

**HUMA3105**  
**Making Choral Music – Spring 2019**  
**Tuesday and Thursday, 10:30-11:50**

**INSTRUCTOR:** Dr. Isaac Droscha,  
**PHONE:** ext. 8909

**OFFICE:** CYT G004  
**EMAIL:** [droscha@ust.hk](mailto:droscha@ust.hk)

**COURSE OUTLINE:**

By studying and performing pieces from the historical canon of classical choral masterpieces, students will gain an in-depth and hands-on appreciation for the history and artistry of Western music. The performance practicum and analytical skills demonstrated will bring about a deeper understanding of music as an art form. Students will both research and perform these works to gain an unique appreciation for the music. Students will also learn the fundamentals of singing technique. Previous musical training, albeit helpful, is NOT required.

**INTENDED LEARNING OUTCOMES:**

On completion of the course, students should:

- 1: Through a historical survey, develop a deeper appreciation of classical choral music
- 2: Through practice and performance, gain a basic understanding of vocal technique
- 3: Through analysis of specific works, understand music theory fundamentals
- 4: Apply analytical skills from this course to other disciplines through creative thinking
- 5: Show proper team working attitude and skills to motivate other members
- 6: Perform a concert of choral works with correct understanding of style and group vocal technique

**COURSE MATERIALS:**

Most course materials will be available on CANVAS

**INTAMACY OF CREATIVITY:**

This is the most important musical event in HKUST campus during Spring 2018. Through attending the workshop/concert and journal writing, the students will explore various facets of the musical world. ATTENDANCE WILL BE TAKEN in place of regular lectures.

**IC2018 INSTRUMENTAL CHAMBER MUSIC FESTIVAL**

1. Attend 4 open discussions and/or lunchtime lectures
2. Attend 2 concerts: either The World Premiere Concert or the Preview Concert

Events will take place on AND off campus, April 22 - May 5; please note the venues marked. After the workshop and concerts, the students will submit a brief **REFLECTIVE JOURNAL** of 500 words. More information is available here: <http://www.ic.shss.ust.hk/>

**EXTRA REHEARSALS AND FINAL CONCERT:**

A few extra **COMPULSORY** rehearsals will be scheduled outside of class in order to prepare for the final concert. The proposed dates (subject to discuss and revision) are:

**March 27 – 8:00 – 10:00PM; April 15 – 8:00 – 10:00PM; April 26 – 8:00 – 10:00PM**

**FINAL CONCERT – May 8, 5:00PM – 9:00PM (preconcert dress rehearsal included)**

## ASSESSMENTS:

Components	Percentage	Nature of Assessments	ILOs
Final Exam	25%	Individual and Group	2,4,5,6
Mid-term	20%	Individual and Group	1,2,3,5
Quizzes	30%	Individual	1,2,3,5
Attendance/participation	15%	Individual	2,4,5,6
IC Attendance	10%	Individual	1,3

- Attendance will be taken every day
- No exceptions: Do not ask the IAs to sign you in if you miss the attendance
- You may miss three classes without penalty, but starting from your fourth absence, one percent will be deducted for each absence (10% maximum deduction).
- The quizzes are designed to help you to prepare for your Midterm and Final Exam and review the lectures/rehearsal. Quizzes will be in two parts: administered online through CANVAS covering the lecture material; part testing by appointment to test your preparation of the music (this will be done in assigned octets)
- NO make-up exam or test will be offered. If you miss the Midterm, the total score will be transferred to the final exam (i.e. the weight of final exam will become 50%).
- Absolute grading system will be used to calculate your final letter grade. However, here is HKUST's Norm for reference: A(10-20% of the class), B(25-40%), C(35-45%), D(5-10%), F(0-5%)
- When you attend the Intimacy of Creativity students will be asked to write a short 500-word review of the experience and how it relates to the material in this course. This assignment will serve as an opportunity for students to apply musical terminology and concepts they have learned in the class to the real world process of creating music. This will be due May 9, 23:59PM

## ACADEMIC HONESTY:

If you are being dishonest in the course, the penalty is an F for the COURSE.

Cheating: a) If you look at other students' papers or materials (ex. notes) during exam or test.  
b) If you claim credit for another student's work in group projects.

Plagiarism: If you copy sections from a source without referencing it.

Excerpt from <http://www.ust.hk/vpao/integrity/>

"If you are discovered cheating (Plagiarism is considered to be cheating also), however minor the offence, the course grade will appear on your record with an X, to show that the grade resulted from cheating. This X grade stays with your record until graduation. If you cheat again and "earn" another X grade, you will be dismissed from the University. In serious cases, your department may ask the Student Disciplinary Committee to look at the case. The Student Disciplinary Committee can require you to do campus community service; take away your eligibility for a degree with honors, or scholarships and prizes; suspend you from the University, or simply dismiss you right away.

