



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:



Student engagement

University policy defines one undergraduate credit hour as approximately 30 real hours of student Work (both in class meetings and outside of class) per term. One graduate credit hour denotes 40 hours of work per term. Graduate students in 400-/500-level courses are, therefore, expected to perform roughly a third more work than their undergraduate counterparts; grading them more stringently is not sufficient.

Student Engagement Inventory

The Student Engagement Inventory (SEI) below is checked against the syllabus to ensure that the number of credit hours requested corresponds to the student workload described in the syllabus. To complete the SEI, instructors should estimate the number of hours a typical student is expected to spend per term on various activities, including attending class. For each applicable activity, indicate the total expected hours and briefly justify your time estimate in the space provided. For reading and writing assignments, include the number of required pages in your justification. Be specific about the additional work required of graduate students in 500-level courses. Also be aware that under the GTFF Collective Bargaining Agreement, requiring graduate students in 500-level courses to lead discussion sessions, lecture for the instructor, lead group projects, or take responsibility for undergraduate students' learning experiences is not acceptable unless the course itself is a pedagogy course. For credit hour and student workload policies, visit Curriculum Resources. (For in-class sessions, 50-min. sessions = 1 hour, 80-min. sessions = 1.5 hours)

Example for a 4-credit undergraduate course with 3 hours of lecture and 1 hour of discussion/lab per week:

Table with 3 columns: Educational format or activity, Hours, Explanation/justification. Rows include Lecture, Discussion sections, Assigned readings, Writing assignments, and Total Hours (120).

Educational format or activity Online UG hrs. G hrs. Explanation/justification

Seminar

Other

Total hours



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 II MUS 628

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 six 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:

- **Choral Influences Essay**
Write an approximately 500-word essay considering at least 4 different factors that might influence the choral music of any country. (For example, could the geography of a country influence the kinds of themes found in their choral music?) Please email me your essay by 7:00PM the day before we are scheduled to discuss it in class.
- **English Madrigal Ad Campaign:** Create your company and what product you will be pitching. Then build an ad campaign supported by the music of at least five English madrigals. You will make your pitch to the class. These should be short, snappy presentations that will engage your client and promote your product.
- **Three-Minute Thesis:** If you Google “Three-Minute Thesis” you will find information about this ubiquitous competition. In a fast-paced three-minute presentation, using only one slide and no sound, presenters synthesize their graduate research. For this class, you are each going to present your three-minute thesis regarding research on your assigned text. These should not be explanations of what the text means, but rather some kind of thesis that you have developed about this text.

Three Minute Thesis Example

<https://www.youtube.com/watch?v=QfrUCg1S7vk>

Tips for Preparing 3MT

https://www.youtube.com/watch?v=D_1MK3Ub9QM

Three Most Common Mistakes in Preparing 3MT

<https://www.youtube.com/watch?v=nr9yRkqYNOs>

- **Cori Spezzati**
Bring an example of a cori spezzati work accompanied by a picture of where the divided choirs would have performed this piece. (Extra challenge: St. Marks in Venice is off limits!!) Please play a recording of this work and bring along a score, if possible.
- **Pop Assignment:** Using YouTube clips, create a set of three pieces of music tied together in some way. The first and third pieces in the set should be choral works, but the middle piece should be a pop song! Please play the three-song set for the class and explain the logic of your choices.
- **Eclectic Masses:** As two teams, you will create two Eclectic Masses based on YouTube performances. You will need to research the components of the Mass and Requiem Mass, then build your masses using the following parameters:
 1. One mass needs to be entirely a cappella. At least some of the movements in the other mass should be accompanied.
 2. One mass needs to be a Requiem Mass.
 3. One mass needs to feel international in flavor, meaning that it incorporates non-Western musical ideas.
 4. Both masses should have component parts that span at least three centuries.
 5. Although eclectic in nature, each mass should feel tied together in some way.

Please supply links for me to listen to your entire mass, and be prepared to play excerpts in class.

