A PRACTICAL HANDBOOK FOR TEACHING UNDERGRADUATE SONG LITERATURE

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Dedicated to the memory of Lindsey Christiansen,

whose passion for song inspired my own

and will, through her students, inspire future generations

of art song lovers still to come.

Preface

While this document attempts to present a methodology on preparing undergraduate Song Literature curriculum as objectively as possible, it has been present in every moment of its preparation (even the frustrating, exhausted ones) that this is a deeply personal subject for me, and I felt it was appropriate to begin with a personal introduction to explain its background and my purpose in crafting it.

There is no doubt in my mind that the Song Literature classes I took as an undergraduate student (taught by Lindsey Christiansen, to whose memory this work is dedicated) are the single largest influence on both the artist and thinking human I am today. I say "thinking human" for lack of a better term, for there is a consequence that comes with being a person aware of the world around you, with a mind that's constantly questioning and seeking: you require something more than entertainment to sustain and enrich your thinking self and make your life feel dynamic and full. For me, art song is not only a major source of that sustenance, it's also the catalyst that has opened doors to other worlds- art, literature, poetry- that have fed the fire of that "thinking human" inside me.

The end of an undergraduate education and the first few steps that follow it are a critical time in life, one of the largest periods of transition where we get to decide what kind of life we want to live and what type of person we want to be. Not many students graduating with a Bachelors of Music in Voice Performance will end up giving recitals at Weill Recital Hall or singing roles at the Met, but every single student who passes through a Song Literature classroom is going to leave college and enter an adult life, with the potential to either find enrichment as a "thinking human" or to ignore that side of themselves in favor of pleasures that are a little more accessible to the average American citizen in 2022. My goal as a Song Literature

teacher, and also in writing this document, is to encourage students to seek an outlet for the artistic and intellectual needs they may find within themselves, whether that's as a professional performer exploring art song in their work, as a teacher or professional who sings at home or in small recitals, or as any human being who might find their lives richer because of the regular inclusion of art, poetry, and song.

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Chapter 1: Introduction

Background

As explained in the Preface, this document is heavily inspired by my personal experiences taking Song Literature classes as a Voice Performance major. One specific moment of that experience which has perhaps most heavily influenced the following pages was my first class as a student in Masters Song Literature. The instructor began by explaining that every student in the room was coming from a different undergraduate institution, which meant that we each had different backgrounds in song. Some of us had rigorous undergraduate Song Literature courses that spanned multiple semesters, some had classes that met for fewer semesters and covered less material in general, and some had gone through undergraduate voice programs with no classes on song at all, leaving official academic exposure to song to the repertoire experienced through voice lessons and masterclasses.

Because of this, and because of his desire to ensure that everyone receiving a graduate degree in voice from his institution was familiar with foundational concepts related to song (as well as the most influential composers and repertoire), this instructor felt the need to structure his graduate Song Literature class as a review of the material that he felt would have been covered in a strong undergraduate curriculum. As the two semesters of Master Song Literature progressed, I found that the class covered little material that was new to me, despite my undergraduate song classes being taught by a different professor at a different institution (indicating there must be some truth to the idea of "foundational" knowledge), but it often passed into unknown territory for *many* of my classmates, nearly all of whom had earned the same Bachelors degree in Vocal Performance that I had. This is the problem that originally inspired this project: all undergraduate voice programs are inherently unique and diverse, yet there exists the concept of a foundational

body of song knowledge that some see as mandatory for all educated vocalists. What actually is this foundational body of knowledge, and how does one adapt it into a concrete curriculum that will fit within a specific university environment?

There is of course room for the greater pedagogical debate on the value of "foundational" historical material. In a modern society that is far better at honoring diverse national and cultural traditions in our "mainstream" art than our ancestors were, defining a common body of knowledge based on what previous generations viewed as canonical might feel restrictive or even misguided. This document is not focused on this question, rather it accepts that many feel a traditional canon of song exists, and it attempts to make the presentation of that canon as adaptable to different curricula as possible. If an instructor wishes to modernize the material they present in the classroom while still addressing the traditional song canon, this document provides them with the tools they need to effectively distill that body of traditional work into the smallest amount of instructional time possible, while also offering suggestions of some non-canonical material that can be incorporated into curricula (see the "Continued Education" section in *Chapter 5: Recommended Resources* in particular for extended resources on composers and song projects outside the traditional scope of undergraduate Song Literature courses, pages 112-115). This author would encourage all Song Literature instructors to consider the contemporary implications of the songs they encounter and incorporate questions into their classes like, "How do we view questions of gender roles in Schumann's *Frauenliebe und Leben* through the lens of our contemporary society: is it socially acceptable to perform this work, and does the work require a performer with a specific gender or sexual orientation?" This document does not attempt to answer these questions, rather it provides a framework of foundational curriculum as a starting point from which instructors can delve deeper or explore different perspectives.

The core approach of identifying and distilling the traditional pedagogy of Song Literature classes extends to the discussion on in- and out-of-class activities, which does not attempt to suggest new and different ways of communicating this material. Rather it uses a survey of instructors currently teaching Song Literature to discover what activities are common in Song Literature classrooms, then it evaluates the purpose of each, so future Song Literature instructors can determine which of those instructional tools will fit their unique classroom setting and priorities best.

How to Use This Document

This handbook is intended for instructors designing undergraduate Song Literature curriculum, particularly those who are creating their first Song Literature class.

Chapter 2: Course Content is a brief summary of the historical material that needs to be communicated in an undergraduate song curriculum, according to the Song Literature Survey (see below) and traditional academic resources for song. This chapter is a barometer for the Song Literature professor: the composers and concepts discussed are the composers and concepts undergraduate students should be able to grasp and discuss after completing the course, condensed as briefly as possible. The sources cited throughout Chapter 2 are excellent resources for professors preparing lectures or wishing to educate themselves further.

