**Instructor**: Dr. Patricia P. Fleitas, Professor

 Choral and Vocal Studies, Director

 pfleitas@fau.edu (561)297-3823, AL 245,

Office hours: Monday, Tuesday, Wednesday at 9 am

**Course Description:** A survey of choral music history and literature from the Renaissance period to the present.

**Course Objective:** Students will:

* Study and comprehend the history of choral music through the study of scores in a survey setting
* Be able to demonstrate comprehensive knowledge choral/music history, performance practices, text sources and translations through score study, research, and class presentations
* Be able to demonstrate knowledge and identify, through verbal communication, the performance accessibility/level of scores studied and reviewed
* Create a reference file following the format provided in class.

**Required Text**

 Garretson, Robert L. *Choral Music: History, Style, and Performance Practice.* New Jersey: Prentice Hall, 1993. ISBN: 0-13-137191-6

**Additional Required Reading**:

 Items will be provided through class announcements and/or blackboard for reference. Scores will be provided through the FAU Choral Performance Library and or referred to CPDL (online public domain).

**Additional Suggested Reading**:

 ***Other texts will be placed on reserve in the Wimberly Library as reference.***

**Course Requirements**:

**Students will:**

* Attendance in this course is required. The format of a survey class relies heavily on classroom discussions/score studies and listening of musical examples. This type of material cannot be “made-up.” Any student planning to be absent should make arrangements with a classmate to record he missed class or make arrangement with said classmate to access the material that he/she missed.
* Attend two choral ensembles (must be outside FAU ensembles) complete a review following the format provided in class.
* The student will present five (5) scores in class **(15 minutes each)** following the format provided by the professor. A list will be provided in class. The scores must represent three historical periods. The following is expected in this presentation.
	+ A chart of the score (following the format provided by the professor) using the overhead projector
	+ A theoretical analysis of the score at the macro level
	+ A rehearsal plan to teach the score
	+ Translation of text if in a different language other than English following a paraphrase of the translation. If the origins of the text is in English, then a paraphrase of the English text.
	+ Biographical information regarding the composer, the text source (unless Biblical and the like), and historical characteristics of the period, as well as compositional characteristics of the composer, the historical period, the genre, and the historical development of the genre up to the date of the score being presented.
	+ Present two recording of each score and present a review of each. The following should be covered in the review.
		- Ensemble balance
		- Intonation
		- Diction
		- Ensemble sound
		- Rhythmic accuracy
		- Nuances
		- Performance practice
		- Any other critical listening skills that the student can present to the class.
* Each student will develop a reference file taken from all the scores presented in class. It is the responsibility of each student to provide the following basic information about each score to every member of the class. The method of distribution will be discussed in class. This information must be as follows.
	+ Composer’s name and dates
	+ Text source(s), sacred/secular, and language
	+ Programming
		- Theme (Christmas, Easter, Love, Peace, etc., etc.)
		- For what level ensemble (high school average, above average …, church choir, community chorus, collegiate … Each score may have more than one type of ensemble)
	+ Scoring
		- Voicing
		- Piano or a cappella
		- Added instrumentation
	+ Vocal ranges
	+ Publisher information/other resources
	+ Length
	+ Miscellaneous – (for example commissioned for …..)
* Poetry assignment
	+ Each student will select a poem of their choice
		- Will read the original poem in class
		- Will paraphrase the original poem and read it in class as well
	+ Will **compose** a poem no shorter than two stanzas or eight lines and will read in class

**Grading Methods**:

* Participation in this class is extremely important, especially since the class meets only once a week. Given this situation, attendance becomes a requirement.
	+ Five (5) points will be deducted from the final grade for each absence and one (1) point will be deducted for each tardy within 5 minutes from the starting time of the class.
	+ Three (3) points will be deducted for any student arriving ten (10) minutes late. The sum of the attendance points will be deducted from the final grade. If a student is sick and was required to visit a medical professional, written documentation from the professional office or entity (on letterhead) must be submitted to the professor within one week of the absence in order to be excused.
* All written assignments must be typed.
* Charts, score analysis, and reference file information must follow the format presented in class by the professor.
* Assignments will follow the grading policy and criteria as stated in this syllabus.

