

University of Montana

ScholarWorks at University of Montana

University of Montana Course Syllabi

Open Educational Resources (OER)

Spring 2-2006

MUS 343.01: Vocal Repertoire II

Kimberly G. James

Univeristy of Montana, kimberly.james@umontana.edu

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

Let us know how access to this document benefits you.

Recommended Citation

James, Kimberly G., "MUS 343.01: Vocal Repertoire II" (2006). *University of Montana Course Syllabi*. 1736.
<https://scholarworks.umt.edu/syllabi/1736>

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

Vocal Repertoire II – Music 343, 2 credits

TR 12:10-1:00 pm

Instructor: Kimberly James, Asst. Professor, Dept. of Music

Music 103

Telephone: 243-2182

Email: kimberly.james@umontana.edu

Office: Music 013

Office Hours: TBA or by appointment

<http://courseware.umt.edu>

Description

This semester we will trace the **development of solo vocal repertoire** in France and the Americas. We will look at the historical and social contexts in which French and American composers were or are active, discuss changes in vocal style, and look to other art forms for evidence of similar artistic developments. **Regular reading and listening assignments** will be given to help you develop analytical and descriptive skills for evaluating music.

By the end of the semester, you should be able to recognize and describe the progression of style chronologically and nationally through the study of salient European and American art song composers. You will also have been exposed to many composers outside of the standard canon, such as women composers, African-American composers, and composers from Canada, Mexico, and South America. Besides gaining a broad understanding and appreciation of our field, you will also undertake a **research project** that will give you an opportunity to explore your personal interests and give two short **presentations** on additional composers. Additionally, you will **create a recital program** complete with brief program notes that you might present in an upcoming recital thus providing a practical outlet for the knowledge you have accumulated this semester.

As you scan the syllabus you will notice many names you do not recognize as well as the absence of many important, recognizable composers. We could never venture to touch on every significant contributor to the vocal repertoire in fourteen weeks. Therefore, class discussions will focus primarily on the standard vocal repertoire of American and French composers. This standard invites criticism, so we will also look at composers outside of the standard canon with the expectation that they will be included in our definition of it in the near future.

In Summary:

- Class discussions will focus on *major* composers of French and American art song and the identification of broad musical trends that have helped shape the history of the genre
- You will acquire a basic working knowledge of the *standard* repertoire for future pedagogical and performance endeavors
- You will learn to analyze and describe significant changes in compositional style
- You shall independently study repertoires outside the course content including classical and folk music of Asian countries, Russia, Scandinavian countries, Central European countries, etc. You will present your research in two brief class presentations and turn in your presentation notes and bibliography.

Course Assignments

- TWO class presentations [topics require approval]
- Recital program [due 4/18]
- Research project [due 5/2]
- Readings; listening to and evaluating French and American repertoire; supplemental assignment to be completed outside of class
- Regular participation on BlackBoard as assigned

Students with disabilities special needs should see the instructor at his or her earliest convenience and contact Disabilities Services for Students, <http://www.umt.edu/dss/> or x2243.

Evaluation

Students planning on going to **Vienna** this semester must meet with me by Friday, February 3 to discuss how they can successfully complete this course. **All** students enrolled are welcome to petition their evaluation distribution with me prior to Friday, February 3.

- | | |
|------------------------------|----------|
| • Exam 1 | 20% |
| • Exam 2 | 20% |
| • Active class participation | 10% |
| • Course assignments | |
| ◦ Recital program | 10% |
| ◦ Research project | 20% |
| ◦ Presentations (2) | 10% each |

Academic Misconduct

The [University of Montana Student Conduct Code](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321) articulates that all students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code available for review online at <http://www.umt.edu/SA/VPSA/Index.cfm/page/1321>.

Expectations

- Prompt and regular attendance [See attendance policy below]
- Readings and listening assignments should be done in preparation for class discussions
- Active class participation: Students are expected to come to class with a basic understanding of the assigned reading. Please address any discrepancies or confusion regarding assignments during class. The class is intended to be interactive, so active participation in class and via BlackBoard is expected. Therefore, participation refers to asking and answering questions, making observations and other contributions to class discussions, being supportive of your fellow classmates' efforts, and demonstrating a generally positive attitude conducive to group learning endeavor on-line or in the classroom.
- Independent exploration of suggested books, articles, and links

Attendance

Attendance is *expected* at all class sessions and promptness is appreciated by your instructor and fellow classmates. Attendance is *mandatory* on exam dates and on days course assignments are due. **Course assignments will not be accepted outside of class without prior approval.** A limited number of excused absences are allowed in case of illness (must have doctor note), emergency, religious holidays (notify me in advance), or conflicts with university sponsored performances or events required for your major (notify me in advance). Proper documentation for illness and emergencies and advanced notice of conflicts is required.

It has been my experience that students who regularly attend class and are responsible and participatory do well in this class. No absence from class diminishes a student's responsibility for the information presented, obtaining class materials, submitting assignments on time, or being aware of course-related announcements.

Course Texts & Resources

Required:

- Bernac, Pierre. *The Interpretation of French Song*. New York: W.W. Norton & Co., 1978.
- Kimball, Carol. *Song: A Guide to Style & Literature*. Seattle: Pst...Inc., 1996. Please purchase these books (available at the bookstore or on-line) before the second week of classes.

