

Course Schedule: Tuesday, Thursday 01:30PM - 02:45PM
VIVIAN BULL MUSIC CENTER, Room 117
Instructor: Dr. Anton Belov **Email:** abelov@linfield.edu
Office Hours: by appointment (Rm. 138) Cell. 917-692-4287

Course Description

A survey overview of the art song repertoire. This course will examine the historical development of the genre as expressed through various national traditions, such as German *lieder*, French *melodies*, and Russian *romances*.

Course Objectives

During this course students will:

1. Acquire a historical perspective on the development of the art song genre from the earliest examples to the current times.
2. Develop a well-rounded understanding of various national styles.
3. Improve the ability to study and analyze works of poetry.
4. Receive valuable in-class performance experience.

Required Materials

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Revised edition. Milwaukee: Hal Leonard, 2005.

Suggested Materials

Fischer-Dieskau, Dietrich. *The Fischer-Dieskau Book of Lieder*. New York: Limelight Editions, 1995.

Online Resources

www.ipasource.com –an online store of over 12,000 art song translations and IPA transcriptions. Linfield has a subscription. Please inquire to receive the login credentials.

www.lieder.net –a free online library of over 100,000 art song translations. This resource is especially helpful since it offers information on various settings of the same poetry.

EVALUATION

Student evaluation will be based upon the following:

1. **Attention at all class sessions is mandatory.** Three unexcused absences will result in a failing course grade.
2. **Prepared participation in class discussions:** preparation and participation are of paramount importance in this course. It is expected that students come to class having already completed the reading and listening assignments for each day.
3. **Three in-class performances (10 points each):**
All students are required to perform in class. The required songs will be assigned at the beginning of the semester. **Please note that the songs do not need to be memorized for the in-class performances.** These assigned pieces, however, must be prepared in the following manner:
 - a. Provide a word-for-word translation. Feel free to use resources, such as www.IPAsource.com.
 - b. Bring enough copies to class and distribute them to everyone.
 - c. Prepare a one-sentence nutshell of the poem.
 - d. Do your research on the poet of your piece.
 - e. Is there symbolism in the poem? If so, what is the meaning of the different symbolic images?
 - f. Is this song a part of a song-cycle? If so, what is the context?
 - g. Does this song tell a narrative story? If so, are there characters in that story?
 - h. Are you telling the story from the point of view of the narrator or one of the characters in the story?
 - i. Finally, what does this song mean to you and what is your motivation in singing it?

4. **One comparative paper, 4-5 double-spaced pages (due March 21st)—25 points:** find a poem set by several composers. Write a paper examining these musical settings in terms of musical style:
- Write an introductory paragraph presenting the poem and its background.
 - Compare the melodic contours of various settings.
 - Compare the settings in terms of tempo and rhythm.
 - Analyze the form of these pieces—in what way are these settings similar? How do they differ?
 - Analyze these songs in terms of vocal articulation: are all the melodies flowing and lyric or are they interjected with declamatory sections?
 - What is the tonal scheme of these songs? How do the modulations affect the overall effect of the musical setting?
 - How is the piano utilized? Does the piano play a supporting role or does it have “an equal billing” with the singer?
 - Write a conclusion: in your opinion, which of these settings is more successful and why?
5. **The final paper, 5-6 pages (due May 21st)—25 points:** find an important theme in poetry and discuss how this theme is represented by several poets/composers. Possible themes may include:
- Romantic preoccupation with all things mysterious, religious and supernatural
 - Nature and its relationship to psychological states
 - The poetry of the broken heart
 - Personal loss
 - Woman’s representation in art song. A possible subtopic may include male poets writing from the female point of view.
 - Politics and War
6. **An informal *Liederabend* (date is TBD)—20 points:** each student is expected to offer two memorized songs. Please provide translations and short program notes.

Grade percentage breakdown:

A	93 -100%
A-	90 - 92%
B+	88 - 89%
B	83 - 87%
B-	80 - 82%
C+	78 - 79%
C	73 - 77%
C-	70 - 72%
D+	68 - 69%
D	63 - 67%
D-	60 - 62%
F	less than 60%

Grammar policy: papers with poor grammar and spelling **will not be graded until all errors have been corrected.** Please utilize the services of the writing center. **NO EXCEPTIONS**

Make-up/Late Work Policy: In order to qualify for a make-up exam or quiz, your absence must be excused and you must notify me by email or telephone before the exam takes place. Late assignments will not be accepted. If an absence occurs on an assignment’s due date, please submit your work to me via email prior to our class meeting.

