Music Department Conrad Grebel University College University of Waterloo

MUSIC 361: Art Song Winter 2024

| LECTURES: | Mon. & Wed. 10:00 a.m. – 11:20 p.m., CGUC Rm. 1302 | | |
|--------------------------------------|---|---|--|
| INSTRUCTOR: | Stephanie Kramer, Conrad Grebel University College Room 1201 (Voice Studio) <u>stephanie.kramer@uwaterloo.ca</u> | | |
| OFFICE HOURS: | By appointment | | |
| PREREQUISITE: | MUSIC 100 or 110 or consent of instructor | | |
| RESOURCE TEXTS: (CGUC Library) | Individual scores (call numbers listed in daily schedule) | | |
| RECORDINGS: | Naxos Playlist - access through " Library Home Pa CD recordings – available in CGU | age | |
| COURSE REQUIREMENTS: | Class participation Mid-term examinations, February 14 th March 18 th Final examination April 3 rd Assignments & Presentations (Throughout the term) | 10% 25% 15% 20% 30% 100% | |
| COURSE DESCRIPTION & GOALS : | The purpose of this course is to acquaint you with the art song repertoire. We will survey music for solo voice of the principal song composers, and focus in detail on about 6 songs each week. | | |
| | The course material is organized in two ways: by language, and within each language category, historically. However, since this is a literature and not a history course, the lectures will be concerned with discussing the songs on their own terms rather than focusing on their broader historical context. | | |

It is important that you prepare for each class by doing the assigned listening, with the score and translation, so that you become familiar enough with both text and music to participate in class discussion. Part of each exam will test your familiarity with the assigned music. The selections are available through the Naxos Music Library (access the course playlist through "Course reserves" on the library home page) and on CDs at the CGUC library as listed on the weekly schedule.

> The class assignments and presentations will consist of an analysis of 3 individual songs with regard to text, musical setting, and how the text and music work together. These may include songs of composers whose work we have not considered in class as well as composers whose works we have studied.

Possible song/composer choices will be discussed in class. The assignments will include a short written analysis (2 - 3 pages, double spaced, point form) plus a short presentation of your analysis.

Academic Integrity, Grievance, Discipline, Appeals and Note for Students with Disabilities: see <u>www.uwaterloo.ca/accountability/documents/courseoutlinestmts.pdf</u> The text for this web site is listed below:

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check <u>www.uwaterloo.ca/academicintegrity/</u> for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4 www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity [check <u>www.uwaterloo.ca/academic integrity/</u>] to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline, <u>www.adm.uwaterloo.ca/infosec/Policies/policy71.htm</u>. For typical penalties check Guidelines for the Assessment of Penalties, <u>www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm</u>.

Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a

ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm .

Note for Students with Disabilities: The Office for persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

UW EXAMINATION REGULATIONS

Standard Practices with Respect to Illness: "A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the 'University of Waterloo Verification of Illness' form or it will not be accepted. This form can be obtained from the Health Services or at www.healthservices.uwaterloo.ca/verification.htm."

Religious Holidays/Examination Scheduling: In the event that a student requires an alternative test or examination time on religious grounds, the Academic Dean of Conrad Grebel needs to be notified within **one week** of the announcement of the test or examination date. **Rescheduling exams:** "Elective arrangements (such as travel plans) are not considered acceptable grounds for granting an alternative examination time."

Intellectual Property.

Students should be aware that this course contains the intellectual property of their instructor and/or the University of Waterloo. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof);
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
- Questions or solution sets from various types of assessments (e.g., assignments, quizzes, tests, final exams); and
- Work protected by copyright (e.g., any work authored by the instructor or with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor and/or the University of Waterloo for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

Territorial Acknowledgement

The University of Waterloo acknowledges that much of our work takes place on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. Our main campus is situated on the Haldimand Tract, the land granted to the Six Nations that includes six miles on each side of the Grand River. Our active work toward reconciliation takes place across our campuses through research, learning, teaching, and community building, and is centralized within the <u>Office of Indigenous Relations.</u>

For more information about the purpose of territorial acknowledgements, please see the <u>CAUT Guide to</u> <u>Acknowledging Traditional Territory</u>.

Declaring absences

For all of the following categories of absence students are responsible for getting in touch with their course instructors as soon as possible to discuss possible accommodations for missed course component(s). The course instructor will determine how the missed work is accommodated. Absences will be accommodated according to the <u>accommodation guidelines section of the undergraduate calendar</u>.

