MUS 471
History and Literature of Large Vocal Forms
Monday/Wednesday - 12:30pm-3:00pm
Room: MUS 120

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Office: MUS 122
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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 large-scale choral works from the genres of Cantata, Oratorio, Mass, Requiem, and Symphonic works. Seven works spanning the eras from Baroque through Twentieth Century will form the core literature to be studied.
2. It is summative course that will apply the historical, stylistic, analytical, and pedagogical considerations from Music 480, 481, 530, 583 and 599 to the study of the repertoire.

Course Goals and Student Learning Objectives

The objectives for this course are likewise twofold:
1. To provide an overview of the literature of large choral forms as well as in-depth study of specific examples, and
2. To form a methodology for 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. Group and/or individual presentations on general and specific topics pertaining to the masterwork being studied.
   a. These topics will be divided among the students and may include, but not necessarily be limited to:
      i. biography of the composer;
      ii. circumstances surrounding the composition of a work;
      iii. first performance and reception history;
      iv. style and structural analysis;
      v. historical performance practice issues;
      vi. related pieces in the composer’s oeuvre;
      vii. related pieces in the genre;
      viii. sources and editions;
      ix. annotated bibliography and discography;
      x. rehearsal strategies and performance considerations.

2. Final Project: Individual presentations on one or more pieces from the associated repertoire. 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-form genres—cantata, oratorio, mass, requiem—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 for large choral/orchestral forces, 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.

Grading

- 80%: Attendance; presentations on assigned topics
- 20%: Final project
Required Texts/Readings

Although there are no required texts, students are encouraged to purchase:
1. the scores to each of the large works being studied (see repertoire listed in the table below);

Additionally, students should:
1. Listen to recordings of some or all of the seven works while following along in a full score.
3. Read *Grove Dictionary* articles on each of the composers;
4. Read the following articles, which may be found in PDF format in “Choral Journal Archives” on the ACDA website, [http://acda.org/publications/choral_journal_archive](http://acda.org/publications/choral_journal_archive).

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/](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 471 – History and Literature of Large Vocal Forms

Course Schedule

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<tr>
<th>Week</th>
<th>Day</th>
<th>Topics</th>
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| 1    | Monday, June 23: | 1. Course introduction and project assignments.  
2. Genre: The Cantata  
|      | Wednesday, June 25: | 1. Topic: Performance practice issues associated with Baroque-era choral music, part I  
2. Bach: a sampling of other cantata movements  
3. Related Repertoire: The *Grandes Motets* of Rameau |
| 2    | Monday, June 30: | 1. Possible repertoire topic: Third-Year major works for the final concert in August: Performance issues, analytical considerations, and related repertoire |
|      | Wednesday, July 2: | 1. Repertoire Topic: The Oratorio  
2. Repertoire: Handel, *Messiah* |
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<tr>
<th>Week</th>
<th>Day</th>
<th>Topics</th>
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<tbody>
<tr>
<td>3</td>
<td>Monday, July 7:</td>
<td>1. Topic: Performance practice issues associated with Baroque-era</td>
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<td>choral music, part II</td>
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<td></td>
<td>Wednesday,</td>
<td>1. Repertoire Topic: The Mass</td>
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<td>July 9:</td>
<td>2. Handel, Haydn, Mendelssohn: a sampling of other oratorios</td>
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<td>4</td>
<td>Monday, July 14:</td>
<td>1. Repertoire: Beethoven, <em>Missa solemnis</em></td>
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<td>Wednesday,</td>
<td>2. Repertoire Topic—The mass (and other religious works) as concert</td>
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<td>July 16:</td>
<td>1. Repertoire topic: The Requiem Mass</td>
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<td>2. Repertoire: Brahms, <em>Ein deutches Requiem</em></td>
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<td>3. Other related topics—Performance practice issues: String technique,</td>
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<td>concert pitch, just intonation, and metronome marks in the music of</td>
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<td>Brahms</td>
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<td>5</td>
<td>July 21-26</td>
<td><strong>FESTIVAL WEEK</strong></td>
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<td>(no Music 471 class this week)</td>
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<td>Wednesday,</td>
<td>2. Topic: The mass and requiem as vehicles for socio-political</td>
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<td>July 30:</td>
<td>1. Repertoire: Britten, <em>War Requiem</em></td>
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<td>2. Other related topics: Performance practice issues: Large choirs,</td>
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<td>large orchestras, and spatial considerations.</td>
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<td>7</td>
<td>Monday, August 4:</td>
<td>Begin presentations on individual projects.</td>
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<td>Wednesday,</td>
<td>Final Session: <strong>All final projects due</strong>. Conclude presentations.</td>
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<td>August 6:</td>
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