

**Expanding the Canon  
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## Module I: Art Song in Nature

An introduction to the concept of art song as a genre: art song in various formal organizations, the expression of nature poetry in art song, the juxtaposition of the natural versus the human world, nature as metaphor for sensuality. Students will be able to define these various points of view of art song, with the ability to apply 21st Century performance practice ideas to their own programming.

Submodule title:	Student learning Outcome	Description/general class content	Example Songs: please include poet/composer/dates/rationale for inclusion
Introduction to Art Song Form	Students will start to develop their own definition of art song as a genre. Students will explore the intersection of words and music. Common art song forms and song cycle organizations will be explored.	In the beginning was the word; the class will perform a poetry reading of pieces selected by the students (with 21st century diversity and the broadest possible definition of poetry encouraged.) This would lead to a discussion of the intrinsic musical qualities that the read poetic text possesses before the additions of singing and accompaniment. The forms of Strophic, Modified-Strophic, Through-composed, and ballade will be explained. The concept of song-cycles will be introduced.	<p><b>Franz Schubert</b>/Wilhelm Müller (1797-1828)/(1794-1827), “Das Wandern” from “Die schöne Müllerin” 1823, introduces the concept of Strophic form, five stanzas over the identical half page of music. Introduces the concepts of humanity in nature and narrative song-cycles.</p> <p><b>Emmanuel Chabrier</b>/Catulle Mendès (1841-1894)/(1841-1909), “Chanson pour Jeanne” 1886, introduces the concepts of Modified Strophic form and the use of bird sounds in art song.</p> <p><b>Florence Price</b>/Joseph Seamon Cotton, Jr (1887-1953)/(1895-1919), “An April Day” 1949, introduces the through-composed form with the explanation that a through-composed song can possess repetition of material. Explores the connection of natural spring observations with falling in love.</p> <p><b>Johannes Brahms</b>/Johann Gottfried Herder (1833-1897)/(1744-1803) “Edward” 1878, introduces the ballade form. Expands the genre</p>

			<p>of art song to include more than one singer. Visceral exploration of animal vs human murder leading to an oedipal finale.</p> <p><b>Dolly Parton</b> (b. 1946) “The Bridge” 1968, further explores the ballade form, in the context of an Appalachian “murder ballad.” Expands the definition of art song in the 20th and 21st centuries. Rich evocations of nature that are reflections of the protagonist's despair.</p>
Art Song in Bloom	Students will be introduced to the deep connection between floral imagery and the poetry of art song.	Songs from varied lands and languages will be explored, all tangentially connected to flowers.	<p><b>Aaron Copland</b>/Emily Dickinson, “Nature, the Gentlest Mother” from “Twelve Poems of Emily Dickinson” 1950, students are transported to the rampantly infinite, blooming cosmos of Emily’s garden.</p> <p><b>Lili Boulanger</b>/Francis Jammes, “Deux ancolies” from “Clairières dans le ciel” 1913-1914, Flower imagery woven throughout, harmonic complexity/through composed forms, and part of important cycle (can expand to discuss cyclical elements in last song).</p> <p><b>Clara Schumann</b>/Emanuel Geibel, “Die stille Lotosblume, Op. 13 no. 6” 1844, Natural imagery of a romance between an aquatic flower and fowl.</p> <p><b>Gabriel Fauré</b>/Leconte de Lisle, “Les roses d'Ispahan, op. 39 no. 4” 1884, Exotic elements in nature represent the hope for the return of a youthful love that has faded. Can spark a discussion about exoticism in European art.</p> <p><b>Sergei Rachmaninoff</b>/Igor Severyanin, “Daisies Op. 38 no 3” 1916, Establishes the connection</p>

<p>Art Song by Night</p>	<p>Students will explore the rich repertoire of nocturnal art songs and understand why so many composers/poets are fascinated with this topic.</p>	<p>Songs from varied lands and languages will be explored, all tangentially connected to the night.</p>	<p>of flowers blooming to the coming-of-age of feminine identity. Can spark a discussion of the place for a male composer/poet's voice in that conversation.</p> <p><b>John Ireland</b>/Aldous Huxley, "The Trellis" 1920, The ability of nature to hide thoughts, emotions, and sexuality.</p> <p><b>Rosephanye Powell</b>/Angelina Grimke, "A Winter Twilight" from "Mrs. Wheatleys Garden" 2015, African American Composer; longing and peace at the end of life paralleled with the memories of nature</p> <p><b>Claude Debussy</b>/Paul Bourget, "Beau soir" 1882, This nature scape of evening which one should revel in, for all too soon we find the grave.</p> <p><b>Franz Peter Schubert</b>/Matthäus Kasimir von Collin, "Nacht und Träume" 1823, The holy night, where men indulge in dreams, resisting the break of day.</p> <p><b>Richard Strauss</b>/Hermann von Gilm, "Die Nacht" from Op 10 1885, A beautiful depiction of how night extinguishes various elements, and the looming fear of one's love being extinguished.</p> <p><b>Samuel Barber</b>/James Agee, "Sure on this Shining Night" Op 13 no 3 1938, The wonder of night.</p>
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Nature in Transition	Students will develop an understanding of transitory qualities of nature expressed in art song	Songs from varied lands and languages will be explored, all tangentially connected to nature in transition.	<p><b>Valeire Capers</b>, “Autumn” from “songs of the Seasons” 2003, Beautiful descriptive language related to the season, part of important modern cycle.</p> <p><b>Hugo Wolf</b>/Eduard Mörike, “Zitronenfalter im April” 1888, combination of 19th century poetry and 21st century anxiety about climate change.</p> <p><b>Choi Young-Sharp/Han Sang Eok</b>, “그리운금강산 (Longing for Mount Geum-gang)” 1961, Bittersweet portrayal of nature in a divided Korea.</p> <p><b>Gabriel Fauré</b>/Paul Verlaine, “L’hiver a cessé” from “La bonne chanson” 1894, Exuberance of springtime, winter is at an end.</p>

			<p><b>Fanny Hensel</b>/Anon, "Nach Süden Op 10 No 1" 1841, Imagery of bird migrations and the arrival of Spring</p>
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## Module II: Art Song and Love

A study on the construct of art song as a genre: art song as an expression of love: explorations of unrequited/wronged relationships, identity/sexuality, and the many manifestations of romantic love. Students will be able to define these various points of view of art song, with the ability to apply stylistic appropriate performance practice ideas to their own programming.

