



NEW COURSE/COURSE CHANGE PROPOSAL

General Course Characteristics

Whom should be the contact for questions about the course or course syllabus?

Name:

Email:

Subject code:

Course number:

Is this a 400-/500-level course?

Yes

No

Course title:

Number of credits:

Can the course be repeated for credit?

Yes

No

Catalog description (25 words or less):

Instructional formats

Lecture

Video-based distance learning

Laboratory

Discussions

Activity (e.g. Physical Education, Dance, Studio)

Independent/special study

Experiential/cooperative education

Individual research

Online only

Hybrid online

Is this a topics course?

Yes

No

Does this course have any prerequisites?

Yes

No

If yes, list prerequisites:

Is this course part of a sequence? (Two or more closely related courses must be taken in a specified order.)

Yes

No

List course numbers and names:

Is this course part of a series? (Two of more closely related courses that may be taken in any order.)

Yes

No

List course numbers and names:



Please indicate any enrollment restrictions:

Freshman ONLY

Junior ONLY

Senior ONLY

SOMD ONLY

Honors College ONLY

Graduate ONLY

Other:

What grading options do you want available for this course?

For non-majors

Optional (graded or P/NP)

Graded only

P/NP only

For majors

Optional (graded or P/NP)

Graded only

Effective term:

Has this course been offered before (e.g. as an experimental course)? List course number and name and last time offered, if known.

Is this course connected to any other curricular changes in process?

Yes

No

If yes, explain:



Special Curricular Status (Undergraduate Courses)

Are you requesting that the course count toward a core education area of inquiry requirement (formerly "group requirement")?

Yes

No

Are you requesting that the course count toward the US: Difference, Inequality and Agency or the Global Perspectives requirement (formerly, "Multicultural requirement")?

Yes

No

Expanded course description:

Are you requesting that the course bear an Honors ("H") designation on the transcript?

Yes

No

Are you requesting that the course count toward the Foreign Language requirement for the BA degree?

Yes

No

Are you requesting that the course count toward the Math/Computer Science requirement for the BS degree?

Yes

No

Rationale for Course

What is the rationale for changing this course?

How does it fit into the curriculum of its sponsoring department and/or other programs to which it belongs?



Student Learning Outcomes

What are the skills, abilities, or major concepts a student is expected to acquire in this course? If multiple instructors will teach the course, consider which objectives are likely to be common to each instance.

Other

Is there anything else you would like the reviewers to know?

Departmental Sponsorship

Is this a multi-listed course? Yes No

Duplication and impact on other programs

Include your due diligence (emails, notes from meetings or conversations) in consulting with program or department heads outside of SOMD. Conversations should take place to identify any impact-caused potential changes related to a new or existing course. The two most common being: if the course is a requirement or elective for another major and your changes will impact enrollments for the other unit; if the course content has any overlap with another course offered at the university. If no formal or informal correspondence is necessary, include the reason why no impact is expected.

What is the expected enrollment of the course when offered?



What faculty are available for this course? List by name.

What other resources (e.g. GTF's, technology support) are needed to sustain it at the expected enrollment(s) and in the expected format(s)?

Syllabus and Other Supporting Documents

Please attach to email when sending this form.

Survey of Choral Literature I MUS 627

Sharon J. Paul
Office: Room 127
Office Hours T/TH 2:00-2:50PM or by appointment
346-3786; sjpaul@uoregon.edu

Course Description

This course will survey choral literature spanning seven centuries and originating from a wide variety of geographical regions around the world. With so short a time to study such an enormous wealth of repertoire, please note that the purpose of this seminar is to whet your appetite for all this wonderful music, and provide you with resources and motivation for future study. My goal is to create opportunities for you to discover and interact with lots of different repertoire, and to engender many conversations regarding the music we choose to explore and program.