**LEARNING ENVIRONMENT:** [http://www.ust.hk/vpao/conduct/good\\_learning\\_experience.pps](http://www.ust.hk/vpao/conduct/good_learning_experience.pps)

## OUTLINE:

- Week 1 –
  - Introduction: Information about the course, how it will run, assignments, what this course will study, how to submit assignments, etc.
- Week 2 –
  - Vocal Technique Part I: Breathing and Adduction, Legato and Phrasing, Vocal Exercises, and Introduction of Musical Terms
- Week 3 – Drop/add deadline February 15
  - Vocal Technique Part II: Resonance and Placement, Vowels and Timbre, Straight tone and Vibrato, conducting, and Singing as part of a group
- Week 4 -
  - The beginnings of Western choral music: ancient Greek drama, the middle ages, the Renaissance, chant and organum, notation, motet, madrigal, secular song forms and chansons, and folk singing
  - Composers and pieces to be discussed:
    - Leonin - Organum
    - Pérotin – *Viderunt Omnes*
    - Guillaume Dufay – *Missa L'homme Armé; Flos Florum*
    - Josquin des Prey – *Nymphes des Bois; cantus firmus mass*
    - William Byrd – *Ave Verum Corpus*
    - Orlando Lassus – *Prophetiae Sibyllarum*
    - Gesualdo – *Six Madrigal Books; Tenebrae Responsoria*
    - Giovanni Palestrina – *Motet Viri Gaillaei; Sicut Cervus*
- Week 5 –
  - Choral Music in the Baroque Period: mass, cantata, anthem, magnificat, and the evolution of earlier forms
  - Composers to be discussed:
    - Claudio Monteverdi – *Sfogava con le stele; Vespera della Beata Virgine*
    - Heinrich Schütze – *Der Himmel erzählen die Ehre Gottes*
    - Dietrich Buxtehude – *Alles was ihr tut*
    - Giovanni Pergolesi – *Stabat Mater*
    - Giacomo Carissimi – *Jephte*
- Week 6 –
  - Choral Music in the 18<sup>th</sup> Century: mass, oratorio, requiem, litanies
  - Composers to be discussed:
    - Johan Sebastian Bach – *St. Mattäus-Passion; Cantata No. 208*
    - George Frederic Handel – *Messiah; Judas Maccabeus*
    - Wolfgang Amadeus Mozart – *Coronation Mass; Requiem*
    - Franz Joseph Haydn – *Die Schöpfung*
- Week 7 –
  - Choral Music in the 19<sup>th</sup> Century: the choral symphony, chamber choir, poetry and music
  - Composers to be discussed:

- Ludwig van Beethoven – Symphony 9; Choral Fantasy;
  - Franz Schubert – *Mass in G Major*
  - Felix Mendelssohn – Symphony No. 2; psalms and anthems
  - Berlioz – *Romeo et Juliette*
  - Johannes Brahms – *Ein Deutsches Requiem; Schicksalslied*
  - Anton Bruckner – *Te Deum*
  - Gabriele Fauré – *Requiem*
  - Gustav Mahler – Symphony No. 2, 3, 8
  
- Week 8 –
  - Choral Music and Opera – The function and role of Opera chorus across time to the present day
  - Composers to be discussed:
    - Claudio Monteverdi – *La favola d’Orfeo*
    - George Frederic Handel – *Giulio Cesare*
    - Jean Phillip Rameau – *Castor et Pollux*
    - W.A. Mozart – *Don Giovanni*
    - Gioacchino Rossini – *Il barbiere di Siviglia*
    - Gaetano Donizetti - *Lucia di Lammermoor*
    - Giuseppe Verdi – *Nabucco*
    - Giacomo Meyerbeer – *Les Huguenots*
    - Richard Wagner – *Der fliegende Holländer*
    - Georges Bizet – *Carmen*
    - Ruggero Leoncavallo – *Pagliacci*
    - Giacomo Puccini – *Turandot*
    - Phillip Glass – *Einstein on the Beach*
    - Bright Sheng – *Dream of the Red Chamber*
  
- Week 9 –
  - Choral Music in the 20<sup>th</sup> Century –
  - Composers to be discussed:
    - Dominick Argento – *The Masques of the Angels*
    - Bela Bartok – Hungarian Folk Songs
    - Leonard Bernstein – *Chichester Psalms*
    - Randel Thompson – *Alleluia; The Last Words of David*
    - Arvo Pärt - *Magnificat*
    - Sergei Rachmaninoff – *Vespers*
    - Carl Orff – *Carmina Burana* and *Trionfi*
    - Herbert Howells – *Like as the Heart; Requiem*
    - Benjamin Britten – *Rejoice in the Lamb*
    - Charles Villes Standford – *Requiem*
    - John Rutter – *Psalm 23*
    - Kristoff Penderecki – *Te Deum*
  
- Week 10 –
  - Rehearse: Midterm Break April 18 – April 23
  
- Week 11 –
  - Choral Music and Musical Theater: operetta and Gilbert and Sullivan, early musical theater of the Golden Era, midcentury ensembles, modern minimalism

- Composer to be Discussed:
  - Johan Strauss – *Die Fledermaus*
  - Gilbert and Sullivan – *Pirates of Penzance; Iolanthe*
  - Rodgers and Hammerstein – *South Pacific; Oklahoma*
  - Stephen Schwartz - *Godspell*
  - James Kirkwood - *Chorus Line*
  - Michael Stewart *42<sup>nd</sup> Street*
  - James Rado - *Hair*
  - Stephan Sondheim - *Into the woods; Sweeney Todd*
  - Leonard Bernstein – *Candide; West Side Story*
  
- Week 12 – Rehearse
  
- Week 13 –
  - IC2017 INSTRUMENTAL CHAMBER MUSIC FESTIVAL, April 22 – 28  
(April 23 Class Cancelled)
  
- Week 14 –
  - IC2017 INSTRUMENTAL CHAMBER MUSIC FESTIVAL, April 29 – May 5  
(May 2 Class Cancelled)
  
- Week 15 –
  - Group music making in other cultures: a brief discussion of variations of choral music from non-western cultures and wrap-up for the course

\*This syllabus is subject to change.