If you are unable to complete a course component due to <u>self-declared COVID-related reasons</u> or <u>a two-day</u> <u>short-term absence</u> then you should submit a self-declaration of absence through <u>Quest</u>.

If your absence is due to an <u>illness not pandemic-related</u>, then a <u>UW Verification of Illness form</u>, completed by a health professional, must be uploaded and submitted through the <u>Verification of Illness or Extenuating</u> <u>Circumstances Process</u>. The VIF is the only acceptable documentation for an absence due to illness. Do not submit the VIF or any other medical documentation to your instructors, teaching assistants, or other course personnel.

If your absence is due to other <u>extenuating circumstances</u> (e.g., bereavement), then you must submit all documentation related to the absence (e.g., obituary) through the <u>Verification of Illness or Extenuating</u> <u>Circumstances Process</u>.

Submission through the VIF or Extenuating Circumstances System, once approved, will notify your instructors of your absence. However, you are responsible for contacting instructors to discuss accommodation arrangements.

The use of generative AI is not permitted in this course:

This course includes the independent development and practice of specific skills, such as analysis of music and poetry, song styles and their components, harmonic structure, meter and rhythm. Therefore, the use of Generative artificial intelligence (GenAI) trained using large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, is not permitted in this class. Unauthorized use in this course, such as running course materials through GenAI or using GenAI to complete a course assessment is considered a violation of Policy 71 (plagiarism or unauthorized aids or assistance). Work produced with the assistance of AI tools does not represent the author's original work and is therefore in violation of the fundamental values of academic integrity including honesty, trust, respect, fairness, responsibility and courage (ICAI, n.d.).

You should be prepared to show your work. To demonstrate your learning, you should keep your rough notes, including research notes, brainstorming, and drafting notes. You may be asked to submit these notes along with earlier drafts of their work, either through saved drafts or saved versions of a document. If the use of GenAI is suspected where not permitted, you may be asked to meet with your instructor or TA to provide explanations to support the submitted material as being your original work. Through this process, if you have not sufficiently supported your work, academic misconduct allegations may be brought to the Associate Dean.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. More information is available from the Copyright Advisory Committee: <u>https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence</u>

Students are encouraged to reach out to campus supports if they need help with their coursework including:

- <u>Student Success Office</u> for help with skills like notetaking and time management
- <u>Writing and Communication Centre</u> for assignments with writing or presentations
- <u>AccessAbility Services</u> for documented accommodations
- Library for research-based assignments

| Week/Date | Topic/Composer | Scores & Translations | Recordings (available in CGUC Library) |
|--------------|------------------|---|---|
| | | Scores available in CGUC Library (call numbers | PLEASE NOTE: All songs can |
| | | listed). Public Domain scores can be found on | also be found on the Naxos |
| | | line (IMSLP). | Playlist. Access this through |
| | | | "Course reserves" on the |
| 1) | | Translations provided by instructor. | library Home Page. |
| 1) Jan. 8 | Introduction | | |
| | The Early Lied: | | |
| Jan. 10 | Carl Zelter | "Ruhe" (1814) | CD500 Zel Song-1 |
| | | "Wanderers Nachtlied I" | |
| | Franz Schubert | "Erlkönig" (1815) | CD600 Sch Song-4 |
| | | Score: M1620.S3755K29 1962 v.1 | |
| 2) | Joseph Haydn | (No listening material required) | |
| Jan. 15 | | ((D)/-: | |
| | W. A. Mozart | "Das Veilchen" (1785) Score: M1620.M9F721 | CD500 Moz Song-1 |
| | | | |
| | | "Abendempfindung" (1787) | CD500 Moz Song-1 |
| | | Score: M1620.M9F721 | |
| | Ludwig von | An die ferne Geliebte (1816) | |
| | Beethoven | Score: M1620.B42P42 1936 | CD500 Bee Song-1 |
| | Franz Schubert 1 | Scores for all songs: M1620.S3755K3 1961 v.1 | |
| Jan. 17 | | M1620.S3755K29 1962 v.1 | |
| | | "Gretchen am Spinnrade" (1814) | CD600 Sch Song-2 |
| | | "Heidenröslein" (1815) | CD600 Sch Song-4 |
| | | "Der Tod und das Mädchen" (1817) | CD600 Sch Sung-4 |