Chapter 3: Class Activities examines the different ways instructors might want to use class time and the kinds of assignments they may want to give their students, both from the perspective of the Song Literature Survey and from the perspective of the suggested course objectives laid out below, to determine which activities will be best suited for their individual class environment.

Chapter 4: Sample Course Outlines provides some concrete, at-a-glance examples of what undergraduate Song Literature class curricula and schedules might look like. These are not meant to be copied and pasted for every undergraduate classroom. They are informative tools for professors to be able to easily picture an entire Song Literature program, seeing recommendations for how many classes are given to each topic and exactly which songs are used to illustrate that topic. These course outlines are starting points for instructors to adapt to their own needs.

The final chapter, *Chapter 5: Recommended Resources*, is a categorized annotated bibliography full of helpful resources for doing further reading on the material behind Song Literature classes, as well as suggestions for reading material to assign to Song Literature classes.

Song Literature Survey

As initial research for this document began, it quickly became apparent a number of questions important to the project could only be answered by getting information about as many current Song Literature classes as possible. Foremost among these questions was, “Is there really a foundational body of song knowledge?” or in other words, “Are most undergraduate Song Literature programs covering the same time periods, composers, and concepts?” However, a number of other data points seemed critical as well: what kinds of students are taking Song Literature classes, how many semesters does the average undergraduate Song Literature program last, is there a text most instructors use to guide curriculum, and are there patterns for how most instructors use their class time?

In order to answer these questions, a survey on Song Literature curriculum was launched. This survey was designed to yield as much data as possible while taking only around 5 minutes to complete, in order to maximize the response rate and cast as broad a net as possible. 73 confirmed current Song Literature (or Vocal Literature, Vocal Repertoire, or any of the several other names this course is known by in different institutions) professors were sent the survey, and 28 of them completed it in full (7 additional respondents began the survey but refused the legal waiver and were not allowed to submit any data). Indiana University research policy prevents the identities of these respondents as well as the institutions they work for from being made public, but responses were not anonymous, which allows a few general statements to be made about the kinds of institutions whose Song Literature data is represented in the survey. Although the final response rate for the survey was only 38% of teachers contacted, fortunately the responding schools represent a fairly even distribution of the kinds of environments where Song Literature tends to be taught: small conservatories, liberal arts schools, state schools, world-famous institutions, and schools with small, less publicized music programs. 9 of the respondents teach at schools listed in College Gazette's 2021 *30 Best Music Schools & Conservatories in the US*,[1] with about a third being from other well-known music schools and the final third of respondents coming from smaller programs.

The results of this survey are shared in the following chapters where appropriate, but a few points of data are especially relevant when considering the degree to which Song Literature programs vary from institution to institution. Those will be discussed in brief now.

Responses indicate the majority of students in Song Literature programs are pursuing a Bachelor of Music in Voice Performance. 100% of survey responses showed that the class was

[1] -, College Gazette. "The 30 Best Music Schools & Conservatories in the US." Collegegazette.com, 30 Aug. 2021, https://collegegazette.com/best-music-schools-conservatories-in-the-us/.

taken by Voice Performance majors, and 43% of classrooms are filled with performers alone. However, 39% of respondents indicated their class was also attended by Music Education majors, 18% have students with voice concentrations or minors who are neither performance nor education majors, 14% include pianists or other instrumentalists in the class, and one respondent even wrote that their Song Literature class was required of conducting majors on campus, while two others said their class was for both Bachelors and Masters students. Clearly, there is a wide array of students learning about art song in universities around the country, not just voice performance majors.

Although there is an obvious, and unsurprising, trend of Song Literature being required primarily of students working towards a Bachelor of Music in Voice Performance, that requirement is also perhaps the greatest area of inconsistency in the study. Some universities offer that degree without requiring any Song Literature curriculum (not surveyed for obvious reasons, but multiple schools contacted about the survey responded that they offered no such course), and some institutions require as many as four semesters of Song Literature classes for their voice majors. The majority of programs require one or two semesters, with 44% of responses indicating one and 37% of responses indicating two. Disconcertingly for those who want to draw clear, big picture connections between genres and eras of song, only 33% of respondents who said their school requires multiple semesters of Song Literature indicated that those semesters were required to be taken in a specific order. Song Literature classes are likely to be full of students at very different points in their journey of exploring art song.

Defining "art song"

Even if undergraduate students are given four full semesters to study vocal repertoire, there is no way to discuss every noteworthy piece of music from that massive body of work. While assigning a specific definition to a musical genre is often a thorny and imperfect process, agreeing on a definition of the "art song" for the purpose of this class can both help to narrow the field of topics that must be covered as well as provide a lens through which to view individual songs and encourage class discussion. "Does this meet our definition of art song?" is an effective question that can focus class discussion on an objective analytical goal. It is important to note, and to remind students, that this definition is not necessarily a qualitative one: living up to our definition of art song does not make a work "better" or "worse," it simply helps us to check in with how that work fits into the larger picture of the genre. There are plenty of beautiful vocal works perfectly fit for recitals that defy categorization next to more typical art songs, for example the wordless vocalises of Ravel and Rachmaninoff. Attempting to narrow the definition of song is a pedagogical tool, not the final word on what music should and should not be performed in public.

Fortunately, others have made attempts to define the characteristics that separate art song from other kinds of vocal repertoire. Carol Kimball writes the following in her well-circulated book *Song: A Guide to Art Song Style and Literature* (the most commonly used textbook for undergraduate Song Literature according to the survey):

> Music without words has its own sense, its own causes, meanings, and aesthetics, which we can study and explore. Poetry also has its own sensibilities . . . But in an art song, a composer blends music and poetry in such a way that it is impossible to think of them apart. We do not hear poetry set to music- we hear a *song*.[2]

[2] Carol Kimball, *Song: a Guide to Art Song Style and Literature,* rev. ed. (Milwaukee, WI: Hal Leonard, 2006) 1.

