

A&M Commerce
Graduate Conducting Classical
Fall 2015 Syllabus
MUS 552-100

Instructor

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Course Purpose

Intended for graduate students majoring in choral conducting, this course is directed towards developing an extensive knowledge of choral literature and conducting through extensive and thoughtful choral literature research, score preparation and gesture preparation. The ultimate objective includes the accurate, historically appropriate, and expressive interpretation of choral literature from the Classical Era.

Materials

Syllabus
Scores:
TBA

Suggested Books:

Choral Music A Norton Historical Anthology- Robinson
A Survey of Choral Music- Ulrich
Choral Music History, Style and Performance Practice- Garretson
The Choral Experience- Robinson
A Manual for Writers- Turabian

Class Policies

1. Attendance is imperative to success in this course.
2. The grade scale will be:
 - A= 100-90 All assignments completed on time and is clearly and tangibly superior- clean, neat, informative beyond course requirements, well-documented, well-planned and executed, showing evidence of careful and thoughtful innovation.
 - B= 89-80 Work that is completed and well-done- clean, informative to course requirements, documented, planned effectively,

- showing evidence of a desire to successfully present the course requirements.
- C= 79-70 work that is completed to course requirements but lacking in effective planning and execution, lacking evidence of a sustained record of work- work not consistent with graduate study.
- D= 69-65 Work that is clearly beneath graduate standards, incomplete and ineffective in planning and execution- work not consistent with graduate study.

3. Grades will be weighted accordingly:
- Listening Journal 4% (40 points)
 - Conducting Assignments 24% (240 points, 60 points x 4)
 - Class Presentations 10% (100 points)
 - Analysis Assignments 32% (320 points, 80 points x 4)
 - Final Exam 20% (200 points)
 - Choral file 5% (50 points)
 - Composer Report 5% (50 points)

Assignments

1. Listening Journal- Students are expected to listen actively to all music considered in this course and maintain a journal from their listening and organize that material for maximum effectiveness. All entries in this journal must be typed. That journal must include, at the very least, the following:
 - a. Careful notation of the composition, composer, performers, and relevant recording information.
 - b. Observations regarding the performance relating to the principals of performance practices, phrasing, articulations as well as other musical considerations, and sound achieved by the ensemble.
 - c. Observations regarding future programming of the works in choruses to be conducted by the student to include performing forces, level of difficulty, and issues of interpretation.
 - d. Reactions of the student to the specific performance and its effectiveness.
 - e. Three or more recordings of each major work studied in this course.
 - f. Additional works chosen from literature of the Classical Era. No less than 20 additional works should be included in the journal.
2. Projects-
 - a. Interpretative Issues of Rhythm, Tempo, Phrasing, Articulation, and Dynamics in the time of Mozart and Haydn (due by mid-term)
 - b. Instruments of the Classical Period (due by the end of the term)
3. Conducting- Each student will conduct assigned movements of the literature to be studied. A grade will be giving for each piece studied based on the student's preparedness, effectiveness of the gesture and improvement over the course of the study of the piece. Part of the grade will include at least one video critique of the students conducting of the piece.

4. Analysis- Analysis assignments are among the most pertinent elements of the course, for they provide a basis for interpretation and performance, the ultimate goal of all involved in this study. A brief checklist for analysis includes the following:
 - a. Initial composition and or publication date. Circumstances surrounding the composition of the work (ie. commission, historical significance, first performance, other performances during the composer's life etc...).
 - b. A brief biography of the composer including major jobs or positions, education, teachers, students, influences and a list of major choral repertoire.
 - c. Text- author, literal translation, liturgical use (if applicable), and structure.
 - d. Score- vocal and instrumental orchestration, available editions and location of primary sources.
 - e. Overall macro and micro formal structures including all tonal and rhythmic considerations at all levels that contributes to the musical unity of the piece (thematic material, musical symbolism, etc...).
 - f. An appropriate **annotated** bibliography. This bibliography should be detailed and should reflect significant library reference materials. The bibliography should be formatted following the Turabian Style Manual.
5. Final Exam- The student will choose one of the pieces studied over the course of the semester to conduct for the final exam. A brief oral exam testing the student's knowledge of the score and analysis information will follow the conducting portion of the exam.
6. Choral File- Put together a personal single copy of file of cpdl or published editions of Renaissance scores. This file should include significant pieces from the Era along with titles from the UIL PML list. On cpdl or from publishers, work to find the best, most scholarly editions of the score.

Research Tools

Apel, Willi. *Harvard Dictionary of Music*, 2nd ed. Cambridge: The Belknap Press of Harvard University Press, 1972.

Baker's Biographical Dictionary. 8th ed., by Nicholas Slonimsky. 1991.

Blume, Friedrich. *Classical and Romantic Music*. New York: W.W. Norton, 1970.

Dahlhaus, Carl. *Nineteenth Century Music*. Berkeley: University of California Press, 1989.

Dart, Thurston. *The Interpretation of Music*. New York: Harper Colophon Books, 1963.

Dorian, Frederick. *The History of Music in Performance*. New York: W.W. Norton and Company, 1966.

Duckels, Vincent H. and Ida Reed. *Music Reference and Research Materials*. New York: Schirmer Books, 1997.

- Heyer, Anna Harriet. *Historical Sets, Collected Editions, and Monuments of Music*. 1980.
- Hill, George R. and Norris L. Stephens. *Collected Editions, Historical Series and Sets, and Monuments of Music: A Bibliography*. Berkeley: Fallen Leaf Press, 1997.
- Jeffers, Ron. *Translations and Annotations of Choral Repertoire*. Vol. 1, *Sacred Latin Texts*. Oregon: Earthsongs, 1988.
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- Landon, H.C. Robbins. *Haydn, His Life and Music*. Bloomington: Indiana University Press, 1988.
- Randel, Don Michael. *The New Harvard Dictionary of Music*. 1986.
- Ratner, Leonard. *Classic Music: Expression, Form and Style*. New York: Schirmer Books, 1980.
- Robinson, Ray and Aleen Winold. *The Choral Experience*. New York: Harper's College Press, 1976.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W.W. Norton and Co., 1973.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*, 6th ed. London: Macmillan, 1980.
- Schenbeck, Lawrence. *Joseph Haydn and the Classical Choral Tradition*. Chapel Hill: Hinshaw Music, 1961.
- Shrock, Dennis. "Aspects of Performance Practice During the Classical Era." In *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, ed. Gordon Paine, 281-322. Stuyvesant, NY: Pendragon, 1988.
- Steinberg, Michael. *Choral Masterworks A Listener's Guide*. Oxford: Oxford University Press, 2005.
- Whitten, Lynn. *A Classified, Annotated Bibliography of Articles Related to Choral Music in Five Major Periodicals Through 1980*. Oklahoma: American Choral Directors Association, 1982.
- Wolff, Christoph. *Mozart's Requiem*. Los Angeles: University of California Press. 1994.
- Wold, Milo. *An Outline History of Western Music*, 9th ed. Boston: McGraw-Hill, 1998.