San Diego State University School of Music and Dance

MUS 554 Walders

Section 1  Music Literature: Choral  2 Units
1-1:50pm, MW  M261  Schedule #22042

Instructor:  Dr. Patrick Walders
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Office Hours:  See schedule posted outside instructor’s door; other times by appointment
Web site:  www.music.sdsu.edu

Description
Study of music literature. Analysis of scores and recordings. May be repeated with new course content. See Class Schedule for specific content. Maximum credit six units applicable to a bachelor’s and master’s degree.

Prerequisites
Music 205B with a grade of C (2.0) or better.

Footnotes
ZL  The following student levels are allowed: Junior, Senior, Graduate

Further Elaboration
This course has been designed to give an overview of choral literature both from an historical perspective (musical period, genre, composers, performance practice, style) and a more practical review of pieces suggested for performance at the senior high school, college and adult levels. While standard composers and works will be studied, the instructors may include lesser-known works and contemporary literature of interest. Selected literature will be studied by reading through scores and listening to recordings. The instructor, students, and guest lecturers will present ideas about their pieces, successful programming and appropriate selection of literature for specific levels.

Learning Outcomes, Course Objectives, and Goals

After completion of this course, the student:

• will be able to identify the main eras of classical music using approximate and exact dates
• will be able to articulate fundamental aspects about the development of the motet, mass, and Requiem, chronologically, citing selected composers and their dates, compositions, and historical significance
• will have developed basic-intermediate skills to identify stylistic traits while looking at a musical score and selected the time period in which it was written
• will have developed lecturing skills and speaking about choral literature in public
• will have developed a broader knowledge of choral literature
• will have developed programming skills and ideas for multiple choral ensembles (i.e. school, church, college, professional, etc…)
• will be able to identify library texts and other resources for scores, practical, and scholarly research
• will be able to identify online resources for scores, practical, and scholarly research
• will be able to identify large and small music publishers/distributors
• will have programmed 2 choral concerts with various repertoire, multiple ensembles and/or forces
Preparation for Course and Presentation Instructions

COURSE FORMAT
After the first three weeks, each student will present a lecture every week as assigned by the Instructor, ranging from 10-30 minutes. The Instructor will also lecture and make presentations on specific topics and ideas. We will study the history of choral music in chronological order, by composer and/or genre, beginning with the Renaissance time period, and finish with the contemporary trends of our own time. We will spend time on the development of the mass and Requiem, and after completion of this course, each student will be able to articulate this in both verbal and written formats through written tests and aural examination. Guest lecturers and field experiences to local and regional venues to observe rehearsals and/or concerts will be offered for further study and real-life reference.

PREPARATIONS
1. Please establish a SPOTIFY http://www.spotify.com/us/ or itunes account
2. If you don't know how to use the Choral Public Domain Library cpdl.org, please become familiar.
3. Please become familiar with the online resources to which the SDSU Online Music Library has access.
4. It is recommended TWO 3” 3-ring binders be purchased, with dividers.

COMPOSER PRESENTATIONS
Since this is a survey class, the presentations needn’t be exhaustive, but need to be a reliable and efficient resource for each member of the class if/when they may have to teach a course of this nature, and/or aid them in their program notes, programming, etc... Using online resources, the SDSU Choral Library, or other resources, the presenter should provide scores for each member of the class and the Instructor (15 scores total- Fall2012).

Composer presentations- 10-30min each, unless otherwise noted
Presentations should include the following:

• Concise composer biography
• overall output, listing all forces (i.e.- SATB, a cappella OR SA soloists, strings, organ, and SATTB choir.)
• interesting tidbits about the composer or works (it could be ONE)
• interesting/significant historical things happening in the world/region/area at this time
• programming recommendations for High School/Church/Community Choir/College
• choose 2-3 Choral (or Choral/Orchestral) works to listen to in class, providing scores (full scores for pieces with orchestra) for each piece. Please be conservative with your copying using reduced, ½ pages for cpdl works, and/or use the choral library (or Inter-library loan) to provide multiple scores. Translations must be provided. A student may obtain scores from free internet resources, the library, or the Instructor’s library via sign-out. (Yes, an excerpt of a larger work is acceptable, noting such, and provide the class with an idea of the overall scope of the piece.)