Or put another way, "The essence of song, especially of the Romantic *Lied*, is an equality of music and text, a synthesis of a new art form out of two disparate media."[3] This idea, that the soul of the art song resides in the relationship between a poem and its musical setting, is inherent not only in the German *Lied* but also in the French *mélodie*. The term "*mélodie"* itself was in large part born as a way to define French song come under the influence of the text-driven German *Lied*, and its entire history very carefully follows the trends set by French poets.[4] "Song must not be thought of as either music or poetry but rather as an amalgam that shares significantly in both arts and is equally dependent upon both . . . in a truly successful song [poetry and music] *function* concurrently."[5]

Based on these perspectives, the practical definition of "art song" for this class is as follows:

> A piece of solo vocal music, often accompanied by piano, set to a poetic text. The primary attribute of the art song is the relationship between music and text: an art song's music is determined by the text being set, and the text is enriched and enhanced by the process of being set to music. This creates a final product that is greater than the sum of its parts.

This is important to keep in mind, not only from a pedagogical perspective when determining the best use of instruction time and choices of repertoire, but also as something that should be shared with the class and frequently challenged. Does a given song display this special relationship between music and text? If so, what techniques did the composer use to achieve that, and how are those techniques different from other songs the class has heard? If not, what elements did the

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[3] Deborah J Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996) 20.
[4] Frits Noske and Rita Benton, *French Song From Berlioz to Duparc: the Origin and Development of the Mélodie,* rev. by Rita Benton and Frits Noske, trans. Rita Benton, 2d ed. (New York: Dover Publications, 1970) 34.
[5] Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: Free Press, 1970) 96.

composer prioritize over that relationship? Are there any trends of composers displaying similar priorities?

Course Objectives and General Methods

While narrowing the field of a repertoire class down from all vocal literature to the art song helps to narrow the field of study somewhat, it is still an inescapable fact that no undergraduate song literature curriculum can possibly cover every composer worth studying, let alone every song worth studying. In a great many ways, teaching the history of art song across multiple cultures in a repertoire-rich format within the space of 45 or 90 hours of instruction is an impossible task. A definitive course objective and methodology can help to narrow the focus of that task and make it more manageable. Particularly when teaching undergraduate students, many students in the classroom (regardless of major) have an uncertain career path ahead of them that could lead to performance, education, or outside of music altogether. Therefore, undergraduate Song Literature curriculum should enrich all students' lives, regardless of their primary source of income in the future. These two elements, the enormity of the field of song and the uncertain professional future of most undergraduate voice students, lead to the following objective: Song Literature should foster lifelong study of and passion for song in as many students as possible, whether they become performers, teachers, or simply lifelong listeners. This objective should be a guiding principle through each of the many difficult decisions that must be made when planning the limited time available for class sessions and homework assignments.

Balancing breadth and depth of the field of study is perhaps the most critical element to a successful Song Literature course. On the side of breadth, there is much to be said for exposing students to as much repertoire as possible. Not only is there a wide and varied world of song to

explore, which comes with the joy of helping each student find the songs and composers perfect for their own tastes, but from a practical standpoint many Song Literature students will go on to teach voice lessons, regardless of their long term careers. Knowledge of a wide array of song repertoire can be a huge benefit to a beginning voice teacher. On the side of depth, students will find greater appreciation for art song when they have the time to invest on finding subtle details within a song. Lectures and readings on concepts like the way compositional styles develop over time, philosophical ideas behind the art song, and influences between song composers, poets, and visual artists will help students achieve a much deeper understanding of individual songs as well as the genre as a whole and how each song fits into the larger picture. This not only enriches their experience, it better equips them with knowledge they can apply to new songs and composers they discover in their lives outside of class, which is critical for the objective of fostering lifelong study.

While finding a balance between breadth and depth can be exceptionally difficult, both elements are key to accomplishing the primary objective, leaving us with a final overall course objective and general methodology as follows:

OBJECTIVE: To foster a lifelong study of and passion for song.

GENERAL METHODS: (A) Exposing students to a wide array of repertoire

(B) Communicating to students the ways in which song compositional techniques develop over time and in different regions.

Chapter 2: Course Content

Survey Results: Course Content

While different environments may demand that the content of Song Literature courses be delivered with different methods, or focused to slightly different depths, there still exists the concept of "foundational" knowledge in Song Literature, as discussed in Chapter 1. The purpose of this chapter is to, in brief, discuss the content that would be covered in a traditional undergraduate Song Literature course.

Several questions on the survey dealt with course content, asking respondents, "Over the course of all Song Literature classes offered to undergraduate students, roughly what percentage of course time is devoted to each of the following national schools?" and "Over the course of all Song Literature classes offered to undergraduate students, roughly what percentage of course time is devoted to each of the following eras?" The results of these questions can be found in Figures 1-4, below.

Figure 1. Percent of Respondents Including Each National School in Curriculum.