Submodule	Student Learning Outcomes	Description/General Class Content	Example Songs/Composer/Poet/Date/Rationale
Unrequited/Wronged Love—Class One	<ol style="list-style-type: none"> <li>1. Students will be able to place the poet in historical context.</li> <li>2. Students will be able to discuss the musical relationship between the text and the song, and how the feelings of being wronged are conveyed.</li> <li>3. Students will be able to discuss the composer’s approach to the poetry.</li> <li>4. Students will be able to place the composer in historical context, identifying major musical and poetic movements.</li> </ol>	<p>Unrequited/Wronged Love</p> <ol style="list-style-type: none"> <li>1. Importance of major librettists/poets through these two 19th century art songs. Highlight the similarities between the two composers, both operatically-minded. How does this influence the text setting, and treatment of the vocal line?</li> <li>2. Letter songs and how they communicate what otherwise might be repressed within the cultural context.</li> </ol>	<p>T’intendo si mio cor/Righini/Metastasio/1802  <a href="#">T’intendo, si mio cor</a></p> <p>Als Luise die Briefe/Mozart/Baumberg/1887  <a href="https://www.oxfordlied.er.co.uk/song/2582">https://www.oxfordlied.er.co.uk/song/2582</a></p>

Class Two		<p>1. Introduce the song cycle, how it varies from a song set. Are there melodic and rhythmic motives which connect the pieces? Identify key relationships, the connection between voice/piano.</p> <p>2. Explore the treatment of voice/text/poetry in Schubert's Goethe and Müller settings. Identify and define sturm und drang.</p> <p>3. Compare and contrast the Wolf and Fauré pieces, exploring the text-driven approach vs. a melody-driven setting</p>	<p>Introduction to Schubert's construction of the lied, the poets he set the most, and common stylistic traits.</p> <p>Gretchen am Spinnrade/Schubert/Goethe/1814  <a href="https://youtu.be/9OhfDmWgEJI">https://youtu.be/9OhfDmWgEJI</a></p> <p>Gute Nacht, Winterreise/Müller/1827  <a href="https://www.oxfordlied.com/song/2022">https://www.oxfordlied.com/song/2022</a></p> <p>Du denkst mit einem fädchen/Wolf/Heyse/1892  <a href="https://youtu.be/4oFTMYtt7IY">https://youtu.be/4oFTMYtt7IY</a></p> <p>Adieu/Fauré/Grandmougin/1878  <a href="https://www.oxfordlied.com/song/41">https://www.oxfordlied.com/song/41</a></p>
Class Three		<p>1. Survey of two American and one British setting of unrequited love.</p> <p>2. In depth discussion of Adams, Laitman, and their significance and impact on American art song.</p> <p>3. Explore Millay, Dickinson, and other prominent feminist poets, and their impact on the art song.</p>	<p>For You There is No Song/Adams/Millay/1977  <a href="https://songofamerica.net/song/for-you-there-is-no-song/">https://songofamerica.net/song/for-you-there-is-no-song/</a></p> <p>If I/ Laitman/Dickinson/1996  <a href="https://songofamerica.net/song/if-i-1/">https://songofamerica.net/song/if-i-1/</a></p>



<p>Romantic Love-Class One</p>	<p>SLO's</p> <ol style="list-style-type: none"> <li>1. Students will be able to place the poet in historical context.</li> <li>2. Students will be able to discuss the musical relationship between the text and the song, and how the feelings of being wronged are conveyed.</li> <li>3. Students will be able to discuss the composer's approach to the poetry.</li> <li>4. Students will be able to place the composer in historical context, identifying major musical and poetic movements.</li> </ol>	<p>Class Descriptions</p> <ol style="list-style-type: none"> <li>1. The intersection of courtly love, lute/voice/performance practice.</li> <li>2. Discussion of non-binary, Queer love.</li> <li>3. Schumann's year of song. Significance of wedding present.</li> <li>4. In-depth exploration of the intersection of voice and piano in Sisco and Schumann.</li> </ol>	<p>Piece/Composer/Poet/Date/Rationale</p> <p>Come again, sweet love/Dowland/Anonymous/1537 Tudor court love,</p> <p>My best beloved/Sisco/Quarls/2003 <a href="https://youtu.be/t-QxhdANoio">https://youtu.be/t-QxhdANoio</a></p> <p>Widmung/Schumann/Rückert/1840</p>
<p>Class Two</p>		<ol style="list-style-type: none"> <li>1. Exploration of Harlem Renaissance Poets, like Delaney, and the many significant settings in art song.</li> <li>2. Exploration of prominent cis-gender</li> </ol>	<p>Joy/Dorothy Rudd Moore/Clarissa Scott Delaney/1976 <a href="https://songofamerica.net/song/sonnets-on-love-rosebuds-and-death/">https://songofamerica.net/song/sonnets-on-love-rosebuds-and-death/</a></p> <p>Viens, mon</p>

