

9-2013

## MUSI 342.01: Vocal Repertoire I

Anne Basinski

*University of Montana - Missoula*, [anne.basinski@umontana.edu](mailto:anne.basinski@umontana.edu)

Let us know how access to this document benefits you.

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

---

### Recommended Citation

Basinski, Anne, "MUSI 342.01: Vocal Repertoire I" (2013). *Syllabi*. 688.  
<https://scholarworks.umt.edu/syllabi/688>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

**The University of Montana  
School of Music**

**MUSIC 342**

**VOCAL REPERTOIRE I**

**T-R 1:10-2:00**

Professor: Anne Basinski

Music Rm. 10

243-5192

Texts: SONG: A guide to style and literature.....Carol Kimball  
The Interpretation of French Song.....Pierre Bernac (for spring semester)

**Course Objectives:** This part two of the survey course of classical song literature. It is intended to acquaint you with some of the major composers of British and German art song, as well as some of their important works. You will continue to develop your understanding of style.

**Course Activities:** Reading about and listening to various composers and styles. Performance of two songs for each individual. There will be a paper, a mid-term, and a final exam. Homework assignments will be your best preparation for exams. You will also do one or two presentations in class.

Grading:	Song Assignments	10%
	Midterm	20%
	Homework (points docked if late)	15%
	Class Presentation(s)	15%
	Paper	20%
	Final	20%

**Song Assignments:** You will choose one song by a British composer, and one by a German composer. You will perform these for the class for a grade. Grade will be based on correctness, musicality and expressiveness, and on verbal presentation of information about the song – about the composer, the translation, context of the piece (is it part of a cycle or group? Circumstances in which it was written).

The goal is a recital-quality performance, except that memorization is not required

The British song will be done on October 1<sup>st</sup>. The German song will be done on December 3<sup>rd</sup>.

**Final Exam:** 3:20-5:20 on Wednesday, December 11

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by course instructor and /or a disciplinary sanction by the university.*

*All students need to be familiar with the Student Conduct Code. The Code is available for review online at <http://life.umt.edu/SA/VPSA/studentconduct.php>*

## MUSIC 342

Basinski

Fall 13

Vocal Repertoire – British and German Song

### PAPER

Make a recital program for yourself using *only* British and German song. Plan on 50 minutes worth of music, and include timings for each group. (Check recordings for timings if you aren't sure) At least half of your choices must be music which you have not sung, and aren't planning to perform on a junior or senior recital this academic year. You may include one German or British operatic aria. Choose music which is well-suited to your voice, and explain why it fits well. If you choose something that is beyond you technically or for a different voice type, you will need a thorough and detailed explanation of how you plan to be successful singing this music. Otherwise points will be deducted.

Include program notes. Program notes should include composer information, translations of the German, and about the pieces themselves (is it a cycle or from one? , a cantata or from one?, etc..) and timings of the pieces.

Talk about your voice, and how this program works (ie, this piece gives me an opportunity to move my voice quickly, which I really like, etc...) Describe your voice. What does it sound like? What does it do well? What kinds of phrases and ranges does it 'like'? What pieces are more of a challenge for you? Where did you put them in your program and why? Which pieces feel the best? Where did you put those, and why?

Discuss your programming. What is there to give it shape, structure? (Groups or cycles by one composer, groups related by subject or story line, even one that you make up..)

What is there to give variety? (Key, tempo, texture and /or instrumentation of accompaniment, rhythm, text-driven changes of mood and character...) Be detailed: "In the first song Poulenc uses his trademark arpeggios and extended, jazzy harmonies. It has dreamy long vocal lines in the middle of the staff, where I like to sustain. The mood is melancholy but also a little lazy – a challenge to portray! The next piece is quick, bright and energetic so the audience will have a change of mood and tempo. The exuberant character will be fun, and it will take a great deal of work to have all the words fly by smoothly and correctly. "

Suggested structure for your paper:

- I Recital program
- II program notes
- III discussion of programming choices
- IV discussion of your voice and how the program shows off and / or challenges you....

**Part of your grade will be based on the quality of the writing. If you need help, consult Strunk and White's *The Elements of Style* or Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Write with correct grammar, spelling, diacritical marks and sentence structure. You may turn in a rough draft by April 6th, but understand clearly that I will not rewrite the paper or point out every**

**poor word choice or sentence structure problem. The rough draft will allow me to indicate whether the information included is what is needed, whether it is complete enough, and to give a general overview of the quality of the writing.**

**Rough draft due Friday Nov 22 by 5 pm.**

**Final papers are due Friday Dec 6 by 5pm. Late papers will not be accepted.**