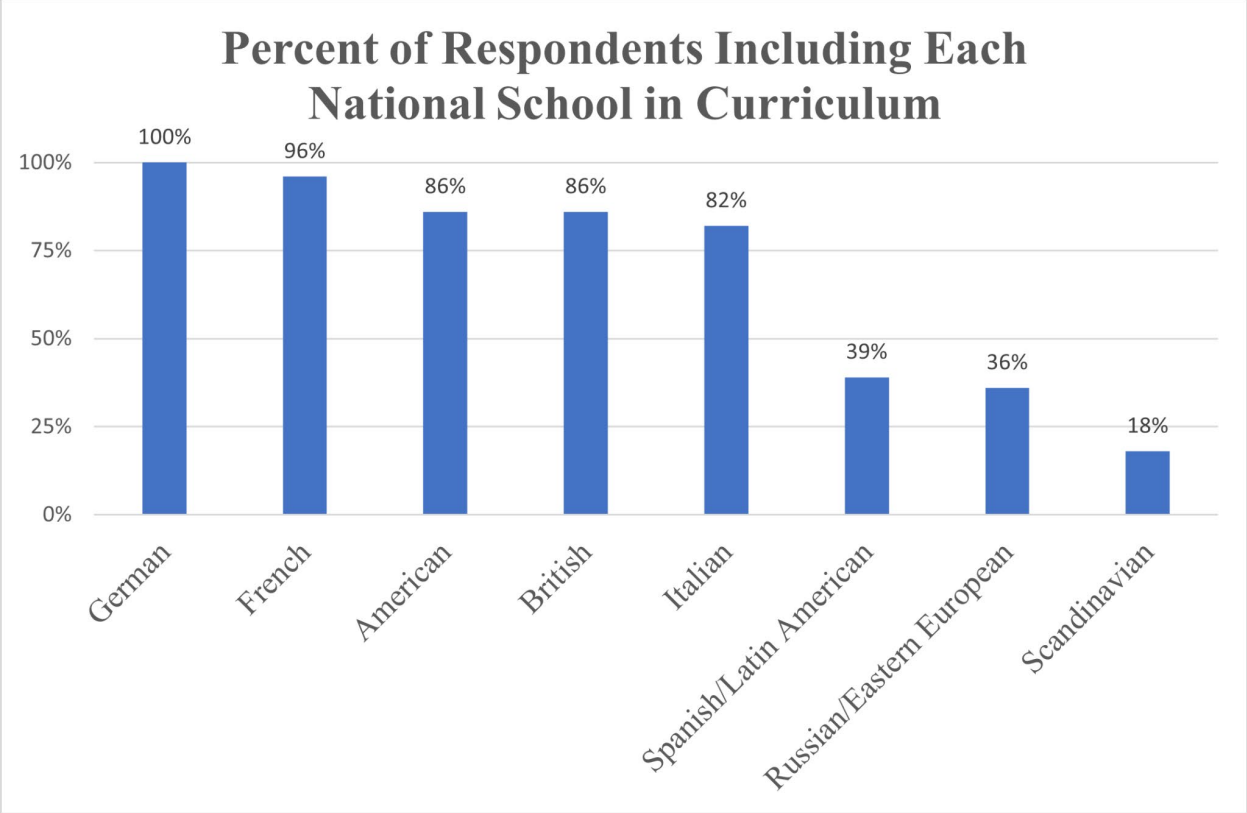


Figure 2. Average Percent of Course Time Given to Each National School.

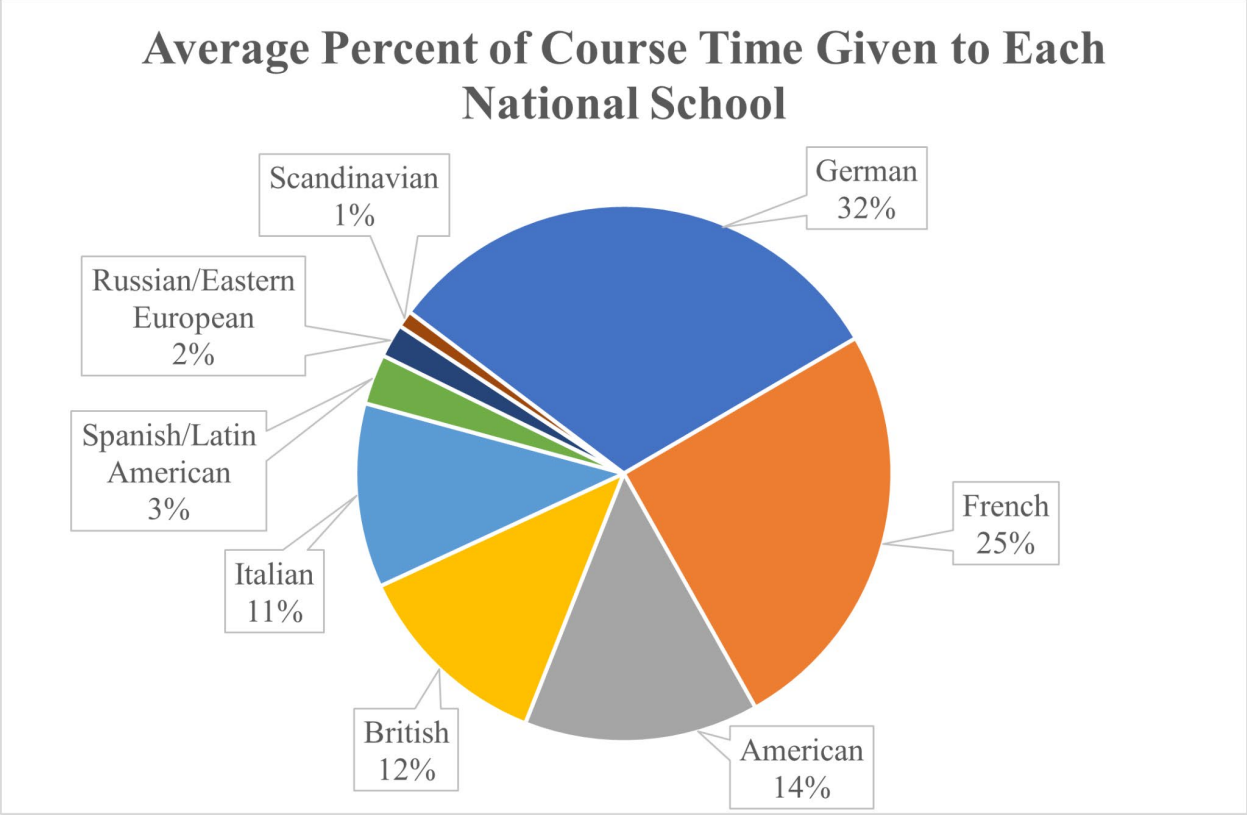


Figure 3. Percent of Respondents Including Each Chronological Era in Curriculum.