<p>Class Three</p>		<p>female composers and their treatment of text/piano/vocal lines</p> <ol style="list-style-type: none"> <li>1. Explore the singer as a pleading voice, or a voice calling out to love and/or nature to send a message.</li> <li>2. Compare and contrast the songs, in terms of time period, stylistic traits, treatment of text and piano.</li> <li>3. Are the melodies and rhythmic motives passed between the two? Do the harmonic shifts coordinate with a change of mood in the poetry?</li> </ol>	<p>bien-aimée/Cecile Chaminade. Lafrique/1892 <a href="https://youtu.be/CEshZBiTFe8">https://youtu.be/CEshZBiTFe8</a></p> <p><b>B.E. Boykin</b> (b. 1989)/<b>Maya Angelou</b> “Greyday” from <i>Moments in Sonder</i> (2021) <a href="#">Three Maya Angelou Songs (Boykin/Angelou)</a></p> <p>Love Let the Wind ArtCry/Undine Smith Moore/Sappho (translation by Bliss Carmen and H.T. Wharton/1961 <a href="https://www.youtube.com/watch?v=jbhvq59P744">https://www.youtube.com/watch?v=jbhvq59P744</a></p> <p>Gruß/Grieg/Heine/1888 <a href="https://www.oxfordlied.er.co.uk/song/1533">https://www.oxfordlied.er.co.uk/song/1533</a></p> <p>К ней (To Her)/Rachmaninov/Bugayev (translation by Emily Ezust) <a href="https://youtu.be/IVz3U51THhY">https://youtu.be/IVz3U51THhY</a></p>
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## Module III: Character and Identity Vs. the Raconteur

A study on the very nature of art song as a genre: art song as the music of the mind/recitation Vs. art song as character study. Students will be able to define the various points of view in poetic settings of art song, with the ability to apply 21st Century performance practice ideas to their own programming.

Submodule title:	Student learning Outcome	Description/general class content	Example Songs: please include poet/composer/dates/rationale for inclusion
<p>Class one: Introduction: defining parameters</p> <p>Piano used as one of the storytellers</p>	<ol style="list-style-type: none"> <li>1. Students will be able to distinguish between various points of view in poetic settings</li> <li>2. Students will be able to discuss connections between composer and poet.</li> <li>3. Students will be able to identify compositional elements that help frame/illuminate the story of a song.</li> </ol>	<ol style="list-style-type: none"> <li>1. This is an opportunity to talk about how the poetic nature of the art song form defines its intimate characteristics: discussing it from two opposing points of view: the recitation and raconteur (storyteller) vs. “becoming” a character on stage.</li> <li>2. Using musicological references from Roland Barthes, Benjamin Binder, Kira Thurman, Philip Auslander and others this is an opportunity to discuss matters of art song and performer identity: how the</li> </ol>	<p>Mozart (1756 - 1791) - Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K.520, 1787 (Gabriele von Baumberg 1766 - 1839) Translation: <a href="https://www.oxfordlieder.co.uk/song/2582">https://www.oxfordlieder.co.uk/song/2582</a> <b><a href="#">Mozart - Als Luise die Briefe..., K. 520</a></b> Piano reflecting the feelings of the character</p> <p>Mahler (1860 - 1911) - Des Antonius von Padua fischpredigt from <i>Des Knaben Wunderhorn</i>, 1888 - 89 Translation: <a href="https://www.oxfordlieder.co.uk/song/1967">https://www.oxfordlieder.co.uk/song/1967</a> <b><a href="#">Mahler: Des Knaben Wunderhorn: 6. Des Antonius von Padua Fischpredigt - Goerne (Honeck, live)</a></b> Piano reflecting the fish swimming around; voice as narrator of the event</p> <p>Monsalvatge (1912 - 2002) - Cuba dentro de un piano (Rafael Alberti (1902 - 1999) Translation: <a href="https://www.oxfordlieder.co.uk">https://www.oxfordlieder.co.uk</a></p>

		<p>nature of the raconteur/storyteller renders the form 'genderless' and devoid of fact (in this aspect can be sung by anyone).</p> <p>3. Distinguishing between performing the stories that are in us to tell and the statement "I can tell any/all stories": a look at performer identity.</p> <p>4. Ideas of 21st C performance practice: diction/attire/intimate venue/</p>	<p><a href="/song/4598">/song/4598</a>  <a href="#">Montserrat Caballé: "Cinco canciones negras"; Xavier Montsalvatge</a></p> <p>Ben Moore (b. 1960) - Were I to touch you (Ben Moore)</p> <p>Florence Price (1887-1953) - Sympathy (Paul Laurence Dunbar (1872-1906)</p> <p>Rufus Wainwright (b. 1973) - Sad with what I have (Rufus Wainwright)</p> <p>Schubert (1797-1828) - Die Forelle (Christian Fiedrich Daniel Schubart 1739-1791)</p> <p>Barber (1910-1981) - A Green Lowland of Pianos (Czesław Miłosz, 1911-2004)  <a href="https://www.oxfordlieder.co.uk/song/4748">https://www.oxfordlieder.co.uk/song/4748</a>  <a href="https://youtu.be/ae0gcQN4vyE">https://youtu.be/ae0gcQN4vyE</a></p> <p>Gwyenth Walker (b. 1947) - Frog in a Bog (Emily Dickinson. 1830-1886)  <a href="https://youtu.be/oNQJAKqeA-M">https://youtu.be/oNQJAKqeA-M</a></p> <p>Barber - The Monk and his Cat (9th cent. Irish monk?) /The piano as the cat  <a href="https://youtu.be/EI8Fwgifeus">https://youtu.be/EI8Fwgifeus</a></p> <p>Kurt Erickson - Here Bullet first person poetic descriptions of the Iraq War from renowned poet and veteran Brian Turner  <a href="https://www.youtube.com/watch?v=e_3RZZ7ZrPg">https://www.youtube.com/watch?v=e_3RZZ7ZrPg</a>  Also was funded by a consortium so opens the door</p>
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			<p>to talking about innovative ways new art song is created and funded.</p> <p>Arr. Celius Dougherty - Across the Western Ocean. Sea Chanty arrangement. Accessible lit for younger singers, talking about arrangers of folk song. Telling the stories of occupations we are not familiar with.</p>
Class two: Character	<ol style="list-style-type: none"> <li>1. Students will be able to research literary characters and discuss their attributes in relation to the song under consideration.</li> <li>2. Students will be able to differentiate different characters “speaking” within the song.</li> </ol>	<ol style="list-style-type: none"> <li>1. Case studies: This class will deal with songs that are associated with specific literary “characters”</li> </ol>	<p>Text: Nur wer die Sehnsucht kennt (Goethe)/Character: Mignon/Compare/contrast multiple settings (Schubert, Tchaikovsky, Wolf, etc.) to seek insight into what composer may have been thinking about the character</p> <p>Maurice Ravel (1875-1937) - Asie (Tristan Klingsor, 1874-1966)/Character: Shéhérazade  <a href="https://www.oxfordlieder.co.uk/song/4537">https://www.oxfordlieder.co.uk/song/4537</a>  <a href="https://youtu.be/zpcBR4ugYf0">https://youtu.be/zpcBR4ugYf0</a></p> <p><b>Wilhelm Stenhammar (1871–1927)</b>  Flickan kom ifrån sin älsklings möte ohan (Ludvig Runeberg, 1804-1877)  <a href="https://www.swedishmusicalheritage.com/composers/stenhammar-wilhelm/SMH-W656-Flickan-kom-ifran-sin-alsklings-mote-no-1-from-Idyll-and-the-pigram-Two-s-Characters-mother-&amp;-daughter-coming-home-after-meetings-with-her-lover">https://www.swedishmusicalheritage.com/composers/stenhammar-wilhelm/SMH-W656-Flickan-kom-ifran-sin-alsklings-mote-no-1-from-Idyll-and-the-pigram-Two-s-Characters-mother-&amp;-daughter-coming-home-after-meetings-with-her-lover</a></p>

