquin Desprez</td>
<td>Ave Maria</td>
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<tr>
<td>Orlando di Lassus</td>
<td>Ave Verum Corpus</td>
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<tr>
<td></td>
<td>Tristis est anima mea</td>
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<tr>
<td></td>
<td>Mon Coeur se recommande a vous</td>
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<tr>
<td><strong>Spanish</strong></td>
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<tr>
<td>Anonymous</td>
<td>Riu, Riu Chiu</td>
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<tr>
<td></td>
<td>Dadme Albricias, Hijos D’Eva</td>
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<tr>
<td>T.L. da Victoria</td>
<td>Ave Maria</td>
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<td></td>
<td>O Magnum Mysterium</td>
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<tr>
<td><strong>EARLY BAROQUE</strong></td>
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<tr>
<td><strong>German</strong></td>
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<tr>
<td>Andreas Hammerschmidt</td>
<td>Heilig Heilig Heilig</td>
</tr>
<tr>
<td>Heinrich Schütz</td>
<td>Selig sind die Toten</td>
</tr>
<tr>
<td></td>
<td>Seben letze worten</td>
</tr>
</tbody>
</table>
**Italian**

Giacomo Carissimi  
*Jepthe*

Claudio Monteverdi  
*Laetatus sum*  
*Beatus vir*

Antonio Lotti  
*Crucifixus*

**MIDDLE BAROQUE**

**England**

Henry Purcell  
*from Come Ye Songs of Art*  
  2. Come, ye Sons of Art  
  3. Sound the Trumpet  
  Funeral Sentences  
  *From Dido and Aeneas*  
  With Drooping Wings

**French**

Marc-Antoine Charpentier  
*In te Domine speravi from Te Deum*

**German**

Dietrich Buxtehude  
*Magnificat*  
*In dulce jubilo*

**Italian**

Antonio Vivaldi  
*Gloria*  
*In memoria aeterna from Beatus vir, RV 597*

**HIGH BAROQUE**

**England**

George Fredrich Handel  
*from Judas Maccabaeus*  
  56. See the Conquering Hero Comes  
  57. Sing unto God

*from Israel in Egypt*  
  36-39 Finale

*Zadok the Priest*
from *Acis and Galatea*
13. Happy we

**German**

George Philipp Telemann
Werfet Panier auf im Lande

Johann Sebastian Bach

Chorales
1. from *Christmas Oratorio*
   Break forth, O beauteous heavenly light

2. from *St. Matthew Passion*
   O Sacred head now Wounded

3. Come Soothing Death

Choruses
1. from *Mass in b minor*
   Crucifixus

2. from *Magnificat*
   Magnificat

3. from *Christmas Oratorio*
   Christian be Joyful

Motets
1. from *Motet I: Singet dem Herr nein neues Lied*
   Alles, was O dem hat (finale)

2. from *Motet III: Jesus, mine Freude*
   Gute Nacht (verse 5)

**CLASSICAL**

**Viennese**

Ludwig van Beethoven
from *Mass in C*
1. Kyrie
2. Gloria

Franz Joseph Haydn
from *Creation*
14. The heavens are telling
26. Achieved is the glorious work
Wolfgang Amadeus Mozart from *Vesperae Solenmnes de confessore*, K. 339
1. Dixit
5. Laudate Dominum

*Ave Verum Corpus*
from *Requiem*
2. Dies irae
7. Lacrymosa

*Missa Brevis in F*
4. Sanctus

**Early America**

John Antes
*Go, Congregation Go! And Surely He has Bourne Our Griefs*

William Billings
*I am the Rose of Sharon*
*An Anthem, for Thanksgiving: O Praise the Lord of Heaven*

Justin Morgan
*Amanda*

**ROMANTIC**

**Central Europe**

Atonin Dvorak
*Requiem*

**Germanic**

Johannes Brahms
*In stiller Nacht*
*Der Abend*
*O Heiland, reiss die Himmel auf*
from *Ein Deutsches Requiem*
1. Selig Sing die Toten
4. Wie lieblich sind deine Wohnungen

Anton Bruckner
*Te Deum:*
1. Te Deum
2. Aeterna Fac
*Christus factus est*
*Locus iste*

Felix Mendelssohn
*Heilig*
*Die Nachtigall*
from *Elijah*
   29. He watching over Israel

Franz Schubert
   Der Tanz
   Mass in G:
     1. Kyrie
     4. Sanctus

Richard Wagner
   from *Der Fliegende Holländer*
     Steuermann Lass die Wacht

   from *Lohengrin*
     Elsa's Procession to the Cathedral
   from *Tannhäuser*
     Pilgrims' Chorus

**French**

Gabriel Fauré
   from *Requiem*
     3. Sanctus
     5. Agnus Dei

**Russian**

Pavel Chesnakov
   from *All-Night Vigil, Op. 44*
     2. Blazhen muzh (Blessed Is the Man)