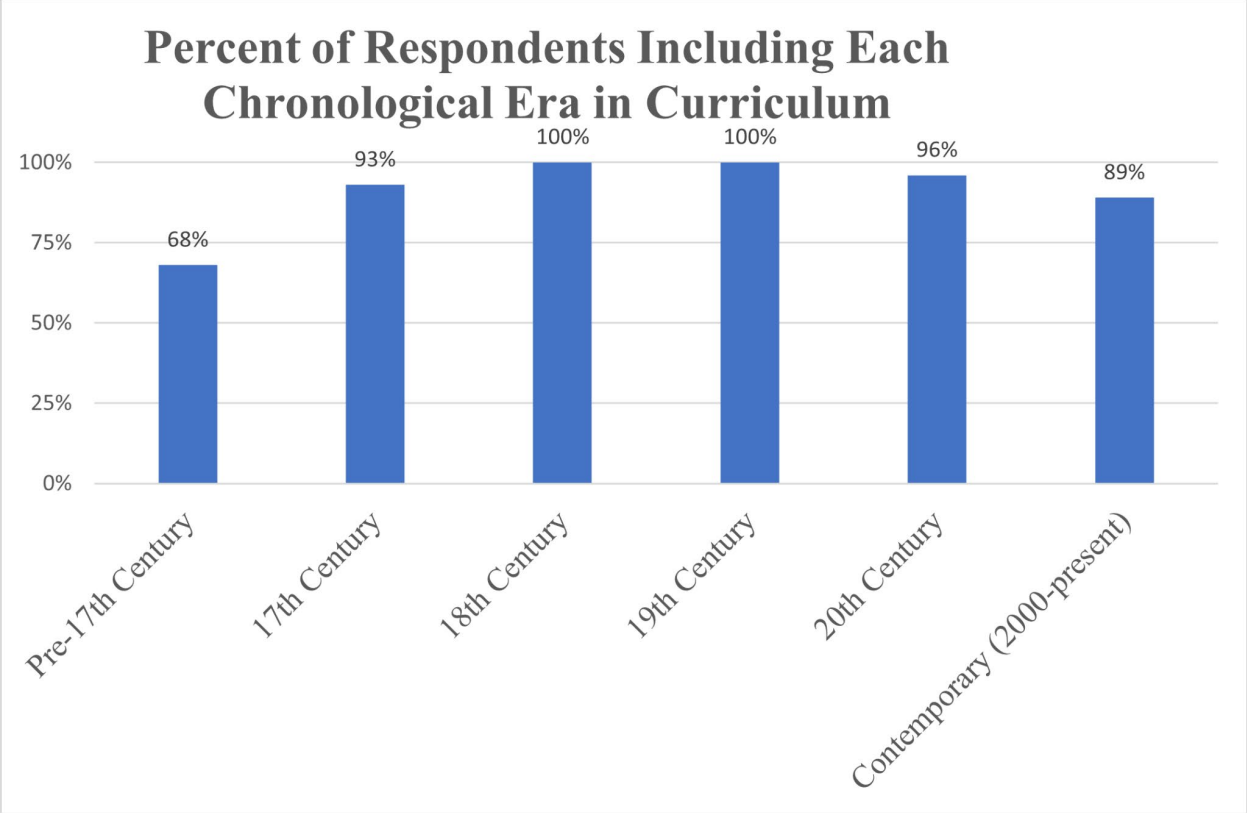
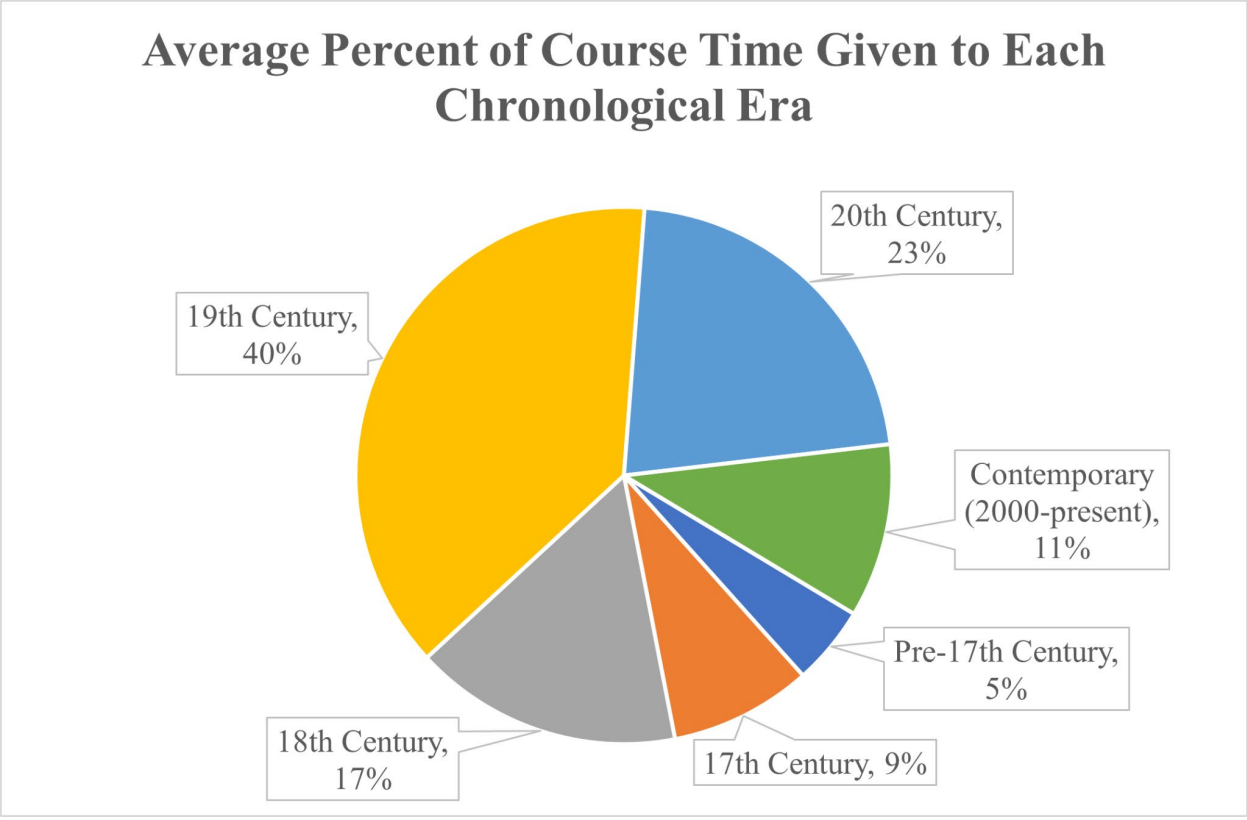


Figure 4. Average Percent of Course Time Given to Each Chronological Era.



