

Song Literature 2.0

Syllabus

3 credits, 2 75-minute class meetings per week, 14 weeks

Course Description: This course is designed as a study of song literature on a continuum from past to present, reflecting a variety of literary, cultural and poetic movements. Students will develop critical and analytical skills by examining an array of compositions representative of many cultures, identities and styles through listening assignments, song analysis, performances and other projects, supported by articles and readings that offer both traditional and expanded approaches to the study of this repertoire. This course will also focus on developing skills toward recital programming with a viewpoint toward inclusion and informed programming choices.

Suggested texts: Readings, drawing from both articles and texts, have been provided (see LINK) from which to choose a variety of viewpoints both inclusive of and from beyond the standard canon.

Course Learning Outcomes

Learning Outcome:	Measure/Assessment
<p>For complete descriptive learning outcomes, see full Module descriptions.</p> <p>By the completion of this course, students will:</p> <ol style="list-style-type: none">1. Develop critical and analytical skills through analysis of the musical relationships between text and music;2. Gain exposure to a body of solo vocal repertoire representing many cultures, identities and styles;3. Be able to place composers in historical context, identifying major cultural, musical and literary movements;4. Identify compositional elements and/or common characteristics in art song that link it to specific cultural identities and/or historical periods;5. Research, evaluate and select solo vocal repertoire for performance that moves beyond standard canonical considerations and considers multiple factors for inclusion.	<p>NOTE: Suggestions for different types of assessments are presented as options, but are not required:</p> <ul style="list-style-type: none">● Exams/Quizzes● Article/Reading Reflection & Response● Class Discussions/Readings● Compare/Contrast essays/discussions● Program/Set Building with reflective essays/discussions● Short “lecture-recitals” of programming choices● Performances/Poetry readings

For descriptions of each class and explanations of songs chosen for the module, see the full Module outline.

Module	Sub-topics by Week/Class	Class Activities	Suggested Repertoire by Class	Suggested Reading/Resource
1: Introduction to Art Song & Art Song in Nature Weeks 1-3	1.1 Introduction to the Class: What is art song?	1. Poetry reading of pieces selected by the students (with 21st century diversity and the broadest possible definition of poetry encouraged.) 2. Discussion of intersection of poetic and musical considerations		Kimball, Carol, "The Song File: Why Sing Art Songs?," <i>Journal of Singing</i> , v. 70, issue 3, p. 361; Jan. 2014.
	1.2 Formal organization in art song	1. Lecture: introduction of forms found in song 2. Activity – students find these forms in examples they bring in	Schubert - "Das Wandern" from <i>Die schöne Müllerin</i> Chabrier - "Chanson pour Jeanne" F. Price - "An April Day" Brahms - "Edward" D. Parton - "The Bridge"	Kimball, Carol <i>Song: A Guide to Style & Literature</i> ; Hal Leonard; 2006. (Part I, Introduction and Components of Style) Kimball, Carol, <i>Art Song: Linking Poetry and Music</i> ; Hal Leonard, 2013. (Chapters 1-3)
	2.1 Melody vs text-driven settings/Prosody Schubert's style and poets	Compare settings with Wolf Case studies: Melody vs text-driven settings	Gretchen am Spinnrade Gute Nacht, <i>Winterreise</i> Du denkst mit einem fädchen/Wolf Fauré - "Adieu"	

