

## ETC Great Assignments

*Compiled by Kimberly Beasley, Jennifer Piazza-Pick and Sonya G. Baker  
Permission granted by the author of each assignment.*

*This assignment, or something like it is essential to build the skills necessary to discuss all future literature in the class as outlined in the Song Style Sheets.*

1. **Introduction to Art Song Form** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
Randomly choose an art song from each representative musical style period (Use the nature tab on the ETC Song spreadsheet - romantic, impressionist, modern [post-impressionist], post-modern [21<sup>st</sup> century]) and determine the form of each: Strophic, Modified-Strophic, Through-composed, and ballade. Compare and contrast what you discover in relation to the country of origin, the poets, and the composers represented by your choices. Be sure to comment on the use of any nature sounds in each composition!

*The following assignments are specific to early modules, but can be adapted for other modules in the course:*

2. **Art Song in Bloom** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
Choose 4 songs about flowers from the ETC Song spreadsheet Nature list: two female poets and two male poets. Make any observations you can about point of view as it pertains to flowers: what is the setting? Who is talking? What flowers are depicted?
3. **Art Song by Night** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
List some elements of nighttime: stars, moon, planets, darkness, etc. Choose 3 songs about night and draw any parallels to other nature songs. Are there any flowers? Nature sounds? Specific Seasons?
4. **Nature in Transition** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
Choose 1 song about Autumn and 1 song about Spring. Analyze the setting, nature descriptors and sounds, and point of view. Who are the poets? And is there anything in the poetic structure that seems to lend itself to the musical setting?
5. **Looking for Love in [Song Helix](#)** (submitted by Jennifer Piazza-Pick, [Jennifer.piazzapick@gmail.com](mailto:Jennifer.piazzapick@gmail.com))  
For this assignment, you will be researching five songs about Love (or whatever the current topic is in the course) for your voice by composers who are not typically considered in the traditional song canon. You will be using the website [www.songhelix.com](http://www.songhelix.com). Enter the keyword "love" and then search for songs using these parameters:
  1. A living, American composer
  2. A woman composer
  3. A composer of color
  4. An LGBTQ+ composer
  5. A composer category of your choice

For each song, create a song style sheet. Under “Additional information,” explain why this song appealed to you. Was it the melody line, text, composer’s background, another reason?

6. **Romantic Love** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
There are all kinds of love in every kind of setting. Choose 3 songs and explore the point of view as being adaptable to any type or perspective.
7. **Harlem Renaissance Poets** (submitted by Dr. Kimberly Beaseley, [kbeasle@ju.edu](mailto:kbeasle@ju.edu))  
(can be designed around any group of poets)  
Choose a Harlem Renaissance poet. How many different composers have set their poetry? What nationalities or countries of origin are represented? Are there any discoveries here?

*The following assignments may be used as culminating assignments/projects and therefore may need to be scaffolded throughout the course.*

8. **Art Song Composition** (submitted by Kimberly Keck, [kkeck@newcollegefranklin.edu](mailto:kkeck@newcollegefranklin.edu))  
You will select a poem in English and set it to music. The poem should reflect something that speaks to you. Additionally, the music should reflect the context that the poem is conveying through the text. The style should be representative of the classical genre and not cross over into the contemporary category. You will be graded on the complexity of the music and how it relates to the text. You will receive a grade for both composition and performance.
9. **Poster Presentations** (submitted by Dr. Isaí Jess Muñoz, [imunoz@berklee.edu](mailto:imunoz@berklee.edu))  
The word Prospectus, derives from Latin, meaning literally something which gives a view or prospect (in this case a presentation for the National Association of Teachers of Singing). The prospectus poster should focus on significant analytical, historical, and interpretative aspects of the topic discussed. The format should be divided such that the research covers the topic in a complete way. The presentation of the prospectus poster should demonstrate mastery of the subject contents and of areas pertinent to the subject. A detailed guideline for both the abstract and prospectus poster may be found [here](#).
10. **Full Recital Program** (submitted by Dr. Julia Pedigo, [pedigoja@appstate.edu](mailto:pedigoja@appstate.edu))  
Choose a recital program for yourself. It must be a traditional song recital of 50 minutes in length, excluding the Baroque period. No arias, operatic literature, or musical theatre selections are allowed. Research your choices and deal with timings and keys. The recital should be balanced in dealing with tessitura, stamina, audience appeal, and your own technical ability or what you may be able to do in the near future. A good resource is Shirlee Emmons and Stanley Sonntag’s *The Art of the Song Recital* in the music library on reserve, as well as the Carol Kimball book *Art Song: Linking Poetry and Music*. Besides the program itself, you need to qualify your choices and also the order in which you put them, as well as write program notes, including translations. You are encouraged to

create your own translations, but if you use those of others, you must credit the translation. Include a bibliography for the project, citing all of your sources.

So, you will hand in 3 documents: the recital program in correct program format with timings and keys; the program notes with translations (please make sure that your audience doesn't turn a page in the middle of the poetry for a song as it would distract you and the rest of the audience during the program); and the short paper giving your reasoning for your choices and the order of the program as well as the order of each group that you have chosen for your program.

**11. Themed Mini Recital Program** (submitted by Jennifer Piazza-Pick, Jennifer.piazzapick@gmail.com)

For this assignment, you will be creating a 30-minute recital program for yourself using the website [Song Helix](#). Decide on a theme for your recital. Will it be topic based, such as love or nature? Will it be composer based, such as women or Jewish composers? Will it be based on the background of the poets? (Perhaps use some of the wording from the full-recital program assignment above for additional guidelines.)

**12. Final Projects** (submitted by Martha Guth, [mguth@ithaca.edu](mailto:mguth@ithaca.edu))

Research one composer and describe how you found their music. Place them and their music in their sociopolitical context. Topics covered can include poetic and musical analysis, how a composers' identity is reflected through their work, or other subjects relating to your chosen composer (approved by the Professors). You will be given 8 minutes in class to present on the final day.

Choices for final project format:

- Lecture/performance
  - Perform a piece you've chosen to research. Provide background (program-note format), either spoken or written. A written portion will be turned in.
- Lecture/paper
  - Present on the topic of your choice with a 500-1000 word paper. The written portion will be turned in.
- Powerpoint, podcast, performance project, or video
  - Make a presentation in the format of your choice that addresses your chosen research.
- Other ideas
  - Work with the professors to create a project idea of your own