This data suggests a few things about "average" undergraduate Song Literature course content. First, it places a heavy emphasis on German and French song traditions, and yet almost all programs include American, British, and Italian song study as well, albeit with about half the time devoted to French and German repertoire. While the majority of curricula do not extend beyond these five areas of study, it is not uncommon for teachers to include Russian (and possibly other Eastern European countries) and/or Spanish (and possibly Latin American) songs in their course plans, and almost a fifth of Song Literature classes also devote time to Scandinavian song. Worthy of note is the fact that, while the low number of respondents for those three areas kept the average curriculum time on Russian, Spanish, and Scandinavian songs extremely low, teachers who do include those songs give them far more time than is listed in Figure 2 (an average of 4.9% of curriculum time for Russian, 6.5% for Spanish, and 6.9% for Scandinavian song when considering only the programs that offer those units).

In terms of chronological eras, the data reveals that most Song Literature programs cover an extremely broad span of time, with the 17th through 20th centuries all being included in curriculum by over 90% of respondents, and the other two centuries not far behind. However, the weight of time given to each of these eras is even more lopsided than the split of national schools, with the 19th century receiving an average of 40% of curriculum time, the 18th and 20th centuries half that, contemporary music and the 17th century half that again, and pre-17th century songs only about 5% of the average program's total attention.

The rest of this chapter examines the recommended course content that should be covered in the national schools included in most Song Literature classes: German, French, American, British, and Italian. The survey indicates that an overwhelming majority of programs (93%)

organize their material by national school first and then chronologically, as opposed to covering all the national schools in an era before moving onto the next era.

The German *Lied*

A curriculum that places the most emphasis on German music of the 19th century, as the survey suggests is typical, will naturally center on the *Lied*. While it may be tempting to begin with Franz Schubert, the composer many envision as the father of the genre,[6] the elements that make Schubert's songs so important and memorable (beautiful vocal melodies, elevated piano accompaniment, and a deep relationship between music and poetry) all have precedents in 18th century composers. Regardless of the official birth time and place of the *Lied*, there are a number of pre-Schubertian German song composers who are of interest, both to history and to the average student. In the second half of the 18th century, two distinct styles of German art song were being composed: one style associated with northern Germany and the group sometimes known as the "Second Berlin School" (because of their lineage back to the "First Berlin School" of CPE Bach) and one style that was thriving around Vienna with the works of Haydn, Mozart, and eventually Beethoven.[7]

The northern school is exemplified in the songs of Johann Reichardt and Karl Friedrich Zelter. Their songs are a natural precursor to the 19th century *Lied* because of the heavy emphasis placed on the text. These are settings of poetry where the words of the poem are meant to not only be understood but in fact serve as the primary focus of attention. The music is kept intentionally simple so as to not get in the way of the listener's experience with the text.[8]

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[6] James Parsons, *The Cambridge Companion to the Lied* (Cambridge: Cambridge University Press, 2004) 85.
[7] Kenneth S. Whitton, *Lieder: an Introduction to German Song* (London: J. MacRae , 1984) 18.
[8] Parsons, 60.

Accompaniments tend to be straightforward figurations that serve primarily to provide harmonic support for the vocal melody, which is the most important musical feature of the song and is even doubled in the accompaniment in many of Reichardt's songs in particular. The vocal parts tend to be tuneful, with a memorable simplicity, and written without many technical challenges like wide ranges or large leaps, so they are accessible to the amateur singer. Many of these songs were written in a traditional strophic fashion, although as the 19th century approaches more and more north German composers turn towards modified strophic and through-composed forms in order to better mirror the form of the poetry in music.[9] Reichardt's setting of "Erlkönig" is a clear (and familiar) example of a typical conservative song from this school, while Zelter's "Rastlose Liebe" reflects the greater musical complexity of the school towards the end of the century.

18th century Vienna was still struggling with fairly oppressive censorship laws which hampered the advancement of the written word, but it was a cultural mecca for music, particularly music related to or inspired by Italian opera. Perhaps the two most famous composers of Classical music, Wolfgang Amadeus Mozart and Franz Joseph Haydn, lived in Vienna in the second half of the 18th century, and they both wrote songs that are still regularly performed to this day. Haydn's songs are exemplary for two elements: the masterful melodies[10] and the importance placed on the accompaniment.[11] Many listeners to the song repertoire of Haydn will, however, question if the relationship between text and music is strong enough to label these songs as precursors to the text-driven *Lied*.[12] In general, Haydn's songs seem to put music first, with poetic considerations something of an afterthought. Some of Mozart's small

[9] Ibid., 54.
[10] Whitton, 18.
[11] Parsons, 70.
[12] Ibid., 71.

output of only about 30 songs falls into this dubious category of "mostly musical as opposed to poetic," but the best Mozart songs are probably the strongest candidates for pre-Schubertian German works that should be presented to every Song Literature class. "Das Veilchen" is a Mozartian *Lied* that beautifully paints the poetry of a poor, beleaguered violet and also defies strophic form in preference for a through-composed form that better suits the poem.[13]

The final major late 18th century Viennese composer is Ludwig von Beethoven. His famous "Adelaide" (written while studying vocal composition with Salieri)[14] is in the same vein as Haydn's songs: it has a gorgeous melody, and is overall extremely well-crafted musically, but it is very clearly concerned with the music far more than the text (while it begins as a sensitive setting, the second half of the song is thoroughly music for music's sake). Teachers will certainly wish to cover Beethoven's most famous music/text collaboration, *An die ferne Geliebte*, and it may be that this fits best before discussion of Schubert. It predates any Schubert song cycles, and the lack of musical pauses between songs and repetition of music themes within the work make it an ideal first example to explain cohesive song cycles. However, chronological purists may realize that *An die ferne Geliebte*'s 1816 composition date places it after several of Schubert's most important early *Lieder*. If there is no room in a syllabus for a class entirely on Beethoven, this cycle could fit nicely in the middle of a Schubert unit, introduced as the predecessor to Schubert's cycles.