Modest Mussorgsky
   from *Boris Gudunov*
     Coronation Scene

Sergei Rachmaninov
   from *All-Night Vigil, Op. 37*
     6. Bogoroditsye Dyevo (Ave Maria)

Nikolay Kedrov
   Otche Nash

**Italian**

Pietro Mascagni
   from *Cavalleria Rusticana*
     Regina coeli

Giuseppe Verdi
   from *Nabucco*
     Va, pensiero (Chorus of Hebrew Slaves)
   from *Il trovatore*
     Opening chorus to Act II (Anvil Chorus)
   from Macbeth
     Witches Chorus
TWENTIETH CENTURY

Central & Eastern Europe

Carl Orff
from *Carmina Burana*
14. In taberna quando sumus
24. Ave fromosissima
25. O Fortuna

Krzysztof Penderecki
Stabat Mater (1962)

Germanic

Hugo Distler
Singet dem Herr nein neues Lied

Paul Hindemith
from *Six Chansons*
5. En Hiver

Arnold Schönberg
Friede auf Erden, Op. 13

Heinz Werner Zimmerman
Psalmmkonzert

French

Maurice Duruflé
from *Requiem*
4. Sanctus
Ubi Caritas

Arthur Honegger
from *King David*
24. Thee will I Love, o Lord

Oliver Messiaen
O Sacrum Convivium

Francis Poulenc
Gloria
Hodie Christus Natus Est

English

Benjamin Britten
Rejoice in the Lamb

Gustav Holst
The Hymn of Jesus, Op. 37
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Section/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Rutter</td>
<td>from <em>Requiem</em></td>
<td>6. The Lord is my Shepherd</td>
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<tr>
<td>Charles Villars Stanford</td>
<td>Blue Bird</td>
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<tr>
<td>Ralph Vaughan Williams</td>
<td>from <em>Mass in g minor</em></td>
<td>4. Sanctus – Osanna I – benedictus – Osanna II</td>
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<tr>
<td><strong>American</strong></td>
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<tr>
<td>Samuel Barber</td>
<td>Sure on this Shining Night</td>
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<td></td>
<td>Agnus Dei</td>
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<tr>
<td>Randol Alan Bass</td>
<td>Concordia</td>
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<tr>
<td>Leonard Bernstein</td>
<td>Chichester Psalms</td>
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<tr>
<td>John Chorbajian</td>
<td>Bitter for Sweet</td>
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<tr>
<td>Aaron Copland</td>
<td>The Promise of Living</td>
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<tr>
<td>Norman Dello Joio</td>
<td>A Jubilant Song</td>
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<tr>
<td>Irving Fine</td>
<td>from <em>The Hour-Glass</em></td>
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<td>Have You Seen the White Lily Grow</td>
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<td>Morten Lauridsen</td>
<td>O Magnum Mysterium</td>
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<td></td>
<td>Lux Aeterna:</td>
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<tr>
<td></td>
<td>1. Introit</td>
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<td>4. Veni Sancte Spiritus</td>
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<tr>
<td>Randall Thompson</td>
<td>Alleluia</td>
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<tr>
<td>Eric Whitacre</td>
<td>When David Heard</td>
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<td></td>
<td>Glow</td>
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<tr>
<td><strong>Russia</strong></td>
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<tr>
<td>Sergei Prokofiev</td>
<td>Alexander Nevsky Cantata, Op. 78</td>
<td></td>
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<tr>
<td>Igor Stravinsky</td>
<td>Anthem (1962)</td>
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<tr>
<td></td>
<td>Symphony of Psalms</td>
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<tr>
<td><strong>MINIMALISTS</strong></td>
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<tr>
<td>Franz Biebl</td>
<td>Ave Maria</td>
<td></td>
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<tr>
<td>Ola Gjeilo</td>
<td>Dark Night of the Soul</td>
<td></td>
</tr>
</tbody>
</table>
Henryk Mikolaj Gorecki  Totus Tuus
Arvo Pärt  Magnificat
John Tavener  Song of Athene

**SPIRITUALS**
- William Dawson  There is a Balm in Gilead
- Jester Hairston  Elijah Rock
- Moses Hogan  The Battle of Jericho
- Hall Johnson  Ain’t Got Time to Die

**HYMN & CAROL ARRANGEMENTS**
- Robert Russell Bennett  from *The Many Moods of Christmas*
  - Suite No. 4
- Alive Parker  Hark I hear the harps eternal
- Mack Wilberg  from *Four American Folk Hymns*
  - 2. Death Shall Not Destroy My Comfort
  - 3. Come, Thou Fount of Every Blessing

**MULTICULTURAL WORKS**
- David Fanshaw  African Sanctus
  - 1. Sanctus
- Woo Hyo-Won  Pal-So Seong
- Reed Criddle  Chant of the Sixth patriot

**Choral Literature – Suggested Readings**

ISBN 0131371916