**Grading Policy:**

|  |  |  |  |
| --- | --- | --- | --- |
| Participation in class | 12 days | 2 point per class | 24 |
| Concert attendance/review | 2 | 5 points each | 10 |
| Poetry |  |  | 10 |
| Score Presentations | 5 | 10 each | 50 |
| Reference File Information | 3 | 2 points each | 6 |
| **Total Points** |  |  | **100** |

**Course Schedule:**

**Note: One undergraduate student will present the poetry assignment at the beginning of each class (3 minutes, including class discussion).**

* January 7: Overview of the syllabus and pre-test
	+ - * + Overview of the Middle Ages
* January 14: No class due to FMEA
	+ - * + Read: Garretson Chapters I
				+ Poetry assignments due on January 21
* January 21: Renaissance presentations (15 minutes each)
	+ - * + 9 score presentations
				+ Overview/summary of Renaissance
				+ Assignment: Reach Chapter II in Garretson
* January 28- Renaissance presentation (15 minutes each)
	+ - * + 9 score presentations
* February 4 Renaissance Continued
	+ - * + 2 score presentations

Overview/summary Baroque Period (17th century)

* February 11 Baroque presentations
	+ - * + 9 score presentations
* February 18 Baroque presentations continue
	+ - * + 9 score presentations
* February 25 Professor will be at ACDA national. Discussion in class regarding how many students will be attending the national conference before this class is determined.
	+ - * + Assignment: Read Chapter II in Garretson
* March 4 **SPRING BREAK; NO CLASSES**
* March 11 18TH CENTURY (Classical Period)
	+ - * + Overview/summary
				+ 9 score presentations (18th century)
* March 18 18th Century presentations continue
	+ - * + 9 score presentations
				+ Assignment: read Chapter 4 in Garretson
* March 25 18th Century presentations continue
	+ - * + 2 score presentations
* April 1 Overview/summary, Romantic Period: Presented by a graduate student
	+ - * + 10 score presentations
				+ Assignment: Read Chapter 5 in Garretson
* April 8 Romantic Period continue
	+ - * + 10 score presentations
* April 15 Overview/Summary, Modern Period: Presented by a graduate student
	+ - * + 10 score presentations
* April 22 **READING DAY**

To be determined by class

* April 29 Conclude the presentations
	+ - * + 10 score presentations

**Make up/ Late Work:** No late work will be accepted or provided for make-up unless the student provides valid documentation for missing the due date. If a student knows that he/she will miss a class, the student is responsible for changed the scheduled presentation with another student. Otherwise, the assignment will be graded as a failing grade (F). A student who is aware of an attendance issue in advance MUST NOT sign-up for a presentation during that date. Altering the presentation date schedule will be extremely difficult in this class due to the number of students who are enrolled. The same applies to the poetry assignment presentation.

**Classroom etiquette:**

* Students are expected to refrain from the use of handheld Internet or texting devices during class. Should a student be found in violation of this etiquette, they will be asked to leave class and take the absence.
* Cell phones should be turned off. Cell phones on vibrate still make noise and disrupt the rehearsal process. If you cell phone rings or vibrates during class or if you are seen on the phone (texting...), you will lose points from the FINAL GRADE and lose your phone for the rehearsal.
* Additionally, students are asked to sit in the chairs in a proper manner and keep feet from residing on other furniture.
* Out of courtesy to other students and to the professor, students are asked to arrive in a timely manner.
* Rehearsal begins promptly. Placing your belongings at your chair does not mean you are on time.
* Personal belongings should be placed at the side of the room. Students should have only their music, pencil, and water at their seat.
* All questions should be directed to the conductor (or student running a sectional). Focus is expected during rehearsal times and all markings should be made immediately.
* Rehearsal begins promptly. Placing your belongings at your chair does not mean you are on time. On time means being in your chair, all belongs at the side of the room, and music and pencil on hand ready to begin rehearsal. Only bottled water is allowed in the rehearsal room.

**Students with Disabilities:** In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities s (OSD) located in Boca Raton - SU 133 (561-297-3880). Any student registered with the office of Student Disabilities should present verification and need of assistance during the first week of classes. All possible and reasonable accommodation will be offered to that student through the course of the semester. Information can be found at:  <http://osd.fau.edu/>

**Religious Accommodation:**

* 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 coursework, class activities, or examinations must notify the instructor within the FIRST ***two weeks of the semester*** of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up material from 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>

**Incomplete Policy**: Incomplete grades will not be issued unless a last minute serious situation arises.

**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.](http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

**What Singers Should Do**

Follow the guidelines listed on the FAU Music Department NASM Health Statement: [**http://www.fau.edu/music/**](http://www.fau.edu/music/)

**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.