The other major topic that may be worth class time before discussing Schubert is the poetry of Johann Wolfgang von Goethe and the aesthetics of *Sturm und Drang* and Romanticism in general. The move towards heightened individuality and emotionalism that these movements represent is a critical element of the 19th century *Lied*, and even though Romanticism as a

[13] Ibid., 76.
[14] Ibid.

literary movement dwindles around the 1830's, German *Lieder* composers spend the entire 19th century setting and resetting the texts of German Romantic poets, especially Goethe.[15] Goethe also, inspired by his mentor Johann Gottfried von Herder, was a large force behind the folk movement that became so central to German art and music throughout the 19th century.[16] Survey respondents identified "Biographical information about poets" as the 5th most important element of their classes (out of 13 total options, see Figure 5 in Chapter 3, page 63). Certainly, if any poet deserves dedicated class time, that poet is Goethe.

Franz Schubert, the man some claim to have given birth to the genre of the *Lied*[17] and who has been labeled by others as the "Prince of Song" and the "Shakespeare of song,"[18] is perhaps the largest figure in the world of German art song, and he is likely to be one of the most familiar composers to new Song Literature students. There have been countless publications on the songs of Schubert, and there are therefore many angles from which one can examine these songs and many different lenses that can be applied to this body of work to distill different layers of meaning from it. In that respect, it is completely understandable why he may rightly be the "Shakespeare of song." It is outside the scope of this document to discuss all the possibilities for introducing Schubert to a Song Literature class, or all the Schubert *Lieder* worthy of note, but there are a number of core issues surrounding Schubert's songs that should be addressed here.

One of the largest developments Schubert introduces to the world of song, even in his earliest works, is an elevated level of technical difficulty for both singer and pianist: this is not music for the average amateur.[19] Vocal melodies are more sustained and dramatic, with high

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[15] Deborah J. Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996) 4.
[16] Lorraine Gorrell, *The Nineteenth-century German Lied* (Portland, Or.: Amadeus, 2005) 35.
[17] Parsons, 85.
[18] Rufus E. Hallmark, *German Lieder In the Nineteenth Century* (2nd ed. New York: Routledge, 2010) 31.
[19] Ibid., 36.

tessituras, and the piano accompaniment becomes extremely virtuosic in some Schubert songs. Discovery of the poetry of Goethe was a major catalyst for his early songwriting, inspiring a Schubert *Liederjahr* (a term to denote a year of particularly high song output, quite common in 19th century *Lieder* composers) in 1815.[20] Schubert's early songs were also heavily influenced by the "ballad" song form and the works of Johann Rudolf Zumsteeg, a composer who is certainly worth attention in a 3 or 4 semester Song Literature program but who might not fit into a 1 semester program (much like the other famous ballad composer, Carl Loewe). The ballads of Zumsteeg, with their dramatic narrative style, are one of the sources of the heightened drama in Schubert's songwriting voice.[21] "Erlkönig" can serve as an example of heightened technical demand for singer and pianist, the influence of Goethe's *Sturm und Drang* poetry, and the connection to the dramatic ballads of Zumsteeg, making it an incredibly efficient listening item for class discussion. It is also an example of two features common in many Schubert songs: a motive in the accompaniment that depicts a concrete image from the poetry as well as the emotional *Stimmung* (tone or atmosphere) of the poem as a whole[22] (in Erlkönig, the repeating octaves that represent the galloping horse), and Schubert's expressive use of unexpected modality shifts,[23] which is often most obvious in his juxtaposition of major and minor key areas (in Erlkönig, the Erl King's seductive and playful, yet terrifying, major key music).

The other major topic surrounding Schubert that will certainly be mentioned in most Song Literature classes is the *Liederkreis*, or song cycle. As mentioned above, Beethoven's *An die ferne Geliebte* predates the song cycles of Schubert and is an ideal introduction to the

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[20] Ibid., 49.
[21] Christopher Howard Gibbs, *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997) 122.
[22] Ibid., 131.
[23] Ibid., 124-126.

concrete musical elements a composer can employ to unify a song cycle. Whether or not the concept of the song cycle has already been introduced, however, *Die Schöne Müllerin* and *Winterreise* are likely worth space in most curricula. While both of Schubert's cycles lack the musical unification of *An die ferne Geliebte* (Schubert's songs are separated by silence, there are no obvious returning musical motives between songs, and at the time of their publication the songs were more often performed individually than as a complete group[24]), they are much larger in scope and form dramatic narratives that are bound through poetry as much as (or maybe even more than) by music.[25] *Die Schöne Müllerin* tells the most concrete story, with clearly defined events and characters: the miller who wishes his workers a good night, his daughter who is the object of the protagonist's affections, the dastardly hunter who forms the third leg of the love triangle, and finally the protagonist himself, the stereotypical Romantic hero whose story of unrequited love and suicide is an obvious example of the pervasive influence of Goethe's *Werther* on German literature.[26] *Winterreise* is perhaps Schubert's greatest masterpiece, and it achieves a deeper profundity (often attributed to it being composed while Schubert was dying) than Schubert's earlier songs at the expense of some of his typical simple beauty.[27] The narrative is not as clear as *Die Schöne Müllerin*, but the character is clear: he is again the tragic lover à la *Werther*, but this time he is on a far more solitary journey, rarely meeting supporting characters (one of the most memorable supporting characters is not a person at all but a crow circling over the protagonist's head) to help give the story structure. This makes the cycle all the more eerily barren, and the protagonist's wandering becomes the lost meandering of a mad man.

