# **Instructor**: Dr. Patricia P. Fleitas, (561) 297-3823; [pfleitas@fau.edu](mailto:pfleitas@fau.edu) Office: AL 245

**Office Hours**: Posted on door and by appointment.

**Course Description:** This course is designed for music education majors with emphasis in vocal/choral music. Topics covered involve score study/analysis, preparing the score for the educational/rehearsal classroom and the concert stage, and understanding of the relationship between music and text. An overview of the history of choral music from the Renaissance era to living composers is incorporated in this course through the selected repertoire. In addition to musical styles and performance practices, educational tools inherent in each score will be unveiled for the purpose of learning how to select repertoire that will enhance the musical and artistic development of any level ensemble from the individual chorister to ensemble as a whole. Representative recordings will support the course’s materials.

**Pre-Requisites/Co-Requisites:** Completion of MUG 4202 (Choral Conducting 2) with a C or better. MUG 4203 (Advanced Choral Conducting) should be taken simultaneously.

**Course Objective:** Students will be able to prepare choral scores for every rehearsal/classroom format and concert performance by demonstrating knowledge through score study/analysis, choral styles and performance practices, selecting the appropriate literature for the appropriate educational objectives, and presenting the score within the demands of the secondary school program. In addition, students will develop their awareness of the marriage between text and music.

**Required Text**:

Buchanan, Heather J. and Matthew W. Mehaffey. *Teaching Music Through Performance in Choir,*

vol. I, Chicago: GIA publications, Inc., 2005. ISBN: 1-57999-514-4

Shrock, Dennis. *Choral Scores*. Oxford: Oxford University Press, 2015.

**Additional Assigned Reading**: Selections from the following.

Buchanan, Heather J. and Matthew W. Mehaffey. *Teaching Music Through Performance in Choir,*

Vl. II, Chicago: GIA publications, Inc., 2007. ISBN: 978-1-57999-663-5

Buchanan, Heather J. and Matthew W. Mehaffey. *Teaching Music Through Performance in Choir,*

Vl. III, Chicago: GIA publications, Inc., 2011. ISBN: 978-1-57999-753-3

**Course Requirements**: Students will demonstrate their acquired knowledge at the completion of every assigned score through the following.

* Class presentation of the score covering score study, educational components in the score that will advance the knowledge and artistry of the individual student in the ensemble classroom, text setting, lesson plan for the rehearsal of the score, and desired performance outcome (both from an educational standpoint as well as an artistic one).
* Selected scores will provide the student in this course a hands-on experience with one of the FAU choral ensembles and/or a local middle school or high school ensemble.
* Annotation of assigned readings.
* Paraphrase one poetic setting in one of the assigned scores.
* Compose an original poem and set it to rhythmic notation.
* The student will read the selected poem and original poem in class with their respective paraphrase in class and be prepared to discuss the text meaning and rhythmic setting.
* Three class presentations of rehearsal formats/lesson plans on three assigned scores.
* Analysis of 10 scores.

**Grading Methods**: The final grade will represent the following: a final comprehensive exam, five class presentations, research paper, and annotations.

**Grading Policy:**

|  |  |  |
| --- | --- | --- |
| Analysis | 10 scores | 50 |
| Class presentations | 3 | 15 |
| Poetry | 2 (existing and one original) | 5 |
| Annotations | 4 | 10 |
| Ensemble rehearsals | 2 | 20 |

**TOTAL: 100%**

**Attendance Policy:** Students are expected to attend every class and arrive on time.

**Course Schedule:**

Class 1: Introductory Materials

Score assignments

Class 2 and 3: Renaissance Lecture: Motets and Madrigals

Class 4: Analysis on motet/madrigal scores due

Class 5: Student Presentation I

Class 6: Baroque Lecture

Class 7 and 8: Baroque analysis and presentation due

Class 9: Poetry assignments due

Class 10: Student Presentation II

Class 11: 18th Century Lecture/19th Century Lecture

Class 12: Analysis on 18th century score due - 20th Century Lecture

Class 13: Analysis 19th century due

Class 14: Modern Scores/Living conductors

Class 15: Analysis on 20th century due - Presentation III

Final: Comprehensive essay

Question: In your own words, describe the process of selecting and preparing repertoire for the objective of building musicianship, vocal techniques and artistry in the secondary choral ensemble class/rehearsal format.

**Bibliography:**

Alwes, Chester L. *A history of western Choral Music,* vol.1. Oxford: Oxford University Press, 2016.

\_\_\_\_\_. *A history of western Choral Music,* vol.2. Oxford: Oxford University Press, 2017.

De Quadros, André. *The Cambridge Companion to Choral Music*. United Kingdom: Cambridge University Press, 2012.

DeVenney, David P. *American Choral Music Since 1920: An Annotated Guide*. California: Fallen Leaf, 1993.

. *Nineteenth-Century American Choral Music: An Annotated Guide*. California: Fallen Leaf, 1987.

Dickreiter, Michael. *Score Reading: A Key To The Music Experience*. Protland, Oregon: Amadeus Press, 1997.

Garretson, Robert L. *Choral Music: History, Style, and Performance Practice.* New Jersey: Prentice Hall, 1993.

Nowak, Jerry and Henry Nowak. *Conducting the Music, Not the Musicians*. New York: Carl Fischer, 2002.

Phillips, Kenneth H. *Directing the Choral Music Program,* 2nd ed. Oxford: Oxford University Press, 2016.

Shrock, Dennis. *Choral Repertoire,* *Choral Repertoire.* Oxford: Oxford University Press, 2009.

Sharp, Avery T., and James Michael Floyd. *Choral Music: A research and Information Guide*, 2nd ed., New York: Routledge Music Bibliographies, 2011.

Shrock, Dennis. *Performance Practices in the Baroque Era*. Chicago, GIA Publications, Inc., 2013.

Strimple, Nick. *Choral Music in the Nineteenth Century*. New York: Hal Leonard, 2008.

. *Choral Music in the Twentieth Century.* New York: Hal Leonard, 2002.

Wittry, Diane. *Beyond the Baton; What Every Conductor Needs To Know*. Oxford: Oxford, 2007.

**What All Musicians Should Do**

1. **Stay informed**. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. Musicians might find the following books helpful:

Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000)

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009)

Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993)

1. The following links may be useful:

[Associated Board of the Royal Schools of Music](http://www.abrsm.org/) (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

[Performing Arts Medicine Association](http://www.artsmed.org/) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](http://www.texasvoicecenter.com/), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech](http://www.ncvs.org/) (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

[Vocal Health Center,](http://www.med.umich.edu/) University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

**Health and Safety:** Students are encouraged to access the FAU Department of Music Handbook or our website [www.fau.edu/music](http://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>

**Incomplete Policy**: A grade of Incomplete will be assigned only in the case of extreme emergency or illness.

**RELIGIOUS ACCOMMODATION:** [http://www.fau.edu/regulations/chapter2/Reg 2.007 8-12.pdf](http://www.fau.edu/regulations/chapter2/Reg%202.007%208-12.pdf)

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments. Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences. Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University’s established grievance procedure regarding alleged discrimination. <http://www.fau.edu/provost/files/religious2011.pdf>

**DISABILITY POLICY STATEMENT:**

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses.

**CODE OF ACADEMIC INTEGRITY POLICY STATEMENT:**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic 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. Academic 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. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.