Learning Objectives

At the successful conclusion of this course a student will be able to:

1. Listen critically and analytically to choral music originating from a wide variety of historical eras and born from diverse circumstances
2. Identify choral genres, major choral/orchestral compositions, and smaller works for choir
3. Program compelling choral concerts for a variety of choral ensembles
4. Understand where to uncover lesser-known works composed for chorus
5. Develop an appreciation regarding the role choral music plays in a society's culture
6. Be competent exploring choral repertoire well beyond the Western canon

Course Readings

Readings will introduce you to each genre. To spark our initial discussions, "Essential Questions" based on these readings will be posted to Canvas. These will be due each Monday by 7:00PM. These questions are intended to be exercises in thinking, not memorization, so you are welcome to use your texts and any notes as you answer the question.

Readings will be assigned from the following texts:

- Alwes, Chester L. *A History of Western Choral Music, Volume 1*. New York: Oxford, 2015.
Alwes, Chester L. *A History of Western Choral Music, Volume 2*. New York: Oxford, 2016.
Shrock, Dennis: *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

Other texts which may be helpful to you:

- De Quadros, André, ed. *The Cambridge Companion to Choral Music*. Cambridge, UK: Cambridge University Press, 2012.
Hochsetler, Scott and Brent Wells. *Translations and Annotations of Choral Repertoire, Volume II: German Texts, IPA Pronunciation Guide*. Corvallis, OR: Earthsongs, 2011

- Jeffers, Ron. *Translations and Annotations of Choral Repertoire, Vol 1: Sacred Latin Texts*. Corvallis, OR: Cascade Printing Co, 1988.
- Jeffers, Ron and Gordon Paine, ed. *Translations and Annotations of Choral Repertoire Volume II: German Texts*. Corvallis, OR: Earthsongs, 2000.
- Nash, David and Joshua Jacobson. *Translations and Annotations of Choral Repertoire, Hebrew Texts*. Corvallis, OR: Earthsongs, 2009.
- Paine, Gordon. *Translations and Annotations of Choral Repertoire, French and Italian texts*. Corvallis, OR: Earthsongs, 2007.
- Shrock, Dennis. *Choral Monuments: Studies of Eleven Choral Masterworks*. New York, NY: Oxford University Press, 2017.
- Shrock, Dennis, ed. *Choral Scores*. New York: Oxford University Press, 2015.
- Strimple, Nick. *Choral Music in the Nineteenth Century*. Portland, OR: Amadeus Press, 2008.
- Strimple, Nick. *Choral Music in the Twentieth Century*. Portland, OR: Amadeus Press, 2002.

Grading

Your grade in this class will be determined based on your performance on the following assignments:

- **Mt. Rushmore of Choral Composers:** On Thursday please come to class with a photo of your Mt. Rushmore of Choral Composers. You can only select 4 composers, the same number as presidents depicted on Mt. Rushmore. Please DO NOT share your choices with your classmates ahead of time. Be prepared to justify your selections when you come to class on Thursday, and you will want to use your most persuasive rhetoric because together as a class you will then need to come to an agreement regarding which 4 composers will ultimately be elevated to this high honor.
- **Share Three Chansons:** Please share three recordings of chansons (either audio recordings or on YouTube). One should be a new favorite that you just discovered, one should have poor enough performance practice that it detracts from the integrity of the music, and one should have such lovely performance practice that it enhances your appreciation of the music. Please provide scores for at least two (and hopefully all three) of your chansons.
- **Italian Madrigal Programming: High Tech vs. Low Tech:**
 - **High Tech:** Program one set of three Italian madrigals. Explain how you have built the set (i.e. common theme, key relationships, etc.). Turn in one set of copies of the music to me. These pieces should be new to you.
 - **Low Tech:** Program another set of three Italian madrigals, only this time you cannot use ANY computer assistance (that includes Facebook, YouTube, Internet searches, Publisher's websites, CPDL, Skyping a friend, or using the library online catalogue!!!) These should be works with which you were previously unfamiliar. Please turn in one set of copies of the music to me and explain how you made your choices and organized your set.
- **Motet Exercise:** Please bring the following four motets to class to share – at least two of these motets must be new to you and please designate in your presentation which ones you did not

know before doing this assignment and how you discovered those pieces. Please bring hard copies of scores to class or e-mail PDFs ahead of time.