	2.2 Art Song in Bloom: Floral imagery in song		Copland - "Nature, the Gentlest Mother" from <i>Twelve Poems of Emily Dickinson</i> Boulanger - "Deux ancolies" from <i>Clairières dans le ciel</i> C. Schumann - "Die stille Lotosblume" Fauré - "Les roses d'Ispahan" Rachmaninoff - "Daisies" Ireland - "The Trellis" R. Powell - "A Winter Twilight" J. Pescod - "Oktobermaand"	Walker, Nancy, <i>Parallels between Fanny Mendelssohn Hensel and Clara Wieck Schumann: Their Lives and Their Songs</i> ; <i>Journal of Singing</i> , Mar./Apr. 1994.
	3.1 Art Song in Nature: Art Song by Night		Debussy - "Beau soir" R. Strauss - "Die Nacht" Barber - "Sure on this Shining Night" F. Price - "Night"	
	3.2 Art Song in Nature: Nature in Transition	Construct a set of songs on one of these themes introduced in Module I, with some discussion of what works well for a set of music.	V. Capers, "Autumn" from <i>Songs of the Seasons</i> Wolf - "Zitronenfalter im April" C. Young-Sharp - "Longing for Mount Geum-gang" Fauré - "L'hiver a cessé" from <i>La bonne chanson</i> Hensel - "Nach Süden" K. Gimon - "Fire Flowers"	
2: Art Song and Love Weeks 4-6	4.1 Introduction to the song cycle	Compare set vs. cycle	Lili Boulanger - <i>Clairières dans le ciel</i> Schubert - <i>Winterreise</i> Schumann - <i>Frauenliebe und -leben</i> Maury Yeston - <i>December Songs</i> Luciano Berio - <i>Circles</i> Tom Cipullo - <i>Late Summer</i> Jocelyn Hagen - <i>Kiss</i>	Turnbridge, Laura, <i>The Song Cycle</i> , Cambridge Univ. Press, 2011. Fontaine, Jeanette, "He Sang, She Sang: The Gendered Song Cycle," <i>Journal of Singing</i> , Sept. 2013.

				<p>Zavracky, George, "A Guide to Tom Cipullo's Captivating Song Cycle, Late Summer," <i>Journal of Singing</i>, 2020.</p> <p>Stempel, Eileen, "Consortium Commissioning: Jocelyn Hagen's Song Cycle <i>Kiss</i>," <i>Journal of Singing</i>, January 2017.</p>
	<p>4.2 Art song and the theme of unrequited love/love gone wrong –</p> <ul style="list-style-type: none"> • Important librettists/poets • Letter Songs 	<p>Bring in a poem by a major poet with two different settings and consider both similarities and differences.</p> <p>Bring in letter songs from popular music and discuss these in relationship to art song literature.</p>	<p>Righini – "T'intendo si mio cor" (Metastasio) Mozart – "Als Luise die Briefe"</p> <p>Adams – "For You There is No Song" (Millay) Laitman – "If I" (Dickinson) Young-sup Choi - "그리운 금강산 (Longing for Mount Geum-gang)"</p>	
	<p>5.1 Expressions of love – courtly love; cis-gendered: female composers & poets and their impact on song;</p>		<p>Dowland – "Come again, sweet love" Sisco – "My best beloved" Schumann- "Widmung" Chaminade – "Viens, mon bien-aimée" Viardot – "Aime-moi"</p>	<p>NATS Women Composers Initiative</p> <p>Women's Song Forum</p> <p>Podcast: Getting the Song Out</p> <p>Reynolds, Christopher "Women Composers and Women Poets, Pt. 1", Women's Song Forum.</p>
	<p>5.2 More expressions of love - feminist poets; Harlem Renaissance poets</p>		<p>DR Moore – "Joy" (Clarissa Scott Delaney) Langston Hughes:</p>	

			M. Bonds - "Minstrel Man" R. Owens - "Desire" WG Still - "If you should go" from <i>Songs of Separation</i> (Countee Cullen)	
	6.1 More expressions of love – non-binary, Queer love;		Ethyl Smith - "Possession" Pax Ressler - "Love Song for Me" R. Ian Gordon - "I Never Knew" Chris DeBlasio - "Walt Whitman in 1989"	Hailey McAvoy & Bethany Pietroniro Songs of Identity Sparks & Wiry Cries Art Song Magazine, Jan. 2022 Bester, Christian, "LGBTQ+ Vocal Literature: Songs for Life", <i>Journal of Singing</i> , May/June 2021.
	6.2 The call of the lover/the pleading voice in song	2. Compare and contrast the songs, in terms of time period, stylistic traits, treatment of text and piano.	Brahms - "Vergebliches Ständchen" B.E. Boykin - "Greyday" (Maya Angelou) Undine Smith Moore - "Love Let the Wind ArtCry" (Sappho) Grieg - "Gruß" (Heine) Rachmaninov - "To Her" R. Hundley - "Evening Hours"	
3: Exploring Character and Identity vs. the Raconteur in Art Song Week 7-8	7.1 Defining parameters: storytellers and points of view		Mozart - "Als Luise die Briefe" Mahler - "Des Antonius von Padua fischpredigt" from <i>Des Knaben Wunderhorn</i> Monsalvatge - "Cuba dentro de un piano" F. Price - "Sympathy" R. Wainwright - "Sad with what I have" Schubert - "Die Forelle" Barber - "A Green Lowland of Pianos"	

