MUS 4712
History and Literature of Choral Music—Large Forms
Monday/Wednesday - 12:30pm-3:00pm
Room: Mus 120

Instructor: Joseph Schubert
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Office: MUS 122
Phone: (Cell) 714-290-1139  I also respond text messages (wow, Joe, how high tech you are!)
Office hours: Mondays and Wednesdays after class, or at another pre-arranged time

Course Description

The nature of this course is twofold:
1. It is a survey course of choral works from various genres and eras;
2. It is summative course that will apply the historical, stylistic, analytical, and pedagogical
   considerations from Music 4800, 4810, 5301 and 5302, 5830 and 5990 to the study of the
   repertoire.

Course Goals and Student Learning Objectives

The objectives for this course are five-fold:
1. To provide a broad overview of large- and small-forms of selected genres important to choral
   literature;
2. To survey the choral literature resources of the CSULA University Library, Choral Library, and
   online websites and databases;
3. To do in-depth projects on specific composers, with an emphasis on their total output;
4. To do an in-depth presentation on a large-form choral composition by a selected composer;
5. To explore methodologies and issues associated with preparing and conducting such works.

Course Content Learning Outcomes

Content and Structure

This course will have elements of both lecture and seminar, and each student will be expected to make
individual contributions for the benefit of the entire class. Assignments to be prepared for class sessions
will include the following:
1. Individual and/or group presentations on general and specific topics pertaining to the composer, masterwork, genre, era, or resources being studied.
   a. These topics may include, but not necessarily be limited to, the following:
      i. history and evolution of the genre;
      ii. biography of the composer;
      iii. circumstances surrounding the composition of a work;
      iv. first performance and reception history;
      v. style and structural analysis;
      vi. historical performance practice issues;
      vii. related pieces in the composer’s oeuvre;
      viii. related pieces in the genre;
      ix. sources and editions;
      x. annotated bibliography and discography;
      xi. rehearsal strategies and performance considerations;
      xii. lesson plan strategies designed to engage students in learning, understanding, and relating to historic and contemporary repertoire;

2. Final Project: Individual presentations a large form work or a specific topic of each student’s choosing (subject to approval by the instructor).
   a. Students are allowed and/or encouraged to use proposed recital repertoire if appropriate.

For all presentations, students will prepare a thorough handout in outline form, with footnotes and bibliography conforming to Chicago style. By the end of the course the students will have a digital archive of the handout materials from all lectures and individual/group presentations. This archive will serve as a useful reference for comprehensive exams, future conducting endeavors, or continued research, forming the nucleus of a personal library of choral resources that can be continually added to throughout the student’s professional career.

**Learning Outcomes**

Upon successful completion of this course,
1. Students will be able to trace the history and development of selected large- and small-form genres, and name composers and works most associated with these genres;
2. Students will be able to give a detailed accounting of selected repertoire within these genres, and the performance practices necessary to give historically accurate interpretations;
3. Students will be familiar with repertoire in related genres, and the composers associated with this repertoire;
4. Students will have a methodology for approaching the task of conducting large-form choral works;
5. Students will have a portfolio of shared resources, lesson outlines, and assignments in digital format that will form the core of a professional file that may be added to in the course of their careers.

**Attendance Policy**

It is assumed and expected that each student will attend each class session in its entirety, neither arriving late nor leaving early. Exceptions to this should be reserved for dire emergencies only. Arriving late, leaving early, and/or sporadic attendance is disrespectful to you colleagues, your professors, and reflects very poorly upon you as a professional.
Grading

- 75%: Attendance; presentations on assigned topics
- 25%: Final project

LATE WORK WILL NOT BE ACCEPTED!!!!!

EVERYONE’S time is limited during the summer, and that includes my time. If you turn in late work, I get behind in grading, especially if a lot of students turn in late work. If you get behind in assignments, you will continue to get further behind because you will be working on assignments that were already due even as the due dates for subsequent assignments loom. Because I was student in this program, I personally understand this problem, having had to re-arrange my life in order to meet the professional and academic requirements. It is in your own best interest that you adhere to due dates, regardless of personal circumstances or calamities. Make personal and work arrangements/sacrifices in order to make your first priority these seven weeks of intense study.

Required Texts/Readings

Although there are no required texts, students will have purchased the following for other courses:


Additionally, students should:

University Policies

Student Handbook

Information on student rights and responsibilities, academic honesty, standards of conduct, etc., can be found in Schedule of Classes (http://www.calstatela.edu/classschedule/) under Policies and Procedures.

Americans with Disabilities Act (ADA)

Reasonable accommodation will be provided to any student who is registered with the Office of Students with Disabilities and requests needed accommodation.

