

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Graduate Programs		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department Music College Dorothy F. Schmidt College of Arts and Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix MUN Number 6468	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Course Title Graduate Vocal Chamber Music	
Credits <i>(Review Provost Memorandum)</i> 1-2	Grading <i>(Select One Option)</i> Regular <input checked="" type="radio"/> Sat/UnSat <input type="radio"/>	Course Description <i>(Syllabus must be attached; see Guidelines)</i> Study and performance of vocal chamber music from art song literature, operatic/oratorio small ensembles, and vocal chamber works with keyboard and other instruments.	
Effective Date <i>(TERM & YEAR)</i> Fall 2017		Prerequisites N/A	Corequisites N/A
		Registration Controls <i>(Major, College, Level)</i> Permission of Instructor	
<i>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</i>			
Minimum qualifications needed to teach course: Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		List textbook information in syllabus or here Materials listed in syllabus	
Faculty Contact/Email/Phone Sandra McClain Buller/smclai2@fau.edu/297-4065		List/Attach comments from departments affected by new course N/A	

Approved by Department Chair _____ College Curriculum Chair _____ College Dean _____ UGPC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	Date 1-30-17 1-31-17 1-31-17 _____ _____ _____ _____
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Email this form and syllabus to UGPC@fau.edu one week before the UGPC meeting.

TITLE: Graduate Vocal Chamber Music (Variable topics according to enrollment and repertoire requirements)

INSTRUCTOR: Dr. Sandra McClain, Instructor of Music/Artist in Residence
smcclai2@fau.edu, 561-297-4065, AL235
Office hours: Tuesday 4-5 or Thursday 9-10 or by appointment

TIME: Arranged

COURSE DESCRIPTION: Study and performance of vocal chamber music literature from art song literature; operatic and oratorio small ensembles; vocal chamber works with keyboard and other instruments.

COURSE OBJECTIVES:

Students will:

- Prepare individual parts to performance level
- Create effective collaborative rehearsal techniques
- Analyze and interpret full score
- Develop and refine artistic skills required in collaborative textures
- Develop and refine leadership skills appropriate to collaborative performance

Students will prepare works for public performance. Students may be asked to participate in more than one ensemble during the semester.

COURSE PROCEDURES: Students will be combined in ensembles that may address each individual student's repertoire needs, experience and/or existing group needs. Class sessions will be devoted to rehearsal and discussion of the works being prepared. Each student will prepare a style analysis of the repertoire being studied that will include composer background and will be expected to contribute to class discussion and present in class when requested. There is also expected to be at least one one-hour sung rehearsal per week with collaborative partners and one hour of rehearsal on individual parts outside of class (total 2 hours- see departmental *Credits and Time Requirement* section later in syllabus).

REQUIRED MATERIALS: Students will be required to acquire the music for assigned selections as soon as possible after they are assigned. Research on song literature can be accomplished using the materials in the FAU Library or other recommended reference materials on the attached list.

ASSIGNMENT OF REPERTOIRE: Repertoire will be assigned according to voice type and collaborative demands and to represent a variety of composers and styles. Each student will keep a written performance plan, the format of which will be provided in class. Students will also keep a journal of notes from coaching in class for their own music and that of other groups. The journal will be turned in at the final exam.

PERFORMANCE: The work or works being prepared for the term will be performed on a scheduled "Music at Noon" or "Vocal Performance Class," with other possible performances as opportunities arise.

FINAL EXAM: The performances referred to above will constitute the final performance exam. During the scheduled exam period, students will make an extended presentation based on research for one of the semester projects.

GRADING: Grade will be based on regular attendance (20%), regular pre-class preparation (40%), contributions to the class performance (20%), and final performance grade (20%). Grades will be on the following scale: 93-100% = A; 90-92=A-; 87-89=B+; 83-86=*B; 80-83=B-; 70-79=C; 60-69=D; 59 or below=F. *Any grade below B does not count toward the degree in a graduate course.

INCOMPLETE GRADE POLICY: A grade of Incomplete will be assigned rarely and only in a documented case of extreme emergency or illness.

ATTENDANCE POLICY: Attendance at lessons is required. More than one *unexcused* absence will result in the lowering of your final grade 3 points per absence. Attendance is also required for all members of the ensemble at the dress rehearsals for each of the above mentioned performances, if time is allotted in the performance space.

COURSE SCHEDULE: Classes will be held once a week at a time to be scheduled according to the common availability of the class members.

COURSE COMMUNICATION: All electronic communication must originate from a valid FAU email address. Course instructions and all materials will be posted on the course CANVAS website. Students are expected to check the site regularly between classes for instructions or other information. Not checking Blackboard does not excuse students from required work or knowledge of announcements that have been posted.

CODE OF ACADEMIC INTEGRITY: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility.

For full details of the FAU Code of Academic Integrity, see University Regulation 4.001 at http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

CLASSROOM ETIQUETTE:

- . Students are expected to arrive on time, be warmed up, and ready to perform at the beginning of the lesson.
- . Cell phones should be turned off.
- . No food is allowed in class. Water is permitted.

STUDENTS WITH DISABILITIES: FAU Student Accessibility Services (SAS)

“In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 131 (954-236-1222); or in Jupiter, SR 110 (561-799-8585)—and follow all SAS procedures.” <http://www.fau.edu/sas/Rights.php>

RELIGIOUS HOLIDAY ACCOMMODATION: The FAU policy of religious accommodation will be followed. Students who need such accommodation for a holiday that falls on a class day should make the request in writing in advance of the holiday. Students will be allowed to makeup any work without penalty.