			G. Walker – “Frog in a Bog” Barber – “The Monk and his Cat” K. Erickson – “Here Bullet” Arr. C. Dougherty – “Across the Western Ocean”	
	7.2 Character in Art Song	Case studies: This class will deal with songs that are associated with specific literary “characters” Compare Mignon settings: Compare/contrast multiple settings (Schubert, Tchaikovsky, Wolf, etc.)	Mignon settings Ravel – “Asie” from <i>Sheherazade</i> and <i>Don Quichotte a Dulcinée</i> W. Stenhammar - “Flickan kom ifrån sin älsklings möte ohan” L. Larsen – “Lift Me Into heaven Slowly” from <i>Cowboy Songs and Songs from Letters: Calamity Jane to her daughter Janey, 1880 - 1902</i> 1. So Like Your Father’s 2. He Never Misses D. Argento – “The Diary” from <i>From the Diary of Virginia Woolf</i>	
	8.1 Performers as Raconteur	Case Studies: This class will deal with examples of songs that are associated with storytelling: song as poetic recitation	Satie – “La Diva de l’Empire” Laitman – “If I” (Dickinson) Wolf - “Das verlassene Mägdlein” Hairston, arr. – “Lord, I’ll Go” Hoiby – “O Captain My Captain” from <i>I was There: Four Songs of Walt Whitman</i> Ives – “The Greatest Man” Schubert – “Erlkönig”	
	8.2 Recital programming/ 21st century performance practice	Ideas of 21st century performance practice: diction/attire/intimate venue/	Recital/Set themes: 1. Singing in the 21st Century	Emmons & Sonntag, <i>The Art of the Song Recital</i> , Waveland Press, Inc., 2001 (Chapters 1-3)

		Build program or sets based on ideas presented in these modules	<ol style="list-style-type: none"> 2. Songs of and from the East (Japan, Korea, China, etc.) 3. Songs of Faith 4. Women of Pan America 5. Variations on a Theme (each set focuses on a single text, set by various composers) 	“Decolonizing the Art Song Recital: The Challenges and Potential Benefits” by Te Oti Rakena & Dr. Tessa Romano, <i>Sparks & Wiry Cries Art Song Magazine</i> , 2021.
4. Colonialism in Art Song Weeks 9-10	9.1 What is Colonialism?		Ravel – <i>Chansons madécasses</i> Milhaud – <i>Chansons de negresse</i>	“Decolonizing the Art Song Recital: The Challenges and Potential Benefits” by Te Oti Rakena & Dr. Tessa Romano, <i>Sparks & Wiry Cries Art Song Magazine</i> , 2021.
	9.2 Case-studies: Spanish/Portuguese-language songs related to Colonialism		Caba (Bolivia) - “Kapuri” & “Flor de Bronce” Nepomuceno (Brazil) – “Coração Triste” & “Canção de Ausencia” Allende (Chile) - <i>Ciclo de 6 canciones infantiles</i> Valcárcel - <i>Treinta canciones del alma vernacular</i> and <i>Cuatro Canciones Incaicas</i> Grever (Mexico) - “Júrame” or “Despedido” Cuba: Sánches de Fuentes - “Deseo” and “Canto de esclavo” Hernández Gonzalo - “Sólo por el rocío” and “Voy a medirme el amor” Lecuona – “Siboney”	