MUS 4712 – History and Literature of Large Vocal Forms

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<tr>
<th>Week</th>
<th>Day</th>
<th>Topics</th>
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<tbody>
<tr>
<td>1</td>
<td>Monday, June 18:</td>
<td>1. Course introduction and project assignments.</td>
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<td>Wednesday, June 20:</td>
<td>2. Lecture topic: Repertoire resources—CSULA and beyond.</td>
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<td>1. Lecture topic: Motets, part I</td>
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<td>2. Repertoire: a survey of the history and evolution, composers, and</td>
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<td>literature of the genre.</td>
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<td><strong>Topics</strong></td>
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<td><em>All lecture topics are subject to revision, but will be selected from the following</em></td>
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<td>Monday, June 25:</td>
<td>1. Lecture topic: Motets, part II</td>
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|      | Wednesday, June 27:                       | 2. Repertoire Assignment #1—Second-year students:  
|      |                                          | 1. Repertoire Assignment #1—Third-years students:  
|      |                                          |   a. Concert repertoire: performance issues, analytical considerations, and related repertoire for:  
|      |                                          |     i. Frank Martin: Mass;  
|      |                                          |     ii. Henk Badings: Trois Chansons Bretons  
|      |                                          |     iii. J. S. Bach: Wie schön leuchtet der Morgenstern                                                                                                                                             |
| 3    | Monday, July 2:                           | 1. Lecture topic: Madrigals                                                                                                                                                                              |
|      | Wednesday, July 4:                        | 2. Repertoire Assignment #2: begin presentations.                                                                                                                                                       |
|      |                                          | **Holiday!** We will have to figure out how to squeeze in these topics to the other class sessions                                                                                                          |
|      |                                          | 1. Lecture topic: Sacred forms, part I—Vespers                                                                                                                                                          |
|      |                                          | 2. Repertoire Assignment #2: continue presentations.                                                                                                                                                     |
| 4    | Monday, July 9:                           | 1. Lecture topic: Sacred forms, part I, cont’d—Vespers                                                                                                                                                  |
|      | Wednesday, July 11:                       | 2. Repertoire Assignment #2: finish presentations.                                                                                                                                                       |
| 5    | July 16-21                                | 1. Lecture topic: Sacred forms, part III—Passion settings                                                                                                                                               |
|      |                                          | 2. Repertoire Assignment #3: continue presentations.                                                                                                                                                     |
|      | Wednesday, July 25:                       | 2. Repertoire Assignment #3: finish presentations.                                                                                                                                                       |
| 7    | Monday, July 30:                          | **FINALS WEEK**                                                                                                                                                                                          |
|      | Wednesday, August 1:                      | Begin presentations on individual projects.                                                                                                                                                              |
|      |                                          | Final Session: **All final projects due.** Conclude presentations.                                                                                                                                         |

See the next page for assignment descriptions and guidelines
Assignments:

1. Repertoire Assignment #1—Each student presents on the music they will be conducting, and will include the following:
   a. Biographical information on the composer;
   b. Information on the present piece in context with the composer’s total choral output;
   c. Analytical and performance considerations

2. Repertoire Assignments #2 and #3—Each student presents on two composers of contrasting eras, one 20\textsuperscript{th}/21\textsuperscript{st} century, and one from an earlier era:
   a. In-depth study of their choral output, primary sources of published music, assessment of style, bibliographic material.
   b. No duplications. This will be coordinated through Google Docs.

3. Final project:
   a. Present on a large form work from a third composer of the student’s choosing, or on a topic from the approved list. (See below)
   b. No duplications. This will be coordinated through Google Docs.

Possible topics for final projects:

1. “Minimalists” and related:
   a. first-generation (Reich, Riley, Glass);
   b. second-generation (Adams, Pärt, Lang)

2. Choral music of the Second Viennese School, and those that it influenced;

3. Russian choral music

4. Polychoral music

5. Performance practice considerations for early music (Medieval, Renaissance, Early Baroque)

6. Multicultural—Folk/indigenous music and styles, or music/composers influenced by such. The following broad categories may be narrowed to specific cultures within them:
   a. Eastern European
   b. Northern European
   c. Western European other than English, German, French, Italian;
   d. African;
   e. Asian;
   f. Middle-Eastern;
   g. Polynesian/Pacific Islands;
   h. Australian, including Aboriginal;
   i. North American;
   j. Central American;
   k. South American;

7. Choral music as political/social protest or commentary;

8. Avant-garde, improvisatory, or aleatoric music;

9. Chorale-based music, other than cantatas, passions, oratorios;

10. Opera choruses;

11. Choral music utilizing unique and/or specific instrumental accompaniment;

12. Choral symphonies (i.e. Beethoven, Mahler, etc.);

13. Other topics, in consultation and approval of the instructor.