Accommodation for Absences for University-Approved Obligations (athletics, approved performances, scholastic teams, etc): Please see the following link for University policy. Students will be allowed to makeup work without penalty and are requested to notify the professor in advance of the absence, or as soon as possible thereafter.

<http://www.fau.edu/regulations/chapter2/Reg%202.007%208-12.pdf>

CREDIT AND TIME REQUIREMENTS: Federal regulations, FAU and our accrediting body the National Association of Schools of Music have determined the following formula to represent the amount of work represented per credit hour: for each credit hour in a class, the combined contact hours in class and out-of-class student work should equal three hours. In the cases of applied music lessons, each individual area will provide specific out-of-class expectations that will lead to student success in the applied lesson. Large ensembles may meet additional hours beyond this formula to accommodate the rigors of the repertoire scheduled for performances.

HEALTH AND SAFETY: Students are encouraged to access the FAU Department of Music Handbook or our website www.fau.edu/music to read the Department's guidelines towards hearing and performance health and safety. <http://www.fau.edu/music/pdf/HEALTH%20AND%20SAFETY%20INFORMATION%20AND%20RECOMMENDATIONS%20FOR%20STUDENT%20MUSICIANS.pdf>

MUN 6468 – Graduate Vocal Chamber Music
Sample Weekly Course Schedule

Class sessions will be devoted to rehearsal and discussion of the works being prepared. Each student will prepare a style analysis of the repertoire being studied that will include composer background and will be expected to contribute to class discussion and present in class when requested.

Week 1: Repertoire will be assigned appropriate to the voice types and instruments of the students in the course. Students will be grouped into chamber sections that will continue throughout the semester and scheduled for weekly in-class presentations, alternating groups as time allows. (A more precise weekly schedule will be established after the repertoire is assigned and will be posted on CANVAS for the class.)

Weeks 2-14

The class agendas will be set for each week according to the material in the student assignments and the number of students enrolled in the class, which will affect how class time is appropriated.

Each class will consist of performances of repertoire as assigned in each previous class. When the music is new, students will present a musical and brief style analysis of the chamber selection from the standpoint of the piece as a whole and as relates to each individual part.

The classes will be open coaching sessions and students are expected to have extra copies of music available for the class for those pieces they are coaching.

Each student will keep a coaching journal for their own repertoire and for class notes from repertoire on which classmates are coaching in the classroom. This journal will be turned in as part of the final exam material.

Final Exam: Performance of two selections from student repertoire and submission of coaching journal.

SUGGESTED GENERAL RESOURCES FOR PREPARING VOCAL LITERATURE

Emmons, Shirlee, Stanley Sonntag, and Stanley Sonntag. 1979. *The art of the song recital*. New York: Schirmer Books.

Emmons, Shirlee, Wilbur Watkin Lewis, and Inc. NetLibrary. 2006. *Researching the song: A lexicon*. Oxford; New York: Oxford University Press.

Hallmark, Rufus E. 1996. *German Lieder in the nineteenth century*. New York; London: Schirmer Books.

Kimball, Carol. Song. 2006. *A Guide to Art Song Style and Literature*. Milwaukee, WI: Hal Leonard Corporation.

Meister, Barbara. 2000. *An introduction to the art song*. Houston, TX: Scrivener Press.

Stein, Deborah J. 2010. *Poetry into song performance and analysis of lieder*. Oxford: Oxford University Press.

Stevens, Denis. 1961. *A history of song*. New York: W.W. Norton.

Winchester, Barbara and Kay Dunlap. 2008. *Vocal Chamber Music, Second Edition: A Performer's Guide*. New York: Routledge.

Youens, Susan. 1996. *Schubert's poets and the making of lieder*. Cambridge: Cambridge University Press.

SUGGESTED TEXT, TRANSLATION, AND DICTION RESOURCES

The Aria Database - Full Opera Translations. www.aria-database.com/full-trans.htm

Brahms, Johannes, and Beaumont Glass. 1999. *Brahms' complete song texts: in one volume containing solo songs, duets, Liebeslieder waltzes (both sets), the Alto rhapsody, folk song arrangements*. Geneseo, N.Y.: Leyerle.

Cox, Richard G. 1970. *The singer's manual of German and French diction*. New York: G. Schirmer.

Fischer-Dieskau, Dietrich. 1988. *Robert Schumann, words and music: the vocal compositions*. Portland, Or: Amadeus Press.

Marcuse. 2012. Dvorak: Songs & duets. *American Record Guide* 75, (5): 98 (Article)

Miller, Philip Lieson. 1973. *The ring of words; an anthology of song texts*. New York: W.W. Norton.

Moses, Kurt. 1998. Mendelssohn: Songs and duets. *American Record Guide* 61, (4): 160 (Article)

Phillips, Lois. 1996. *Lieder line by line, and word for word*. Oxford: Clarendon Press.

Schubert, Franz, and Richard Wigmore. 1988. *Schubert: the complete song texts*. London: Gollancz.

Schubert, Franz, and Beaumont Glass. 1996. *Schubert's complete song texts*. Geneseo, N.Y.: Leyerle.

Wall, Joan, Robert Caldwell, Tracy Gavilanes, and Sheila Allen. 1990. *Diction for singers: a concise reference for English, Italian, Latin, German, French, and Spanish pronunciation*.

Woodward, Francis Lewis. 1972. *The solo songs of Felix Mendelssohn*. Ann Arbor: University Microfilms.
(PROQUEST)

**There are many more resources in the Wimberly library. This is only a select sampling and a place to begin your song research.