			<p>Maurices Ravel- Don Quichotte a Dulcinée (also Ibert could be mentioned) Character: Don Quichotte</p> <p>Libby Larsen (b. 1950) - Lift Me Into heaven Slowly (Robert Creeley 1926) <a href="#">No. 2. Lift Me Into Heaven Slowly</a> Cowboy reflecting on a hard life</p> <p>Libby Larsen (b. 1950) Songs from Letters: Calamity Jane to her daughter Janey, 1880 - 1902</p> <ol style="list-style-type: none"> <li>1. So Like Your Father's</li> <li>2. He Never Misses</li> </ol> <p><a href="https://www.youtube.com/watch?v=ZRPnIuFYu2g">https://www.youtube.com/watch?v=ZRPnIuFYu2g</a></p> <p>Dominick Argento (1927 - 2019) - The Diary (April, 1919) from <i>From the Diary of Virginia Woolf</i> (1882 - 1941) <a href="#">From the Diary of Virginia Woolf: The Diary</a> The author begins her diary.</p>
<p>Class three: Performers as Raconteur</p>	<ol style="list-style-type: none"> <li>1. Students will be able to identify elements of communication within the song form.</li> <li>2. Students will be able to integrate previous class learning outcomes and apply them to the pieces discussed in this week.</li> </ol>	<ol style="list-style-type: none"> <li>3. Case Studies: This class will deal with examples of songs that are associated with storytelling: song as poetic recitation</li> </ol>	<p>Lori Laitman (b. 1955) - If I... (Emily Dickinson 1830-1886)</p> <p>Erik Satie (1866-1925) - La Diva de l'Empire ( Dominique Bonnaud &amp; Numa Blès, n.d.) <a href="https://www.oxfordlieder.co.uk/song/4035">https://www.oxfordlieder.co.uk/song/4035</a> <a href="https://youtu.be/CAplByJAGwY">https://youtu.be/CAplByJAGwY</a></p> <p>Hugo Wolf (1860-1903) - Das verlassene Mägdelein (Eduard Mörike, 1804-1875) <a href="https://www.oxfordlieder.co.uk/song/244">https://www.oxfordlieder.co.uk/song/244</a> <a href="https://youtu.be/QkR9p85D4Js">https://youtu.be/QkR9p85D4Js</a></p>

			<p>Jacqueline Hairston, arr. (b. 1932) - Lord, I'll Go (African American Spiritual)  <a href="https://africandiasporamusicproject.org/jacquelineb_hairston">https://africandiasporamusicproject.org/jacquelineb_hairston</a>  <a href="https://youtu.be/Ths7ltn5emA">https://youtu.be/Ths7ltn5emA</a></p> <p>Lee Hoiby O Captain My Captain from "I was There: Four Songs of Walt Whitman"</p> <p>Charles Ives (1774 - 1954) - The Greatest Man (Anne Collins) <a href="#">The Greatest Man</a>  Young boy boasting about his father.</p> <p>Franz Schubert (1797 - 1828) - Erbkönig (Johann Wolfgang von Goethe 1749 - 1832)  <a href="#">Franz Schubert: Erbkönig</a>  The story of the erlking!  Translation:  <a href="https://www.oxfordlieder.co.uk/song/1420">https://www.oxfordlieder.co.uk/song/1420</a>  (Could be used as piano as storyteller)</p>
<p>Class four:  Recital programming/ 21st C performance practice</p>	<ol style="list-style-type: none"> <li>1. Students will be able to place the poet in historical context.</li> <li>2. Students will be able to discuss the musical relationship between the text and the song.</li> <li>3. Students will be able to identify what *they* think the composer's intent is, regarding the poetry.</li> <li>4. Students will be able to place the composer in</li> </ol>	<ol style="list-style-type: none"> <li>1. A deeper dive into programming for the 21st C. recitalist</li> </ol>	<p>Recital/Set themes:</p> <ol style="list-style-type: none"> <li>1. Singing in the 21st Century</li> <li>2. Songs of and from the East (Japan, Korea, China, etc.)</li> <li>3. Songs of Faith</li> <li>4. Women of Pan America</li> <li>5. Variations on a Theme (each set focuses on a single text, set by various composers)</li> </ol>

	historical context. 5. Students will be able to identify clear reasoning/purpose for programming a chosen piece.		
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We assume that class four will lead into the final project where students will create their own recital program with program notes, pulling from one or more of these modules for inspiration



## Module IV: Colonialism

This module will focus on Colonialism with respect to the major players and how the movement of the colonizers across the globe changed music history forever. This module should include specific references to colonized countries, migration (forced or otherwise), and how the music of colonized countries changed over time.