- **Cantata Exercise:** Please present a pairing of two Baroque choral cantatas to the class. One of the cantatas must be by Bach, and the other from another composer from the Baroque era. These can be paired based on themes, orchestration, or however you like. Please be prepared to play brief excerpts from each cantata.
- **Country Presentations**
In a presentation that can be no longer than 45 minutes, please share three works by composers from your assigned country which meet the following criteria:
 - 1) A piece composed before 1800
 - 2) A choral work based on a folk song from this country (by a native arranger)
 - 3) A work by a living composer from this country
 All three of these pieces must be new to you.
- **The Unknown:** Select one choral work from the Renaissance/Baroque era, one from the Classical/Romantic era, and one from the 20th century (not 21st!), that you believe none of us know, but we should know! (Just for fun, you will get 2 points for every student who does not know the piece, and 4 points if I don't know it. The student with the highest points total at the end will win something yummy!)

- **Requiem Relay:** Please prepare a 30-minute presentation on the major choral-orchestral Requiem that you have been assigned. Give an overview of the piece in general, but also prepare some detailed analysis of at least one movement. (Verdi, Britten, Brahms, Mozart, Faure, Durufle, Berlioz)
- **Underrepresented Composer Presentations:** Each of you will be responsible for one major presentation on the choral composer of your choice, focusing on composers who may be underrepresented in the general study of choral music. 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.
- **Mt. Rushmore of Choral Composers:** Now that you have studied choral literature for the last 20 weeks, please come in with a photo of your final Mt. Rushmore of Choral Composers.
 - Be prepared to discuss how these choices may or may not have changed since the beginning of last term.
 - Please DO NOT share your choices with your classmates ahead of time.
- **Greatest Hits Playlist**

For each genre, text setting, and country that we have studied this term (English madrigal, Te Deum, Stabat Mater, Magnificat, Ave Maria, O vos omnes, Mass, Requiem Mass, Cori Spezzati, Cantata, one underrepresented composer, Sweden, Spain, Italy, Japan, & France) 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**
 - Using YouTube videos, create a compelling 30-minute All-State

Program. Please also write your own program notes to enrich the singers' and listeners' experience. Your program should represent at least 3 different historical eras, and use at least 3 different languages.

Week #1

Tuesday: Syllabus; Share your Synectic Final Exams from MUS 627; Discussion - How do you study 7 centuries of choral repertoire from around the world in two 10-week seminars?

Thursday: Choral Influences Essay due and discussed

Reading to prepare for next week:

English Madrigal - Alwes Volume 1: pp. 82-86 // Shrock pp. 135-185

Week #2

Tuesday: English Madrigal

Thursday: Three-Minute Thesis

Reading to prepare for next week:

Polychoral Music – Alwes Volume II: pp. 200-202; 308-316; Shrock – read about the Gabriellis, Willaert, and Schütz

Week #3

Tuesday: Cori spezzati

Thursday: Pop Assignment

Reading to prepare for next week:

Mass/Requiem Mass - Alwes I: pp. 31-51, pp. 106-110, and pp. 334-369; Read about various composers' Requiems and Masses

Week #4

Tuesday: Eclectic Mass

Thursday: Guest Artist

Reading to prepare for next week:

Cantata - Alwes I: pp. 214-221, pp. 283-292, pp. 397-401
Cantatas listed under composers in Shrock and Alwes II

Week #5

Tuesday: Cantata

Thursday: Country Presentation

Week #6

Tuesday: Country Presentation

Thursday: Country Presentation

Week #7

Tuesday: The Unknown

Thursday: The Unknown

Reading to prepare for next week:

Requiem Mass – *Alwes Volume I: pp.370-394*

Week #8

Tuesday: Requiem Relay

Thursday: Requiem Relay

Week #9

Tuesday: Composer Presentations

Thursday: Composer Presentations

Week #10

Tuesday: Composer Presentations

Thursday: Final Mt. Rushmore of Choral Composers

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.