MUSI 5175
Survey of Vocal Literature
Fall 2021

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Survey of Vocal Literature-MUSI 5175: three semester hours credit, one 2 hour class per week. Students are expected to do weekly reading assignments, prepare outside listening for later testing, compile two mini-presentations, and to assemble a comprehensive annotated bibliography of sources related to vocal literature with piano.

Course Objectives

- To increase the student’s knowledge of the standard repertoire written for voice and piano, with an emphasis on Early English Song, Italian Song, German Lieder, French mélodie, Russian Song, and American Art Song. Spanish and British song if time permits.

- To examine the components of compositional styles of various composers as it pertains to their song output.

- To examine masterworks of the standard vocal repertoire

- To explore aspects of song literature of particular interest to the student

Program learning outcomes:
The student will demonstrate knowledge of the standard repertoire written for voice and piano and be able to examine the components of compositional style of various song composers in their song output.

Student learning outcomes:
1) Through assigned readings, students will gain information regarding the standard repertoire for voice and piano.
2) Through assigned listening and score study, students will become more familiar with the compositional style of song composers.
3) Through the preparation of two mini presentations, students will gain a greater understanding of each composer’s style and the relationship of text to music.
4) Through the compilation of an annotated bibliography which is genre specific to art song, students will have a resource to consult for further information about art song.
<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
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<tbody>
<tr>
<td>Aug. 27</td>
<td>Introduction-Early English Song</td>
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<tr>
<td>Sep. 3</td>
<td>Italian Song</td>
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<td>Sep. 10</td>
<td>German Lieder</td>
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<td>Sep. 17</td>
<td>German Lieder</td>
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<td>Sep. 24</td>
<td>German Lieder (mini-presentation)</td>
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<td>Oct. 1</td>
<td>German Lieder</td>
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<td>Oct. 8</td>
<td>French mélodie (German Lieder written exam, listening test)</td>
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<td>Oct. 15</td>
<td>French mélodie</td>
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<td>Oct. 22</td>
<td>French mélodie (mini-presentation)</td>
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<td>Oct. 29</td>
<td>French mélodie (reschedule due to NATS)</td>
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<tr>
<td>Nov. 5</td>
<td>Russian Song (French mélodie written exam, listening test)</td>
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<td>Nov. 12</td>
<td>Russian Song</td>
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<td>Nov. 19</td>
<td>American Art Song</td>
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<td>Dec. 3</td>
<td>American Art Song</td>
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<td>Dec. 6-10</td>
<td>(Schedule Final Exam)</td>
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**Final Exam; Comprehensive**  
*(includes Russian and American listening test)*

**Mini-Presentations**  
Select a composer and song cycle to present. Mini-presentations should last approximately 20 minutes and the primary focus should be on the work itself, although you should include some brief biographical information. You do not have to play the entire work, although you should demonstrate at the piano specific aspects of the work.
which you are discussing (i.e. when the text in a Schubert song describes a brook or river, the accompaniment shifts to an arpeggiated pattern). If a singer at SFA is working on any of these songs, we will make every attempt to perform some selections in class. Discuss topics such as the composer’s style and how it is exemplified in this cycle, relationship of the text to the vocal line and accompaniment, key schemes, harmony, form, melody, tempo, etc. Also, submit a written version of your mini-presentation; 4-7 pages should suffice.

**Final Project**
This is an immense task. It would be in your best interest to devote small segments of time at regular intervals throughout the semester to complete this assignment. Compile a comprehensive annotated bibliography of sources specific to song literature. For sources outside of SFA library, do the best you can. Interlibrary loan is always an option, and is very easy. The internet can provide brief descriptions for sources which you cannot view yourself. Items should ONLY include books (for practical reasons). Books devoted to song literature of various nationalities (predominantly German Lieder, French mélodie, Russian song, Italian Song, American art song, Spanish song, and British Song) are preferred. Also include translation books, books devoted to accompanying (Kurt Adler’s book, Spillman’s one (or more) book of many, Deon Price’s, book, since there will surely be a large component regarding song rep), and biographies in which the focus is on a particular composer’s song output (i.e. *The Songs of Schumann*, *The Singer’s Debussy*, *The Singer’s Rachmaninoff*, *Gerald Moore’s The Schubert Song Cycles*, *Singer and Accompanist*, *The Unashamed Accompanist*). Do not include diction textbooks, but do include standard translation and IPA books (*Berton Coffin, Phonetic Readings of Songs and Arias*). Only include a few sentences for each annotation. The goal is for you to be able to use your resource in the future to gain more information on a particular song, song cycle, style, composer, translation, or pronunciation of a given text. Subject headings will be very useful. Organize it as you wish (alphabetical by author, title, etc.). It should number in the several hundreds, or more. Perhaps if it is owned by SFA, you could include some distinctive symbol, asterisk, etc. Maybe even a call number. Also, remember, that if our library does not have the source, I or another voice faculty member might have it (prior to you ILL ing it) i.e. Deon Neilsen Price, Accompanying skills for the pianist (I own it). A Hint: to begin, simply go to the bibliography of Kimball’s “song”; that will get the ball rolling.

*Additional assignments may include assigned reading from some of the following texts which you will surely discover during your examinations of material for your Final Project:*


…and more.

**Grading**
Grades will be determined as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Breakdown</th>
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<tbody>
<tr>
<td>Mini-Presentations</td>
<td>20%</td>
<td>(10% each)</td>
</tr>
<tr>
<td>German Lieder Exam and Listening Test</td>
<td>20%</td>
<td>(15%, 5%)</td>
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<tr>
<td>French mélodie Exam and Listening Test</td>
<td>20%</td>
<td>(15%, 5%)</td>
</tr>
<tr>
<td>Final Exam and Listening Test</td>
<td>20%</td>
<td>(15%, 5%)</td>
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<tr>
<td>Final Project</td>
<td>20%</td>
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**Academic Integrity (A-9.1)**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot
complete the course work because of unavoidable circumstances. Students must complete
the work within one calendar year from the end of the semester in which they receive a
WH, or the grade automatically becomes an F. If students register for the same course in
future terms the WH will automatically become an F and will be counted as a repeated
course for the purpose of computing the grade point average.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids,
students with disabilities must contact the Office of Disability Services (ODS), Human
Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the
semester. Once verified, ODS will notify the course instructor and outline the
accommodation and/or auxiliary aids to be provided. Failure to request services in a
timely manner may delay your accommodations. For additional information, go to
http://www.sfasu.edu/disabilityservices/.

**Mental Health and Wellness**
SFA values students’ mental health and the role it plays in academic and overall student
success. SFA provides a variety of resources to support students' mental health and
wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
SFA Counseling Services
www.sfasu.edu/counselingservices
Rusk Building, 3rd Floor
936.468.2401

SFA Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services, Room
202 936.468.1041

**Crisis Resources:**
Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741