- One motet you will present to us as a mystery score and we will figure out who the composer is.
- Your three other motets could be used in a service to complement three of the following five sermons (select three out of the five listed)
 - A sermon on patience
 - A sermon celebrating God's love
 - A sermon on being faithful to one's spouse
 - A sermon on surviving a tragedy
 - A sermon on friendship
- **Save My Country Debate:** Due to a more conservative political climate, our class will only be permitted to study the choral output of one country outside of the United States. You must arrive to class armed with arguments and evidence that the country you have been assigned **MUST** be the country we study. Through your superior rhetoric (and musical examples) convince us that you are right. You will each have 20 minutes to present your case, and then we will have a secret ballot to see which country won.
- **Text Setting Comparisons:** Present to the class a "compare and contrast" of three settings of the same text by three different composers. Do they use similar word painting or musical gestures? Do they emphasize different or similar aspects of their texts? How do their choices represent their feelings about these texts? Please represent at least two different musical eras.
- **Oratorio Soundtrack:** Using at least 4 different choruses from no fewer than 2 different eras, please create a soundtrack made up of Oratorio/Passion choruses telling one of the following stories:
 - Your life story
 - The plot of a well-known television show or movie
 - A favorite book
 - A children's nursery rhyme, fable, or storyPlease feel free to add visuals or a narrative to your presentation.
- **Choral Canon:** As two teams, you are going to decide on the top 20 choral works that all choral directors should know. Please annotate your written list justifying your choices. You may ask for advice or opinions from anyone outside of our class, and you may consult written sources. However, ultimately the list must be one that your team agrees upon. **AFTER** you are content with your top 20 choices, please open the sealed envelope to complete this assignment!
- **Reaching Beyond the Western Canon: Encouraging Diversity in Choral Programming:** Please write a 2-5-page essay regarding diversity in choral programming. Below are sample questions that you could respond to, or you can choose to take your essay in a different direction.
 - What does diversity in choral programming mean to you?

- What sources would you recommend to a conductor looking to diversify their programming?
 - How might you respond to a colleague who suggests that the Western canon is rich and diverse enough to never have to look beyond it?
 - How do you expose your ensemble to a wide range of music and still be respectful regarding issues of cultural appropriation?
 - Can choral music play a role in social change?
- **Lamentations:** Each of you should bring in one example of a Lamentation (from any time period or country) and share two examples of word painting within that score/recording.
 - **English Anthem and Service Music:** Select one Anthem and one piece that would be sung at Evensong, Matins, or a Burial Service, to share with the class (two pieces total).
 - **Composer Presentations:** Each of you will be responsible for one major presentation on the choral composer of your choice. Presentations should last 30-45 minutes, and must be accompanied by listening examples, handouts, and a bibliography. The composer presentation should give an overview of the choral output of your selected composer, with only a very brief time spent on a biography. In addition to the overview, you must select one work to discuss in more detail.
 - **Greatest Hits Playlist**
 For each genre, text setting, and country that we have studied this term (Chanson, Italian Madrigal, Motet, Oratorio/Passion, Lamentation, English Anthem, and English Service Music, mystery text settings, and Mexico, Russia, Canada, Finland) create a playlist featuring your favorite example of each (that were not played in class). Please include brief annotations justifying your choices and supply links so I can listen to everything. Please include the following information on your Greatest Hits Playlist:
 - Genre/Text
 - Title of composition
 - Date of composition (or date of work's publication if composition date is unknown)
 - Composer's name and dates
 - Country of origin
 - Stylistic era represented
 - Details about recording you listened to (performing forces, conductor, date of recording, etc.)
 - Edition of score you followed while listening
 - Annotations: You should share your thoughts about the piece and the performance. Some possible topics might include a discussion of how typical or atypical the piece is in terms of representing its genre, where it falls in the composer's output, thoughts about the performance, under what circumstances you would program the work, etc.