Contributors: Carolyn Sebron, Bronwen Forbay, Isaí Jess Muñoz, Dana Zenobi, Felicia Gavilanes, Martha Guth

Submodule title:	Student learning Outcome	Description/general class content	Example Songs: please include poet/composer/dates /rationale for inclusion
Class one: Introduction: What is Colonialism	<ol style="list-style-type: none"> <li>1. Students will be able to discuss colonization and how it has specifically affected our lens in musicology and our art song canon.</li> <li>2. Students will be able to examine portions of articles by Erik Neher and Willis Patterson, and look at how the traditional definition of art song has negated including</li> </ol>	<p>1-Who: Spain, England, France, Russia, China, etc.</p> <p>2- What are some of the backstories/ precursors to what we typically understand as the largest time of colonization? (30 years war &amp; expelling of Sephardic Jews and Arab peoples from the Iberian peninsula etc.</p> <p>2 - Reading:  <a href="http://www.sparksandwirycryes.org/magazine/2021/8/13/decolonizing-the-art-song-recital-the-challenges-and-potential-benefits">http://www.sparksandwirycryes.org/magazine/2021/8/13/decolonizing-the-art-song-recital-the-challenges-and-potential-benefits</a> </p>	

	‘non-western’ music.		
Class two: Spain Case Studies	1. Students will be able to compare and contrast these composers, and how their compositional styles both integrated the indigenous music of the countries in which they lived, identifying key melodic, rhythmic, and linguistic traits.	<p>Case studies: songs of Central and South America/Caribbean/Philippines etc.</p> <p>This is an opportunity to explore how song changes over time: Lists of songs can be divided into early years: songs that sound very much like what is being written in the colonizing country and later: songs that incorporate musical cultures of colonized indigenous populations, populations of immigrants and populations of enslaved peoples (forced migration).</p>	<p><u>Eduardo Caba</u> (1890–1953, Bolivia), sought to reaffirm the indigenous values of his country through song.</p> <ul style="list-style-type: none"> <li>o “Kapuri”</li> <li>o “Flor de Bronce”</li> </ul> <p><a href="https://youtu.be/rOgiZF00-rY">https://youtu.be/rOgiZF00-rY</a></p> <p><a href="https://www.lieder.net/lieder/get_settings.html?ComposerId=19314">https://www.lieder.net/lieder/get_settings.html?ComposerId=19314</a></p> <p><u>Alberto Nepomuceno</u> (1864–1920, Brazil), was one of the first composers to incorporate themes from Brazilian folk and popular music in song</p> <ul style="list-style-type: none"> <li>o Coração Triste, op. 18, N. 1 (Joaquim Maria Machado de Assis, poet)</li> <li>o Canção de Ausencia (Hermes Fontes, poet)</li> </ul> <p><a href="https://youtu.be/m4gb4ayahDg">https://youtu.be/m4gb4ayahDg</a></p> <p><u>Eduardo Sánchez de Fuentes</u> (1874–1944, Cuba), was a published theoretician of <i>criollo</i> art music</p> <ul style="list-style-type: none"> <li>o “Deseo”</li> </ul>

			<p>o “Canto de esclavo” (popular poem)</p> <p><u>Pedro Humberto Allende</u> (1885–1959, Chile)</p> <p>o <i>Ciclo de 6 canciones infantiles</i> (Series of 6 children’s songs-popular poems)- they contain unusual vocabulary and deformations of common native language.</p> <p><u>Theodoro Valcárcel</u> (1896–1942, Peru)</p> <p>o <i>Treinta canciones del alma vernacular</i> (Thirty Songs from the Vernacular Soul)</p> <p>o <i>Cuatro Canciones Incaicas</i></p> <p>Both sets Contain knowledge of indigenous and mestizo themes</p> <p>Both cycles are derived from popular anonymous poetry.</p> <p><u>Maria Grever</u> (1885-1951, Mexico) First Mexican-born woman composer to achieve international renown. “Júrame” or “Despedido”</p> <p><a href="https://youtu.be/17hxPDzD__k">https://youtu.be/17hxPDzD__k</a></p> <p><u>Gisela Hernández</u></p>
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			<p><u>Gonzalo</u> <b>(1912–1971, Cuba)</b> “Sólo por el rocío” Spanish influence: poetry by Spanish poet Federico García Lorca, contains compositional elements heavily influenced by Spanish song. Dedicated to Manuel de Falla.</p> <p>“Voy a medirme el amor” Cuban influence dominant. Text by Cuban poet Dulce María Loynaz Directly borrowing motivic and rhythmic elements of Cuban Son music.</p> <p><u>Ernesto Lecuona</u> <b>(1896-1963, Cuba)</b> - “Siboney” Written when composer was away from Cuba. Siboney is a tribe that was present before colonization by Spain.</p>
Class three:	1. Students will be able to place songs from these composers in historical context and observe the evolution of songs from the beginning of the colonized nation and moving forward.	Case Studies: North America, India, Australia, NZ, South Africa etc.etc.  This is an opportunity to explore how song changes over time: Lists of songs can be divided into 1) early	<u>Camille Nickerson</u> (1888-1982, USA Louisiana) - “III. "Fais Do Do" (lullaby) and/or "Dansé, Conni, Conné" (nursery song) - Arrangements of Folk Songs by American composer. Shows