| 3) | Franz Schubert 2 | Scores for all songs: see Jan. 17 listing | |
|------------------|-------------------|---|--|
| , Jan. 22 | | From Schwanengesang (1828) | CD600 Sch Song-1 |
| | | "Am Meer" | |
| | | "Der Doppelgänger" | |
| | Robert Schumann 1 | Scores for all songs: M1620.S39K26 1954 M1620.S39A6 1981 | |
| | | "Widmung" | CD600 Scm Song-1,-2 |
| | | "Mondnacht" | CD600 Scm Song-1,-2,-3 |
| | Robert Schumann 2 | Scores for all songs: see Jan. 22 listing | |
| Jan. 24 | | "Ich grolle nicht" | CD600 Scm Song-2 |
| | | Frauenliebe und –leben | CD600 Scm Song-1 |
| l | Clara Schumann | "Liebst du um Schönheit" | |
| | | Score: M1619.G2752 2000 | CD600 SchC Song-1 |
| 4) Jan. 29 | Johannes Brahms | Scores for all songs: M1620.B8M22 1979 ser. 1-4 "Da unten im Tale" | Naxos Library (on line) |
| | | Score:ser.4 "Von ewiger Liebe", Op. 43/1 | CD600 Bra Song, |
| | | Score: ser.2 | cd 1, tr. 29 |
| | | "Alte Liebe", Op. 72/1 Score: ser.3 | CD 500 Bee Song-1 |
| | | "Feldeinsamkeit", Op. 86/2 | CD600 Bra Song, |
| | | Score: ser.3 | cd 5, tr. 19 |
| | | "O Tod, wie bitter bist du", Op. 121/3 | CD500 Bee Song-1 |
| | | Score: ser.4 | CD600 Bra Song cd 6, tr. 22 |
| | Hugo Wolf | Score for both songs: M1620.W85K33 1960 | |
| Jan. 31 | | "Das verlassene Mägdlein" | Naxos Library (on line) |
| | | "Verborgenheit" | CD600 Wol Song-1 |
| | | Score for both songs: M1620.S87K33 1961 | |
| | | "Morgen!" | CD600 Str Song-2, |
| | Richard Strauss | | cd 1, tr.25 |
| | | "Allerseelen" | CD600 Str Song 2 |
| 5) Feb. 5 & 7 | Gustav Mahler | Score for both songs: M1620.M212152 1950 v.4 "Ich bin der Welt abhanden gekommen" Trans: F-D 246 | CD for both songs: CD700 Mah Song-2 |
| | | "Um Mitternacht" Trans: F-D 383 | |
| | | | |

| | Italian & Spanish: | | |
|-----------------------|--------------------------------|--|--|
| | Giulio Caccini | "Amarilli, mia bella" Score & Trans: M1619.A173 1991 | CGC CD 400 SeT song-1 |
| | Alessandro Scarlatti | "Se Florindo è fedele" Score & Trans: M1619.A173 1991 | CGC CD 400 SeT song-1 |
| | Vincenzo Bellini | "Vaga luna che inargenti" Score: M1620.B445 1997 | CD800 Ber Song-1 |
| | Paolo Tosti | "L'alba sepàra dalla luce l'ombra" Score & Trans: | CD800 Ber Song-1 |
| | Manuel de Falla | "Cancion" and "Sequidilla murciana" Score: M1621.F3C23 1923 | CD800 Bat Song-1 |
| 6) Feb. 12 | 1 st Assignment due | Write-up and presentation | |
| Feb. 14 | Midterm Exam | German composers & repertoire | |
| 7) Feb. 19 & 21 | STUDY WEEK | | |
| 8) Feb. 26 & 28 | French: Henri Duparc | "Chanson triste" (1868) Score: M1620.D92K343 1952 | CD600 Dup Song-1 |
| | Gabriel Fauré | All scores <i>(except "Eau vivante")</i> : M1620.F27K24 1926 | |
| | | "Après un rêve" (1878?) | CD800 Fle Song-1 |
| | | "Les berceaux" (1879) | CD600 Fau Song |
| | | "Clair de lune" (1887) | CD800 Fle Song-1 |
| | | "Eau vivante" from <i>La Chansons d'Eve</i> (1906-1910) Score: M1621.4.F27C46 1980 | and CD600 Fau Song-3 CD600 Fau Song-1 |
| | | | |
| 9) Mar. 4 & 6 | Ernest Chausson | Score both pieces: M1620.C52K32 1952 "Les papillons" "Le colibri" | CD both pieces: CD700 Rac Song |

