Three-Summer Master of Music in Choral Conducting

MUS 4711
History and Literature of Choral Music
Monday/Wednesday - 12:30pm-3:00pm
Room: TBA

Instructor: Joseph Schubert
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Office: MUS 118
Phone: (Cell) 714-290-1139; also 343-323-4060 (Music Department Office)
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.

**Grading**

- 75%: Attendance; presentations on assigned topics
- 25%: Final project
Required Texts/Readings

Although there are no required texts, students are encouraged to purchase:


Additionally, students should read *Grove Music Online* articles on Cantata, Oratorio, Mass, Requiem

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 4711 – History and Literature of Large Vocal Forms

Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Topics</th>
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<tbody>
<tr>
<td>1</td>
<td>Monday, June 17:</td>
<td>1. Course introduction and project assignments.</td>
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<td>Wednesday, June 19:</td>
<td>2. Genre: The Cantata</td>
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<td>3. Field Trip: Introduction to pipe organs</td>
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<td></td>
<td>1. Repertoire Assignment #1: Bach cantata survey</td>
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<td>2. Topic: Performance practice issues associated with Baroque-era</td>
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<td>choral music, part I</td>
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<td>3. Bach: a sampling of other cantata movements</td>
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<td>4. Related Repertoire: The <em>Grandes Motets</em> of Rameau and others</td>
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<td>2</td>
<td>Monday, June 24:</td>
<td>1. Repertoire Assignment #2:</td>
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<td>Wednesday, June 26:</td>
<td>a. Concert repertoire: performance issues, analytical</td>
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<td>considerations, and related repertoire.</td>
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<td>1. Genre: The Oratorio</td>
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<td>a. Repertoire: Handel, <em>Messiah</em></td>
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<td>3</td>
<td>Monday, July 1:</td>
<td>1. Topic: Performance practice issues associated with Baroque-era</td>
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<td>Wednesday, July 3:</td>
<td>choral music, part II</td>
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<td>2. Handel, Haydn, Mendelssohn: a sampling of other oratorios</td>
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<td>1. Repertoire Assignment #3: begin presentations.</td>
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<td>2. Genre: The Mass</td>
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<td>Week</td>
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| 4    | Monday, July 8: | 1. Repertoire Topic—The mass (and other religious works) as concert pieces  
a. Repertoire: Beethoven, Missa solemnis |
|      | Wednesday, July 10: | 1. Genre: The Requiem Mass  
a. Repertoire: Brahms, Ein deutsches Requiem  
2. Repertoire Assignment #4—begin presentations |
| 5    | July 15-20 | **FESTIVAL WEEK**  
(no Music 4711 class this week) |
| 6    | Monday, July 22: | 1. Topic: The mass and requiem as vehicles for socio-political statements  
a. Repertoire: Verdi, Messe da Requiem |
|      | Wednesday, July 24: | 1. Topic: The mass and requiem as vehicles for socio-political statements, continued  
b. Repertoire: Britten, War Requiem  
Related repertoire |
| 7    | Monday, July 29: | | 7 |
|      | Wednesday, July 31: | **FINALS WEEK**  
Begin presentations on individual projects.  
Final Session: All final projects due. Conclude presentations. |

**Assignments:**

1. Repertoire Assignment #1—Bach Cantata Survey
2. Repertoire Assignment #2—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
3. Repertoire Assignments #3 and #4—Each student presents on two composers of contrasting eras, one 20th/21st 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.
4. 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.  
   Monday, July 29  
   1.  
   2.  
   3.  
   4.  
   5.  
   Wednesday, July 31 |
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. 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;

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

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

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

7. Opera choruses;

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

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

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