COMPOSER PRESENTATIONS FORMAT [EXAMPLE]
The 30-minute presentation should look something like:

• Lecture/Talk for 5-7 minutes (Chose highlights from your packet.)
• Listen to recordings and read scores for 23-25 minutes

The presenter should LISTEN TO MANY RECORDINGS of different pieces BEFORE selecting the ones to listen to in class. The presenter should justify WHY they chose the recording/piece, and should be able to talk about the scope of the piece- i.e.- it’s form, size, translation, etc... Again, this is a SURVEY, so keep it CONCISE and EFFICIENT.

-CONTINUE, PLEASE-
GRADING POLICY
 Participation (20%) 20
 Weekly Presentations (20%) 20 (total obtained from average grades)
 Monthly Written Exams (10%)
   October 5
   November 5
 Monthly Listening Exams (15%)
   September 5
   October 5
   November 5
 Programming Assignment #1 (5%) 5
 Programming Assignment #2 (10%) 10
 Written Final Exam (10%) 10
 Aural Final Exam (10%) 10
 TOTAL 100 (100%)

GRADES
  5 total 10 total 15 total
  5=A 9-10=A 13-15=A
  4=B 7-8=B 10-12=B
  3=C 5-6=C 7-9=C
  0-2=F 3-4=D 4-6=D
  0-2=F 0-3=F

WEEKLY PRESENTATIONS

A student’s grade will be dependent upon the following criteria:
• Did the student follow the correct format?
• Presentation (neatness/organization/conciseness)
• Content
• Overall (will it prove to be a future resource?)

EXAM SCHEDULE  (See attached Calendar- TBA)

EXAM PROCEDURE

A study guide will be provided by the Instructor at the class prior to the exam date. (1 week prior) At this time, each student should provide each student in the class (including Instructor) with a cd containing the pieces presented and listened to in class. A cd liner that clearly labels each piece’s title and composer should accompany each cd.*

*It would be wisest to establish a YouTube account or some kind of music file sharing agreement, using Spotify, or iTunes, saving the task of burning cds, et al. (To-be-discussed.)

Each exam will consist of a written section and listening section with questions/examples that could include (but are not limited to):

<table>
<thead>
<tr>
<th>Written Portion</th>
<th>Listening Portion</th>
</tr>
</thead>
<tbody>
<tr>
<td>composers’ dates and their compositions</td>
<td>“drop-the-needle“ style</td>
</tr>
<tr>
<td>defining specific genres of choral music</td>
<td></td>
</tr>
<tr>
<td>defining classical music eras/time periods</td>
<td></td>
</tr>
<tr>
<td>historical timelines</td>
<td></td>
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<tr>
<td>vocabulary</td>
<td></td>
</tr>
</tbody>
</table>

30 minutes will be given to complete the Written portion of the test.*
30 minutes will be given for the Listening portion of the test, repeating the piece only once, per request.
*If a student needs additional time for the Written portion of the exam, then they may take time after class.
ACADEMIC COURSE DEADLINES and UNIVERSITY POLICIES

The specific deadlines for fall 2012 are:

- Drop classes by September 10 at 11:59 p.m.
- Add classes by September 12 at 11:59 p.m.
- Change grading basis by September 12 at 11:59 p.m.
- Withdraw from the university by September 12 at 11:59 p.m.

Faculty have the option to drop students from their course for non-attendance or lack of required prerequisites. The fall 2011 faculty drop deadline is September 8. Students must check their schedule prior to the drop deadline to make sure faculty have performed this action.

**SDSU Class Cancellation Policy**

Our class will function within the guidelines of this policy. All rehearsals, concerts, exams or assignment due dates impacted by University sanctioned school closings due to weather conditions or other official reasons will be rescheduled or re-assigned in a manner supportive of student learning and with reasonable time for completion of the project.

**SDSU Official Class Cancellations**
Labor Day
Thanksgiving Day and the Friday after
MLK Holiday
SoM Audition Days
Spring Break

**Academic Honesty**
Membership in the student body of San Diego State University carries with it an obligation to act with honor. Students must comply with the SDSU Honor Code (academic dishonesty will not be tolerated in this course). Blackboard postings and all submitted assignments must be originally and uniquely your creation. When critiquing, alluding to, or referencing the work of others, please comply with the Publication Manual of the American Psychological Association (APA), version 6. Any violation of the Honor Code will be dealt with within that policy. Should you have questions related to plagiarism, cheating, or academic honesty in general, please speak with the Instructor.

**Students with Disabilities**
This class complies with the American with Disabilities Act (ADA). Students with disabilities needing academic accommodations, or students with an Access Plan should contact me within the first week of class.

**Performance Rights**
“By participating in this ensemble students waive their performance rights and assign them to San Diego State University School of Music and Dance”.

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