Academic dishonesty in any form will result in the grade of F with possible further consequences as determined by the Dean. This course adheres to the college policy on academic honesty as published in the Linfield College Course Catalog.

Students with documented disabilities who may need accommodation, who have any emergency medical information an instructor should know, or who require special arrangements in the event of evacuation should meet with the instructor as early as possible, no later than the first week of classes.

Online Materials:

The following databases are accessible to you through the Linfield library website:

- **Oxford Music Online**
Oxford Music Online is the access point for Grove Music Online and other Oxford music reference resources.
- **Naxos Music Library - Classical**
Naxos Music Library [NML] is the world's largest online classical music library. Currently, it offers streaming access to more than 36,460 CDs with more than 520,700 tracks. On average, 500 new CDs are added to the library every month.

To access these resources go to <http://www.linfield.edu/linfield-libraries.html> and click on Online Databases—Art and Music

All works published prior to 1923 are not subject to the US copyright law. Hence, most of the scores utilized in this course are in the public domain. To access these, please utilize www.imslp.org.

Wikipedia Warning:

Wikipedia often provides excellent, comprehensive summaries and other resources, such as external links and images. You are free to use Wiki for your personal research; however, you are not allowed to quote Wikipedia directly. If you choose to use a quote from a Wikipedia article, you must find the original source and properly cite it. You are encouraged to use more scholarly sources, such as The Grove Dictionary (Oxford Music Online). Again, please follow the standard citation styles (MLA preferred).

Academic Integrity statement

Academic work is evaluated on the assumption that the work presented is the student's own, unless designated otherwise. Anything less is unacceptable and is considered academically dishonest. Academic dishonesty includes:

Cheating. Use or attempted use of unauthorized materials, information, or study aids in any academic work submitted for credit.

Plagiarism. Submission of academic work for credit that includes material copied or paraphrased from published or unpublished works without documentation.

Fabrication. Deliberate falsification or invention of any information or citation in academic work.

Facilitating Academic Dishonesty. Knowingly helping or attempting to help another to violate the college's policy on academic dishonesty.

Students guilty of such acts are subject to disciplinary action. In dealing with academic dishonesty, the instructor shall have discretion as to what penalty to impose regarding the course grade. Instructors are required, when discovering a case of academic dishonesty, to inform the Dean of Students, as well as the student, in writing of the incident within 10 days of the discovery of the offense. The Dean of Students is responsible for referring all cases involving more than one offense by the same student directly to the College Judicial Council. The Judicial Council may impose college-level penalties upon the offending student. Students may also appeal a decision of an instructor to the Judicial Council.

Proper due process shall be in force for all academic dishonesty proceedings, as outlined in the Policies and Procedures of the College Judicial Council.

Disability statement

Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562). We also encourage students to communicate with faculty about their accommodations.

Approximate Class Schedule

Feb. 7

Introduction to Art Song

Feb. 9

Quick introduction to German Diction

Feb. 14

Lieder before Schubert

Feb. 16

What is Romanticism?

Schubert

Feb. 21

Schubert Continued

Feb. 23

Schumann

Feb. 28

Brahms

Mar. 7

Wagner and Liszt

Mar. 9

Wolf and Mahler

Mar. 14

Richard Strauss

Joseph Marx

Mar. 16

What is Modernism?

Second Viennese School

Mar. 21

Schoenberg, Berg, Kurt Weill

Mar. 23

French Melodie—an Introduction

French Diction

Apr. 4

French Diction

Berlioz, Gounod and Viardot

Apr. 6

Franck and Duparc

Apr. 11

Fauré and Debussy

Apr. 13

Ravel, Ibert and Poulenc

Apr. 18
Russian Art Song intro
Russian Bel Canto

Apr. 20
Songs of the Mighty Five

Apr. 25
Tchaikovsky and Rachmaninoff

Apr. 27
Italian Art Song—introduction and diction
Bel canto songs

May. 2
Tosti and Donaudy

May 4
The 20th Century *liriche*

May 9
English Art Song
The early British Song (Dowland, Campton, Purcell)

May 11
The 20th Century English Song (Vaughan Williams, Butterworth, Gurney, Britten)

May 16
American Art Song
Foster, Burleigh, Beach, Ives

May 18
Barber, Bernstein, Duke, Copland
American Art Song Today

Liederabend TBA

