TAMU-Commerce
Graduate Choral Literature
MUS 526
Spring 2013 Syllabus
MWF 9:00-9:50
Music Building Rm. 105

Instructor
Randall Hooper
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Office hours by appointment and Tuesday 9:00-10:00 and MWF 4:00-5:00 or by appointment.

Music Department Mission Statement
The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Students with Disabilities
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact Dr. Chris White 903.886.5327 or the Director of Disability Resources & Services, Hallady Student Services Building, Room 303D, (903) 886–5150.

University Behavior Policy
All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (Student’s Guide Handbook, Policies and Procedures, Conduct.)

Course Purpose
Intended for the undergraduate choral conductor, this course is directed towards developing a general knowledge of choral literature, which will contribute to the goal of becoming a better teacher, choral conductor, and musician. Specifically this course will provide a historical overview of each major ear of choral music, close examination of selected major contributions to choral music and a close examination of choral music from each era chosen from the Texas UIL PML.
Student Learning Outcomes
1) List significant composers of choral music with the correct era of music history;
2) Identify significant choral compositions with the correct choral composition genre and era of music history;
3) Discuss salient compositional styles, forms and appropriate performance practice with each era of music history;
4) From choral music currently on the UIL Prescribed Music List, place compositions within the correct era of music history, identify, the correct musical form and genre, and discuss appropriate performance practice.

Materials
Syllabus
Choral Music A Norton Historical Anthology- Robinson
Choral Music History, Style and Performance Practice- Garretson
Packet of Choral Music chosen from the Texas UIL PML. To purchase this packet call J.W. Pepper (817) 590-0055 ext 2551 and ask for Anthony Carollo. The packet information is: Choral Literature - Pepper number 10351625 $104.10 (about $113 with tax)

Class Policies
1. Attendance is imperative to success in the class. We are attempting to cover all genres and periods of choral music in one semester. This is a daunting task. If you miss one presentation you will be behind and will have missed out on a complete genre and maybe even a time period.

2. The grade scale will be:
   A= 100-90    All assignments completed with exceptional scholarship
   B= 89-80     All assignments completed with adequate scholarship
   C= 79-70     All assignments completed adequately
   D= 69-65    Some assignments not completed
   *No late work will be accepted!

3. Grades will be weighted accordingly:
   Major Works Presentations [1] 10% (100 pts)
   PML Presentations [5] 30% (300 pts, 60 pts each)
   Reading Quizzes [5] 10% (100 pts 20 pts each)
   Listening Quizzes [5] 20% (200 pts.40 pts each)
   Mid-Term Exam 15% (150 pts)
   Final Exam 15% (150 pts)

Assignments
1. Reading assignments will be made for each Era discussed. A take home quiz will be emailed to the class prior to the assignment. The reading quiz will be due as listed in the class schedule. Please email the reading quizzes to Randall.hooper@tamuc.edu.
2. Major Choral Works Presentation from Robinson Anthology and other sources. Presentations will be assigned by Dr. Hooper.
3. Texas UIL PML Presentations. Presentations will be assigned by Dr. Hooper.
4. Each presentation should include handouts with, at a minimum, at least a paragraph written on the following subjects pertaining to the assigned piece of music:
   a. Composer Biography. A brief biography of the composer including major jobs and/or positions, education and influences.
   b. Overview of the composition. This information should include information related to the piece’s historical significance, commission, first performance, an overview of the form and any other pertinent information you can find.
   c. A list of major choral repertoire by the composer. DO NOT CUT AND PASTE THIS LIST FROM GROVES OR OTHER ONLINE SOURCES. You should consider based on your knowledge and resources which pieces are most significant.
   d. Flow chart graph of the piece. The PML presentation flow chart should be a detailed flowchart of the piece. The Major Work presentation flow chart should cover the entire work and show, on a large scale, how the piece is organized and put together.
   e. Technical, Stylistic and Musical Considerations. This information should include language, technical skills needed (melismatic, articulations, long musical phrases etc…) instrumental accompaniment, soloists needed, tonal or chromatic harmonic progressions and any other pertinent information about the piece.
   a. Discography. Provide an annotated discography of at least three recordings of a performance of the piece or other pieces similar by the same composer. At least 1 recording should be from a CD or the Classical Music Database or online source by the composer or publisher. Other recordings can be from Youtube or similar websites. The annotation should include at least the conductors name and background, scholarly area of interest, size of the ensemble, your opinions about appropriateness of voice qualities, and in general your positive and negative opinions about the recording.
   f. Bibliography. Please cite all sources in a bibliography using the Chicago Style Manual as found in A Manual for Writers of Term Papers, Theses, and Dissertations by Kate Turabian or www.chicagomanualofstyle.org. Each report to make use of at least one “real” book, other sources can be Groves online, and other online sources.
   g. The presentation will also be graded on the actual presentation of information. This will include a clear and easy to follow handout, the ability to lecture to the class without reading the handout and the ability to show an in depth understanding about the subject matter, ie. The composer and the composition.
5. *PML only: A marked conductors score. This score will be returned to the student.
6. Each presentation should be accompanied by listening examples. You will not have time to play the entire recording, so choose significant listening examples to
share in your presentation. If a recording is completely not available, have the class sing the necessary musical examples.

7. All presentations should be typed and well organized. Flow charts may be hand drawn. Copies of your report should be prepared on your own and distributed to the class prior to your presentation.

8. You will have access to the AV equipment in Rm 105.

9. A listening exam will be given for each of the five eras considered. The listening exams will be made available to you to listen to through the classical music database and/or dropbox.

10. A Mid-Term and Final Exam will be given. The Mid-Term will cover lectures, readings, reports from the Renaissance and Baroques sections of the course. The Final Exam will cover lectures, readings, reports from the Classical, Romantic and Modern sections of the course. The final will also include a cumulative listening exam over all the music assigned to listen.

Research Tools


**Journals**

Choral Journal
American Choral Review
BACH
Early Music
Journal of the American Musicology Society
Music and Letters
Music Journal
Music Education Journal
Music Article Guide
Musical Quarterly
Musical America

**Major Works Presentations**

**Renaissance**

1. Palestrina-*Missa Pappe Marcelli*- “Sanctus and Benedictus” p. 63 Robinson Anthology, see also full score.

**Baroque**

2. Handel *Israel in Egypt*, - “And there came all manner of flies” p. 354 Robinson Anthology, see also full score.

3. Bach-*St. Matthew Passion*- “O Haupt voll Blut und Wunden” p. 454 Robinson Anthology, see also full score.

**Classical**
5. Haydn- *Paukenmesse*- “Agnus Dei” p. 518 Robinson Anthology, see also full score.

Romantic
6. Mendelssohn- *Elijah*- “He that shall Endure to the End” p. 648 Robinson Anthology, see also full score.

Modern
7. Penderecki- *Passion according to St. Luke*- “Stabat Mater” p. 893 Robinson, see also full score.
8. Walton- *Belshazzar’s Feast* see full score.
9. Britten- *War Requiem* see full score