- **Take-Home Final Exam**

In its educational usage, synectics are forced-association thinking tasks in which one is asked to make connections between seemingly diverse topics. This encourages creative problem solving and may ignite quite original and imaginative solutions to challenges.

- In that spirit, please create a cohesive one-hour program of choral music based on the words that you draw from the basket.
- These words will represent a place, an adjective, a character, and an atmosphere. After you have drawn all of your words, you may choose to turn back one of them in order to select another in that same category.
- Please annotate your program to clarify how you have organized your selections. Your repertoire must represent at least three different time periods, three different countries of origin, and four different languages.
- Please include either copies of music, or YouTube/other kinds of links to which I can refer.
- Roughly half of your choices must be repertoire that is new to you. Please place an asterisk next to the works that you did not know previously.
- You are welcome to speak with each other to share ideas as you put your programs together, but you are not permitted to trade the words you selected from the basket.

Week #1

Tuesday: Syllabus; Shall I Compare Thee to a Summer's Day: Form and Structure in Choral Music

Thursday: Mt. Rushmore of Choral Composers

Reading to prepare for next week:

Chansons – Alwes Volume I: pp. 60-68 // Shrock pp. 17-48

Italian Madrigal – Alwes Volume I: pp. 69-82; 87-92; 196-198 // Shrock pp. 48-87

Week #2

Tuesday: Chansons

Thursday: Italian Madrigal

Reading to prepare for next week:

Motet reading – Selected composers throughout Alwes (index) and Shrock

Week #3

Tuesday: Motet

Thursday: Save My Country

Reading to prepare for next week:

Research your text in the appropriate Jeffers *Translations and Annotations* book

Week #4

Tuesday: Text Setting Comparisons

Thursday: Text Setting Comparisons

Reading to prepare for next week:

Oratorio/Passion – Alwes Volume I: pp. 166-170 (Carissimi); 236-237 (Charpentier); 270-278 (Handel) // Alwes Volume II: pp. 1-37 (check index for later composers)

Week #5

Tuesday: Oratorio/Passion

Thursday: Oratorio/Passion

Week #6

Tuesday: Oratorio/Passion; Oratorio Soundtracks

Thursday: Choral Canon

Reading to prepare for next week:

Lamentations: Alwes I: p. 126 & 134; Alwes II: pp. 162-163

Week #7

Tuesday: Reaching Beyond the Western Choral Canon: Encouraging Diversity in Choral Programming

Thursday: Lamentations

Reading to prepare for next week:

English Anthem and Service Music – Alwes I: pp. 127-156 & pp. 431-432

Week #8

Tuesday: English Anthem and Service Music

Thursday: English Anthem and Service Music

Week #9

Tuesday: Presentations

Thursday: Thanksgiving

Week #10

Tuesday: Presentations

Thursday: Presentations

Finals Week

Take Home Final Exam

Greatest Hits Playlist Due

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- **Office of Affirmative Action and Equal Opportunity** | 677 E 12th Ave, Suite 452 | 541-346-3123 | aaeo.uoregon.edu
- **Bias Response Team** | Office of the Dean, First Floor, Oregon Hall | 541-346-3216 | bias.uoregon.edu

- **Student Conflict Resolution Center** | 1691 Columbia Alley | 541-346-0617 | scrc.uoregon.edu
- **Counseling & Testing Center** | 2nd floor, University Health, Counseling, and Testing Center Building | 541-346-3227 | counseling.uoregon.edu
- **Sexual Violence Response and Support Services Coordinator** | 541-346-SAFE (7233) (available 24/7) | safe.uoregon.edu
- **ASUO Student Advocacy** | 337 EMU | 541-346-3722 | officeofstudentadvocacy.org

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Accessible Education Center.

- **Accessible Education Center** | 360 Oregon Hall | 541-346-1155 | aec.uoregon.edu

If you have any questions or concerns, please feel free to contact me. I am very easily reached by e-mail.