		<p>years - songs that sound very much like what is being written in the colonizing country and 2) later years - songs that incorporate musical cultures of colonized indigenous populations, populations of immigrants and populations of enslaved peoples (forced migration).</p>	<p>influence of French colonialism on New Orleans culture, but arranged after the Louisiana purchase.  <a href="https://youtu.be/VZJI_LDDSPY">https://youtu.be/VZJI_LDDSPY</a></p> <p><u>Hendrik Hofmeyr</u> (b. 1957) Self-exiled from South Africa during Apartheid. “Wynverse” - incorporates tango rhythms. “Die veles” - bel canto style. About “colored” (mixed race) experience.</p> <p><u>Arnold Van Wyk</u> (1916-83) “Van liefde en Verlatenheid” About a Khoikhoin (indigenous people also known as bushmen) young girl named Nampti.</p>
<p>Class four: Decolonization and programming</p>	<p>1.Students will be able to discuss in depth how to program in a manner that is inclusive and honoring of the cultural backgrounds of the composers and the indigenous roots.  2.Students will be able to identify how extending the conventions of the canon will both challenge and engage our audiences.</p>	<p>Mission: advocating for decolonization in programming/ research</p> <p>Assignment: A recital program with notes addressing two out of four of the classes in this module, with music supporting the decolonization of art song.</p>	<p><u>Justin Elie</u> (1881-1931) Haiti). Poèmes vaudouesques, "Danmbala". Musical elements based on Voudou religious/musical practices.</p> <p><u>Werner Anton Jaegerhuber</u> (1900 – 1953, Haiti), select from <i>Complaintes Haitiennes collection</i>.</p> <p><u>Édouard Joseph</u></p>

			<p><u>Woolley</u> (1916 – 1991, Haiti) Select from <i>A la Bien-aimée</i> collection.</p> <p><u>Jerod</u> <u>Impichchaachaaha'</u> <u>Tate</u> (b. 1968, Native American, Chickasaw) “Waktégli Olówan (Victory Songs)” Baritone and orchestra, premiered 2013.</p> <p><u>Bongani</u> <u>Ndodana-Breen</u> (b. 1975, South Africa) <i>Vreemde Liefde</i>” Song cycle on LGTB+ experience. Also has a cycle on poems by Ingrid Jonker.</p> <p><u>Leo Brouwer</u> (b. 1939, Cuba) <i>Dos canciones - “Poema”</i> utilizes Afro-Cuban tresillo rhythmic cell, while text is taken from Spanish poet Federico Garcia Lorca’s poem “Cuando yo me muera.”</p>
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## Module V: Nationalism

This module will explain the Nationalist mov'ts, particularly those in the 19th and 20th centuries, and how populations built a sense of identity and place through music, particularly (art) song. Topics will focus on folk music as a major force along with issues of national identity, race, and elitism. Issues surrounding cultural appropriation vs. appreciation should be welcome.

Submodule title:	Student learning Outcome	Description/general class content	Example Songs: please include poet/composer/dates/short rationale for inclusion
<p>Class one: Introduction: What is Nationalism?</p>	<p>Students will be able to identify common characteristics in art song that link it to specific cultural identities.</p>	<p>An introduction to the political mov'ts that created Nationalism and how that was represented in the art song of a country.</p> <p>1-What does it mean when something sounds like it comes 'from' a place?</p> <p>2-This is an opportunity to discuss issues of both poetic and musical language: how do cadence, stress, grammatical structure, mode, key, etc. affect musical settings and make it sound rooted in a place? How does a cultural sound change over time? When looking to create a national sound - how and why did nations borrow outside of the dominant/elite culture of a place to build their "National" sound?</p>	<p>GERMANY: Brahms/Schubert/Beethoven and the established and long lasting sense of dominance of Germanic culture in Western Art Song - and its link to folk traditions:</p> <p>Brahms: folk song roots - Sonntag In stiller Nacht</p> <p>Beethoven: An die ferne Geliebte</p> <p>EXPANSION: Latter half of 19th C gives rise to other countries establishing their own sense of a national sound: examples can include: Spain, Norway, Sweden, Poland, Hungary, Russia Etc.:</p> <p>Examples: NORWAY: Solveigs Song: Edvard Grieg (1843-1907)/ Henrik Ibsen <a href="#">Grieg, Solveigs Song Marita Solberg Neemi Jarvi, Philarmoni</a></p> <p>ENGLAND: Ralph Vaughn Williams: Example: Dreamland (Rossetti)<a href="#">Dreamland</a></p>

		<p>3.The rise of patriotic song</p>	<p>RUSSIA:</p> <p>The Mighty handful (Cui/Mussorgsky/Balakirev/Rimsky-Korsakov/Borodin - examples: Mussorgsky</p> <p>Shostakovitch</p> <p>HUNGARY: Kodaly</p> <p>Bartok/his research into folk music: Example: Village Scenes: <a href="#">Magdalena Kozena; "Dorfszenen": (Village Scenes); Bela Bartok</a></p>
<p>Class two: Case Study: Spain and the Spanish colonies and a quest for national identity.</p>	<p>Students will be able to identify characteristics of melody, rhythm, and form in Spanish song.</p>	<p>Case studies could be drawn from the folk music of any country with a preference for studying the settings outside the ‘big three’ languages.</p> <p>This class is an opportunity to look at the line between what has traditionally been defined as “classical art song” and “folk song”.</p> <p>This class could be an opportunity to speak about elitism in art song.</p>	<p>IBERIAN PENINSULA: Pedrell and his students/influence: Albeniz, Granados, Falla, Gerhard</p> <p>Toldra (Catalan) /Josep Carner -poet: <a href="https://www.youtube.com/watch?v=L-n8fc87C3I&amp;t=41s">https://www.youtube.com/watch?v=L-n8fc87C3I&amp;t=41s</a></p> <p>Espla (Valencia) 1886-1976 - Revised his harmonic color entirely with a ‘new scale’ to depict the local color of the music from his native Alicante example: Scale -<a href="#">Scale 1403: Espla's Scale Oscar Esplá - El pescador sin dinero - Joaquín Sorolla</a></p> <p>Spanish Colonies- New Nationhood post Colonialism; the blending of Western, Indigenous</p>



