Choral Literature II

MUSI 5178 001 Syllabus

3 credit hours
Summer 2021

Instructor: Dr. Michael Murphy
Office: 126A
Email: murphymt2@sfasu.edu
Phone: 936-468-1181

Meeting Time/Place: TBA

Office Hours: TBA

Required Text:

Course Purpose:
Detailed examination of representative choral works from the Classical to the Contemporary Periods.

Course Objectives:

1. Understand, discuss, and write about the development of choral music as an art form (*Learn and Integrate*) (*Communicate*) (*Think and Create*)
2. Understand, discuss, and write about features and characteristics distinguishing different choral genres and genres from different style periods (*Learn and Integrate*) (*Communicate*) (*Think and Create*)
3. Understand, discuss, and write about critical issues related to choral music, including contexts and ideas informing the works of different style periods and composers (*Learn and Integrate*) (*Communicate*) (*Think and Create*)
4. Be familiar with representative examples of choral genres from the 18th to the 20th centuries (*Learn and Integrate*)
5. Recognize aurally and visually any of the assigned works (*Learn and Integrate*) (*Communicate*)
6. Listen actively and respond critically to the music one hears and the culture, social, and political issues surrounding it (*Learn and Integrate*) (*Communicate*) (*Think and Create*)
Expectations:

1. Attendance – 1 unexcused absence over the course of the semester.
2. bring all materials to class unless instructed otherwise
3. class participation
4. an open mind to evaluation

Assignments:

- 100 points  Contributions to Class Discussions
- 100 points  Mid-term Exam
- 100 points  Project #1 Classical presentation
- 100 points  Project #2 Romantic presentation
- 100 points  Project #3 Modern presentation
- 100 points  Project #4 Contemporary presentation
- 200 points  Research paper: Choose to write on one of the following topics:
  - Trace the development of the Mass from Classical to the Modern Eras
  - Trace the development of the Requiem Mass from Classical to the Modern Eras
  - Trace the development of the Motet from Classical to the Modern Eras
  - Trace the development of the Madrigal from Classical to the Modern Eras
  - Trace the development of the Passion from Classical to the Modern Eras
  - Trace the development of the Oratorio from Classical to the Modern Eras
- 100 points  Final Exam

Grading:

A > 90
B > 80
C > 70
D > 60

MUSI 5178: Three semester hours credit, two hours of class contact/instruction hours per week. Students are expected to complete assigned listening and readings as well as prepare for class presentations ten hours a week.

Academic Integrity (4.1)
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 ofcheating 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. Please read the complete policy at http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf.

**Withheld Grades Semester Grades Policy 5.5**

There will be no withheld grades given

**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/.

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

**On-campus Resources:**

SF ASU Counseling Services
www.sfasu.edu/counsellingservices
3rd Floor Rusk Building
936-468-2401

SFASU 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
<table>
<thead>
<tr>
<th>CLASS SCHEDULE</th>
<th>Class meeting 1</th>
<th>Class meeting 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Classical Era</td>
<td>The Classical Era</td>
</tr>
<tr>
<td>Shrock pp. 355-358, 387-388, 395-396, 399-400</td>
<td>Shrock pp. 375-381</td>
<td></td>
</tr>
<tr>
<td>Joseph Haydn</td>
<td>Wolfgang Amadeus Mozart</td>
<td></td>
</tr>
<tr>
<td>Shrock pp. 362-370</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Die Schöpfung (Light-Rossing)</em></td>
<td><em>Requiem (Horsley)</em></td>
<td></td>
</tr>
<tr>
<td>Class meeting 3</td>
<td>Class meeting 4</td>
<td>Class meeting 5</td>
</tr>
<tr>
<td>The Romantic Era</td>
<td>The Romantic Era</td>
<td>Exam 1</td>
</tr>
<tr>
<td>Shrock pp. 430-434</td>
<td>Johannes Brahms</td>
<td></td>
</tr>
<tr>
<td>Gabriel Fauré</td>
<td><em>Ein deutsches Requiem (Horsley)</em></td>
<td></td>
</tr>
<tr>
<td><em>Requiem (Light-Rossing)</em></td>
<td>Class meeting 7</td>
<td>Class meeting 8</td>
</tr>
<tr>
<td>Class meeting 6</td>
<td>The Modern Era</td>
<td>Contemporary Era</td>
</tr>
<tr>
<td>The Modern Era</td>
<td>Shrock pp. 600-601</td>
<td>Shrock 734-736</td>
</tr>
<tr>
<td>Shrock pp. 559-567, 589-591, 609-611, 621-623, 638-639, 653-654, 672-674, 711-715</td>
<td>Carl Orff</td>
<td></td>
</tr>
<tr>
<td>Shrock pp. 564-567 (France)</td>
<td><em>Carmina Burana (Horsley)</em></td>
<td>Leonard Bernstein</td>
</tr>
<tr>
<td>Shrock pp. 577-581</td>
<td>Class meeting 8</td>
<td><em>Chichester Psalms (Light-Rossing)</em></td>
</tr>
</tbody>
</table>
| Shrock pp. 639-643 | Igor Stravinsky  
*Symphony of Psalms*  
(*Light-Rossing*) |  |
|---------------------|---------------------------------|------------------------|
| Class meeting 9  
Contemporary Era  
Shrock pp. 651-653 | Class meeting 10  
**Exam 2** | Class meeting 11  
**Final paper due**  
Arvo Pärt  
*Berliner Messe* (*Horsley*) |