- Recordings, videos, scores, and supplemental reading assignments will be available through the Mansfield Library
- Mansfield Library: <http://www.lib.umt.edu/> especially http://www.lib.umt.edu/research/guide/mus_vocal.htm (subject guide - vocal) and <http://weblib.lib.umt.edu/external/subject.php?s=Music> (electronic resources – music)

Recommended:

- Berton Coffin. *Singer's Repertoire*. Vols. 1-4. [Volumes organized by voice type]
- Shirlee Emmons and Stanley Sonntag. *The Art of the Song Recital*.
- Denis Stevens. *A History of Song*.
- Kate Turabian. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th Ed.
- New Grove articles on composers discussed in class [accessible on-line via the Library's electronic resources section and in the music office]

Additional Resources: (more posted on BlackBoard)

A selected bibliography of American poetry, painting, and song

<http://www.pbs.org/wnet/ihas/resources2.html>

Canada's Musical Heritage and the WWW (2001)

<http://www.collectionscanada.ca/bulletin/015017-0105-03-e.html>

Canadian Female Artists

<http://www.collectionscanada.ca/bulletin/015017-0103-01-e.html>

The Web's Ultimate Guide to Jazz

<http://www.allaboutjazz.com>

Daring Diva Website

<http://www.daringdiva.com>

Lieder and Song Text Page

[decent translations; good cross-referencing]

<http://www.recmusic.org/lieder/>

Worldwide Music Resources

http://www.music.indiana.edu/music_resources/

Zarzuela Homepage

<http://www.zarzuela.net/index.htm>

Classical Singer Magazine

<http://www.classicalsinger.com>

Journal of Singing

[NATS quarterly publication; good pedagogy & repertoire articles; full-text accessible through IIMP search; available for purchase at <http://www.nats.org>]

PBS Online

<http://www.pbs.org>

Montana Public Radio

<http://www.kufm.org/>

NPR Online

<http://www.npr.org>

<http://www.radiofeatures.com/vocal.htm> [NPR's program "The Vocal Scene"] ▶

Proposed Course Schedule (subject to change)

Vocal Repertoire: French & American

James – Spring 2006

<u>Topics</u>		<u>Reading Preparation</u>
Week 1:		
1/24	Orientation; discussion of Blackboard environment; introductory definitions	Obtain physical materials needed for the course including the textbooks and a notebook/folder for organizing notes and class materials
1/26	Development of French mélodie	Kimball 155-156; Stevens 194-227
Week 2:		
1/31	Library session	Browse the library website
2/2	Berlioz, Viardot-Garcia	K 156-159, 162-164
Week 3:		
2/7 *	Gounod, Bizet	K 160-162, 166-167
2/9	Duparc, Chausson	K 169-175
Week 4:		
2/14	Fauré	K 175-184
2/16	Debussy	K 184-193
Week 5:		
2/21	Hahn, Ravel	K 200-206
2/23	Poulenc, Messiaen	K 211-221; http://www.bbc.co.uk/music/profiles/messiaen.shtml , http://www.bbc.co.uk/cgi-perl/music/muze/index.pl?site=music&action=biography&artist_id=47972 , http://www.oliviermessiaen.org
Week 6:		
2/28	Leguernay	K 221-225
3/2	Student presentations	
Week 7:		
3/7	Student presentations	
3/9	Recital preparation: Program building	Emmons/Sonntag Chapter 2
Week 8:		
3/14 *	Wrap-up and review	Class notes
3/16	EXAM (French repertoire)	
Week 9:		
3/21	American roots	
3/23	Student presentations (Wienervolk)	
Spring Break March 27-31 (enjoy a well-deserved break!)		

Week 10:		
4/4	American spiritual & African-American art song	www.afrovoices.com/
4/6	Weill, Bernstein, and cabaret Ives, classical jazz	http://www.artofthenegrospiritual.com/ Kimball (149-154, 263-266) Kimball (233-238) http://www.npr.org/programs/specials/milestones/990210.motm.jazz.html
Week 11:		
4/11	Barber, Copland	Kimball (227-228, 247-252, 254-259)
4/13	Bolcom, Corigliano	Kimball (284-286) www.bolcomandmorris.com/bolcom.html
Week 12:		
4/18 *	Zaimont, Larsen	Kimball (289-290, 294-296) www.jzaimont.com www.libbylarson.com www.newmusicbox.org/ http://www.newmusicbox.org/article.nmbx?id=4454 (Living American Women – article)
4/20	Heggie, Laitman	http://Jakeheggie.com www.artsongs.com
Week 13:		
4/25	Student presentations	
4/27	Canadian contemporary art song: Chester Duncan Violet Archer Robert Fleming	www.musiccentre.ca/CMC/CMC.html
Week 14:		
5/2 *	South American song: Ginastera/ Villa-Lobos, Manuel Ponce/ Silvestre Revueltas	Kimball (427-430, 433-435)
5/4	Wrap-up and review	Class notes
Final Exam	American repertoire and all material from class presentations Monday, May 8 from 8:00-10:00 am	