			<p>and African music, rhythm and dance:</p> <p>Jose Barros - Composer of traditional Folk 'Cumbia': Example: La Piragua in two versions: <a href="#">La piragua</a> <a href="#">María Mulata - La Piragua (Cover acústico)</a></p> <p>Argentina: Guastavino <a href="#">Carlos Guastavino: Pampamapa</a></p> <p>PHILIPPINES: The Kundiman/distance and roots from traditional Filipino folk music: <a href="https://iro.uiowa.edu/esploro/outputs/doctoral/Kundiman-love-songs-from-the-Philippines/9983777148002771">https://iro.uiowa.edu/esploro/outputs/doctoral/Kundiman-love-songs-from-the-Philippines/9983777148002771</a></p> <p>Example: Francisco Santiago: <a href="#">Pakiusap - Francisco Santiago</a> Ostensibly a song about love/devotion - can be interpreted as a song of love for country/revolution</p> <p>Example: Sa Ugoy Ng Duyan: Lucio San Pedro, composer/Levi Celerio, poet.<a href="#">SAN PEDRO: Sa Ugoy ng Duyan</a></p>
<p>Class three: Case study: North America</p>	<p>Students will be able to identify many different cultural threads contributing to American</p>	<p>This class is an opportunity to use the music of other countries as representatives of the</p>	<p>NORTH AMERICA</p> <p>The Spiritual - the root of so many different genres of music in America which defined a distinctly</p>

	<p>composition, beginning with indigenous music, African music, religious music, and patriotic music. They will then have the opportunity to branch out into the study of music from other countries.</p>	<p>Nationalist Mov't with a preference for selecting those outside of the 'big three' languages.</p> <p>Examples:</p> <p>Yiddish theater songs and their influence on Tin Pan Alley</p> <p>Russian music and its influence in both classical and popular music; the use of symphonic themes from Rachmaninov and Tchaikovsky in popular song</p> <p>Influence of music from countries desired as allies by the United States: Hawaiian influences entering popular music around the time of statehood; Cuban music coming in and out of fashion as political alliances change.</p>	<p>American -specifically African American cultural identity/sound. Examples:</p> <p>The Indianist mov't in North America: Examples: Charles Wakefield Cadman - the moon drops low Arthur Farwell: Three Indian Songs:<a href="#">Three Indian Songs Op. 32 #1, Song of the Deathless Voice by Arthur Farwell</a></p> <p>Copland/Bernstein/Ives:</p> <p>Charles Ives- "He is There"/"They are There" war theme, discussion of composer revising text of a song,</p> <p>Bernstein:</p> <p>Copland: At the River<a href="#">At the River (Hymn tune arr. Aaron Copland from Old American Songs)</a></p> <p>Populist mov't - and elitism</p>
<p>Class four: 21st C. perspectives</p>	<p>Students will be able to discuss changing perspectives about appreciation vs. appropriation in art song through revisiting the music studied in earlier units.</p>	<p>1- This class may be an opportunity to speak about how we look at these songs today: How do we define cultural appropriation vs. appreciation in art song esp as it pertains to the rise of "orientalism" and</p>	<p>20-21st Century examples; globalization - cultural identity rather than geographical location.</p> <p>Ian Cusson - <i>A Cry From An Indian Wife</i> (voice and piano) text by Pauline Johnson <a href="#">"A Cry From An Indian Wife" (2017) by Ian Cusson (CA)</a></p> <p>Roberto Sierra: Puerto Rican</p>

		<p>“exoticism” and the “borrowing” of the musics/ poetry/ rhythms/dance etc. of other cultures?          Specific references could include the racist “Indianist” mov’t in North America in an effort to create a ‘Canadian’ or ‘American sound’, the French exploration of musics from Middle Eastern and Asian countries etc.</p> <p>2- This class may be an opportunity to speak about globalization in the 21st Century: The desire to further decolonize our music has created a rise in compositions that explore the stories of a culture rather than those of a particular geography. Examples could include songs of the Jewish diaspora and the African diaspora etc.</p>	<p>composer - sound world that links dance rhythms of Caribbean with French &amp; Spanish aesthetic and study in Germant (with ligeti)          Example: Julia (poetry of PR/Newyorican poet - Julia de Burgos) <a href="#">Roberto Sierra: Julia for Soprano and Piano. Poems by Julia de Burgos.</a></p> <p>Colombia: Jaime Leon: Panamerican composer - straddles sound world of many countries- from Colombia          Example: Cancioncilla: <a href="#">Jaime León, Cancioncilla - Margarita Castañeda, soprano</a></p> <p>Alberto Hemsí 1896-1975- musicologist of Sephardic music - Best known for his work in researching, recording, and arranging the music of the Sephardic Jewish people who were exiled from Spain in 1492. 10 volumes of songs collected.          Example:          Como la rosa en la guerra: <a href="https://www.youtube.com/watch?v=wvNZ8I2FZbM">https://www.youtube.com/watch?v=wvNZ8I2FZbM</a></p> <p>Ofer Ben-Amots; Contemporary composer writing in Ladino          Example: Kantigas Ulvidadas: Sivda de mi chikes - <a href="#">Kantigas Ulvidadas: Sivda de mi chikes</a></p> <p>Tom Cipullo: America 1968</p> <p>Rosephanye Powell: Miss Wheatley’s Garden: <a href="#">Marcia Porter, soprano, sings Miss Wheatley’s Garden by Rosephanye Powell</a></p>
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## Module VI: Art Song and Oppression

A study on the construct of art song as a genre: art song as a function of protest, against oppression: nationally, internationally, through gender, identity, and sexuality. Students will be able to define these various points of view of art song, with the ability to apply 21st Century performance practice ideas to their own programming.