| | Claude Debussy | "C'est l'extase" & "Clair de lune" Scores: M1620.D29B4 1981 | CD700 Deb Song-2 |
|-----------------|--------------------------------|---|-------------------------|
| | | <i>Chansons de Bilitis</i> (1897): "Le flute de Pan" | CGC CD800 Fle Song-1 |
| | | "La chevelure" "Le tombeau des Naïades" | |
| | | Score: M1620.D29B74 1993 | |
| | Reynaldo Hahn | "L'heure exquise" | |
| | | Score: M1619.F848 1978 | |
| 10) | Erik Satie | "Je te veux" | Naxos Library (on line) |
| Mar. 11 & 13 | | Score: M1614.S23J4 1971 | |
| | | Score for all songs: M1620.R25O7 1990 | |
| | Maurice Ravel | "Le paon", from <i>Histoire naturelles</i> (1906) | CD for all songs: |
| | | "Le réveil de la mariée", from <i>Cinq melodies populaires grecque</i> (1907) | CD700 Rav Song-1 |
| | | "Chanson Romanesque", from <i>Don Quixote à Dulcinée</i> (1923) | |
| | Francis Poulenc | "Le dromadaire", "La chèvre du Tibet", and "La Sauterelle", from <i>Le bestiaire</i> (1918-19) Score: M1621.P7B4 1920 | CD700 Pou Song-2 |
| | | "Air champêtre" and "Air vif", from Airs chantés (1927-28) Score:M1621.P7A35 1930 | CD700 Pou Song-3, cd 1 |
| | | "Hôtel" and "Voyage à Paris", from <i>Banalités</i> (1940) Score: M1621.P7B28 1941 | CD700 Pou Song-3, cd 3 |
| Mar.13 | 2 nd Assignment due | Write-up and presentation | |
| 11) Mar. 18 | Midterm Exam | French composers & repertoire (45 minutes) | |
| 0 20 | English Song : | | |
| & 20 | John Dowland | "Come again, sweet love doth now invite" Score: M1620.D795F34 1980 bk. 1 | CD800 Bon Song-1 |

| | Henry Purcell | | |
|---------|--------------------------------|--|--|
| | · · · · · | "If music be the food of love" | CD800 Bon Song-1 |
| | | Score: M1619.E63 1996 | Ū |
| | Roger Quilter | | |
| | | "Now sleeps the crimson petal" | CD700 Qui Song-1 |
| | | Score: M1621.Q84N68 1904 | |
| | | "Come Away, Death" | Naxos Library (on line) |
| | | Score: M1621.Q84S5x op.6 1906 | ······································ |
| | John Ireland | | |
| | Peter Warlock | | |
| | Gerald Finzi | | |
| | | | |
| 12) | Benjamin Britten | "O my blacke soul" and "Batter my heart" from | CGC 700 Bri Song-3 |
| Mar. 25 | | The Holy Sonnets of John Donne, Op. 35 | |
| | | (1946) | |
| | | Score: M1620.B74H6 1946 | CD700 Bri Song-2 |
| | | "O waly, waly", "Sweet Polly Oliver" and "The | |
| | | Salley | |
| | | Gardens" | |
| | | Score: M1627.B75F64 1943 v. 3 & v. 1 | |
| | American Song: | | |
| Mar. 27 | Charles Ives | "At the river" (1916) | 700 Ives Song-2 |
| | | Score: M1620.I92M38 1933 | |
| | | | |
| | Aaron Copland | "Heart we will forget him" (1950) | CD700 Cop Song-1 |
| | | Score: M1621.C67P6 1951 | |
| | Samuel Barber | Scores for all songs: M1620.B2263 1980 | CD700 Bab Song-2, cd1 |
| | Samuel Barber | "A nun takes the veil" and "Sure on this shining | |
| | | night" | |
| | | "At Saint Patrick's purgatory", "Church bell at | CD700 Bab Song-2, cd2 |
| | | night", "St. Ita's vision" and "The desire for | |
| | | hermitage", from <i>Hermit Songs</i> (1953) | |
| | | nerintage , nom nerint songs (1993) | |
| | John Duke, Ned | | |
| | Rorem, | | |
| 13) | 3 rd Assignment due | Write-up and presentation | |
| Apr. 1 | | | |
| | Loose Ends/Review | | |
| Apr. 3 | Final Exam | English & American composers & Repertoire | |
| Арг. 5 | | LIBUSH & AMERICAN COMPOSELS & REPERTONE | |
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