	10.1 Colonialism in motion: how song changes in formerly colonized lands		Nickerson (Louisiana) - "Fais Do Do" (lullaby) and/or "Dansé, Conni, Conné" Hofmeyr (S. Africa) - "Wynverse" and "Die veles" Van Wyk (S. Afr.) "Van liefde en Verlatenheid"	Floyd, Jr, Samuel A., <i>The Power of Black Music: Interpreting Its History from Africa to the United States</i> , Oxford University Press, 1995. Erlmann, Veit, <i>Music, Modernity and the Global Imagination: South Africa and the West</i> , Oxford University Press, 1999.
	10.2 Decolonization and recital programming		Haiti: Elie - Poèmes vaudouesques, "Danmbala" Jaegerhuber - select from <i>Complaintes Haitiennes collection</i> Woolley - Select from <i>A la Bien-aimée collection</i> Impichchaachaaha' Tate - "Waktégli Olówan (Victory Songs)" Ndodana-Breen (S.Afr.) - <i>Vreemde Liefde</i> song cycle Brouwer (Cuba) - <i>Dos canciones</i> - "Poema"	
5. Nationalism in Art Song Weeks 11-12	11.1 What is nationalism?		Brahms: "Sonntag" and "In stiller Nacht" Beethoven: <i>An die ferne Geliebte</i> Grieg - Solveigs Song Vaughan-Williams - Dreamland Mussorgsky Shostakovitch Kodaly Bartok - <i>Village scenes</i>	

	11.2 Case Study: Spain and the Spanish colonies and a quest for national identity.		Spain: Toldra Espla - "El pescador sin dinero" Barros - "La Piragua" Guastavino (Argentina) - "Pampamapa" Santiago (Philippines) - "Pakiusap" San Pedro - "Sa Ugoy Ng Duyan"	
	12.1 North American themes: indigenous, African, religious, patriotic		American Negro Spirituals Indianists: Cadman - "the moon drops low" Farwell - <i>Three Indian Songs</i> Ives- "He is There"/"They are There" Copland: "At the River"	
	12.2 21st century perspectives		Ian Cusson - <i>A Cry From An Indian Wife</i> Sierra (Puerto Rico) - "Julia" Leon (Colombia) - "Cancioncilla" Hemsi (Sephardic) - "Como la rosa en la guerta" Ben-Amots (Ladino) - Kantigas Ulvidadas: Sivda de mi chikes Cipullo: "America 1968" Powell: <i>Miss Wheatley's Garden</i>	
6. Art Song and themes of Oppression Weeks 13-14	13.1 Racial Oppression in the US		Burleigh - "Deep River" Bonds - "I, Too" from <i>Three Dream Portraits</i> and "Note on Commercial Theater" Sorey - "Cycles of My Being" - "Ballad of Birmingham" from <i>Two Black Churches</i>	Floyd, Jr, Samuel A. et al., <i>The Transformation of Black Music: The Rhythms, The Songs, And the Ships of the African Diaspora</i> , Oxford University Press, 2017.

			WG Still - "A Black Pierrot" from <i>Songs of Separation</i> Jasmine Barnes, "Crowned" from <i>Songs for the African Violet</i>	
	13.2 Anti-Semitic Oppression in Europe		Schumann - "Die beiden Grenadiere" Eisler/Brecht, "Ballade von der Judenhure Marie Sanders" Zemlinsky - "Elend or Misery" Weill - "Und das bekam des Soldaten Weib" Rubinstein - "Ночь/Night," Korngold - "Liebesbriefchen" from <i>6 Einfache Lieder</i> Milhaud - "Holem Tza'adi"	Bronner, Eric, "Cabaret for the Classical Singer: A History of the Genre and a Survey of its Vocal Music," <i>Journal of Singing</i> , May/June 2004.
	14.1 Gendered Oppression in the World		Hensel - "Italien" Hernandez - "Solo por el Rocio," from <i>Nuevas Canciones</i> Price - "Monologue for the Working Class" Valverde/Dickinson "The Soul Selects Her Own Society" A. Mahler/Rilke - "Bei dir ist es traut"	
	14.2 Final Performances and/or presentation of programmed recitals			