Submodule Title	Student Learning Outcomes	Description/General Class Content	Example Songs: Composer/Poet, Date/ Rationale for inclusion
Racial Oppression in the US-Class One	Students will gain an understanding of the response of art song/poetry in the presence of oppression in the United States throughout history. Students will also explore the intersection of performative repertoire and lived experience.	Brief history of racial oppression in the United States: chattel slavery, reconstruction, segregation, cultural appropriation, the Civil Rights movement of the 1960s, Black Lives Matter, etc. Interpolated art song examples for each of these topics.	<p><b>H.T. Burleigh</b> (1866-1949), “Deep River” 1917, speaks to the development of the concert spiritual, the traditions of African music in the United States, and the coded language of escaping enslavement.</p> <p><b>Margaret Bonds</b> (1913-1972), “I, Too” from Three Dream Portraits, 1959, Speaks to the unheard voices/spaces occupied by domestic black workers, post-slavery</p> <p>“Note on Commercial Theater”, 1961, Speaks to the unattributed appropriation of black culture in America.</p> <p><b>Tyshawn Sorey</b> (b. 1980), “Cycles of My Being”, 2018, This work was inspired by the Black Lives Matter Movement and explores being black in America, in the 21st Century</p> <p><b>Shawn E. Okpebholo</b> (b. 1981), “Ballad of</p>

			<p>Birmingham” from “Two Black Churches” 2020, the song catalogs white supremacist terrorism against black people in the United States during the Civil Rights movement of the 1960’s.</p> <p><b>William Grant Still</b> (1895-1978)/<b>Langston Hughes</b>, “A Black Pierrot” from <i>Songs of Separation</i>, 1949. <a href="#">Songs of Separation: A Black Pierrot</a></p> <p>Using the idea of the pierrot from the Commedia dell’arte, this pierrot is black and disconsolate with the pain of unrequited love.</p> <p><b>Jasmine Barnes</b>, “Crowned” from <i>Songs for the African Violet</i>, 2018. Listen at the <a href="#">Composer Website</a></p> <p>Barnes is a celebrated living composer and singer; this text addresses the challenges, frustrations, and pressure projected onto women of black heritage and their hair.</p>
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<p>Anti-Semitic Oppression in Europe-Class One</p>	<p>Students will gain an understanding of the response of art song as a reaction to and protest against the antisemitism in Europe, focusing on the time period prior to, during, and after WWII.</p>	<p>Brief history of antisemitism in Europe: nationalism, the rise of Hitler, the discrimination and marginalization of people from Jewish heritage, the segregation and restrictions on life, the dislocation and the systematic murders. Exploration of how these art songs connect to this time in history.</p>	<p><b>Robert Schumann/Heinrich Heine</b>, “Die beiden Grenadiere” from “Romanzen und Balladen Op 49” 1840, Heine dramatically describes the end of Napoleon’s reign in Europe through the fates of refugee soldiers. For Heine and millions of 19th century Jews this was a disaster, revoking Napoleon’s advances in religious freedom. Instead a heavy resurgence of bigotry and anti-semiticism descended back upon Europe, causing Heine to self-exile to Paris for the rest of his life.</p> <p><b>Hanns Eisler/ Bertold Brecht</b> (1898-1956), “Ballade von der Judenhure Marie Sanders,” 1940. This piece was written in reaction to the Nuremberg Race Laws, passed in 1935.</p> <p><b>Alexander Zemlinsky/Langston Hughes</b> (1871-1942)/(1902-1967), “Elend or Misery” 1937, Zemlinsky was forced to flee his very successful career in Vienna for NYC due to his Jewish identity. He lived in obscurity and poverty for the remainder of his life. He found a kindred spirit in the oppression faced by black Americans.</p>
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			the United States.
Gendered Oppression in the World	Students will gain an understanding of the perpetual oppression of women within music, focusing on how the art song and poetry intersected with their reality.	Brief history of the oppression of women throughout the world, focusing on how the art song/poetry was a means of protest and empowerment, giving female composers 'a voice.'	<p><b>Fanny Hensel</b> (1805-1847), "Italien, Op.8, No.3, 1824. This piece was originally published and attributed to Felix Mendelssohn, like much of her compositional output.</p> <p><b>Gisela Hernandez</b> (1912-1971), "Solo por el Rocio," (1920) This is the third song in Nuevas Canciones. Hernandez taught at the Hubert de Blanck Conservatory and was pivotal in co-founding Ediciones de Blanck Publishing. Her music features many rhythmic and melodic elements stemming from the Afro-Cuban lineage.  <a href="https://www.lieder.net/lieder/get_text.html?TextId=67846">https://www.lieder.net/lieder/get_text.html?TextId=67846</a></p> <p><b>Florence Price</b> (1887-1953), "Monologue for the Working Class," (1941) Some consider Price to be the first African American woman to be recognized as a symphonic composer. She has written over 300 works, including a body of art songs which are recently being explored more in depth by scholars, including The International Florence Price Festival.  <a href="https://www.wisemusicclassical.com/work/61318/Monologue-for-the-Working-Class--Florence-">https://www.wisemusicclassical.com/work/61318/Monologue-for-the-Working-Class--Florence-</a></p>



			<p><a href="#">Price/</a></p> <p><b>Mari Esabel Valverde/Emily Dickinson</b> (b. 1987), “The Soul Selects Her Own Society” 2011, Song setting speaks of finding one’s own individual path in the world, as Valverde has done as a trans woman composer.</p> <p><b>Alma Mahler</b> (1879-1964)/<b>Rainer Maria Rilke</b>, “Bei dir ist es traut” from <i>Fünf Lieder</i>, 1910. Alma Mahler had influential relationships not only with her husband, but her teacher, Zemlinsky, and prominent poets of her day. She fell into a deep depression because Gustav did not want her composing any longer. After a marital crisis, Gustav encouraged her to publish her <i>Fünf Lieder</i>.  <a href="#">Alma Mahler: Bei Dir Ist Es Traut - Iris Vermillion, Riccardo Chailly/RCO</a></p> <p><b>Carmel Dean</b> “The Only Girl at the Table” from <i>Well-Behaved Women</i>  <a href="https://youtu.be/XJjGovIY68">https://youtu.be/XJjGovIY68</a>  Well-Behaved Women is a collection of story-songs sung from the imagined perspectives of some of history’s most impactful female trailblazers. The Only Girl at the Table is</p>
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			from the perspective of Mary Magdalene.
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