[24] Ibid., 123.
[25] Gorrell, 128.
[26] Ibid., 129.
[27] Ibid., 136.

The most famous *Lied* composer from the few decades following Schubert's death is undoubtedly Robert Schumann, who should never be taught without mention of his wife, Clara Wieck Schumann. While she may not be the inspiration behind Robert's decision to compose songs, as some have claimed,[28] Clara was certainly a large influence on Robert as a composer and an excellent and influential composer in her own right, as was acknowledged by Franz Liszt.[29] Although she only wrote around 25 *Lieder*, there are many songs among those 25 that will appeal to Song Literature students, and in a genre that tends to be dominated by white male composers, taking course time to expose students to diverse voices is always a worthwhile effort that will help students to connect better with the material, accomplishing the goal of inspiring lifelong study of song. Several of her most famous songs can be found in *Gedichte aus Liebesfrühling*, a group of Friedrich Rückert's poems that she and Robert divided between themselves to set.

The primary feature of Robert Schumann's songwriting that needs to be communicated to students is the importance of the piano accompaniment. Having been an aspiring virtuoso pianist himself, and being married to one of the most famous German pianists of the era,[30] Schumann's instinct to rely on extended piano preludes, interludes, and postludes as an expressive tool should not be a great surprise. While Schumann did write many songs with a more traditional, supportive role for the keyboard, he also experimented with this relationship and wrote *Lieder* where voice and piano function extremely codependently, even passing melodies between one another.[31] His famous cycle *Dichterliebe* is full of songs with many different piano/voice relationships: from the fully formed piano waltz with a musically unnecessary vocal line pasted

[28] Hallmark, 78.
[29] Parsons, 159.
[30] Gorrell, 144.
[31] Parsons, 128.

onto it of "Das ist ein Flöten und Geigen;" to "Ich hab ein Traum geweinet," the majority of which sees the piano and voice performing separately from one another; to the cycle's opening song "Im Wunderschönen Monat Mai," which blends voice and piano together incredibly seamlessly.[32]

Apart from his developments in the role of the *Lied*'s accompaniment, Schumann also represents a step forward in Romanticism beyond the works of Schubert. Schumann was even more prone to intense periods of activity than Schubert, with his *Liederjahr* taking place in 1840. This habit of extreme song output perfectly reflects the Romantic idea of the artist as inspired genius as opposed to a more Classical, considered craftsman. The individualism of the Romantic artist is also evident in Schumann's songwriting: while his songs certainly display a deep relationship between text and music, Schumann viewed music as the more potent of the two art forms, and his songs are more a matter of self-expression than an attempt to perfectly express the poet's original intent.[33] Musically, his songs feature fast harmonic rhythm and a harmonic language that relies very heavily on chromaticism, both hallmarks of early Romanticism.[34] The song cycles of Schumann, which are probably of great interest to most students, also advance upon the works of Schubert in some ways, maintaining his clear narrative cohesion but also making a habit of utilizing the return of musical material between songs (as in Beethoven's *An die ferne Geliebte*) to great emotional effect. This occurs between songs 12 and 16 of *Dichterliebe* and between songs 1 and 8 of *Frauenliebe und Leben*. In both of these examples, the returning musical material is used to evoke the memory of an earlier time, and perhaps also

[32] Ibid., 128-130.
[33] Eric Sams, *The Songs of Robert Schumann,* rev. and enl. 3rd ed. (Bloomington: Indiana University Press, 1993) 3-4.
[34] Gorrell, 147.

suggest a yearning for that memory. Examination of the mysteries of the psyche (such as memory) as well as the emotion of yearning are stereotypical Romantic themes.[35]

The other prominent *Lieder* composers of note from the first half of the 19th century are Felix Mendelssohn and his sister, Fanny Hensel. Although Mendelssohn was certainly more engaged in other musical genres than he was in the art song,[36] and although his songs tend to be far more conservative than the Romantic songs of Schumann, he is still of interest for a few key reasons. First is the throughline he represents back to the ideals of 18th century songs from northern Germany: Carl Friedrich Zelter was his teacher, after all.[37] Many of Mendelssohn's songs reflect the traits of that school: simplicity, minimally important accompaniment, and a focus on the vocal melody. He did not always pay as much attention to the poetry of his songs as one might expect of a 19th century *Lied* composer,[38] but the grace and charm of melodies like "Auf Flügeln des Gesanges" will attract both students and audiences alike. Fanny Hensel, unlike her brother, was extremely dedicated to song composition, having written some three hundred in her lifetime.[39] Her songs, like Mendelssohn's, show the Classical influence of her teacher Zelter, but she puts more care into her text setting than he did,[40] and her focus on the genre of song leaves us with an extremely broad body of work worth exploring. Her relationships with her father and brother, and the impediments they caused to her career as a composer, are also some of the most effective examples of the uphill battle female *Lied* composers had to win in order to receive any kind of public success.[41]

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[35] Stein and Spillman, 5.
[36] Gorrell, 210.
[37] Ibid., 216.
[38] Ibid., 211.
[39] Ibid., 191.
[40] Ibid., 206.
[41] Ibid., 195-200.

In the second half of the 19th century, which sees song progress from the Romanticism of Schumann to the Romanticism of Strauss, Franz Liszt and Richard Wagner share a few things in common: they both had an enormous influence on the music of this era and bear mention in any class covering late 19th century Romanticism, and both composers also preferred "larger" musical genres like the symphony or opera over the "smaller," more intimate genre of the *Lied.*[42] [43] Although Liszt and Schumann were of a similar age, Liszt only began composing songs in 1840, Schumann's *Liederjahr*, the same year the two met.[44] Liszt's songs display his cosmopolitan nature, with settings of Italian, English, and French poems in addition to German. It is difficult to summarize the wide variety of styles present in Liszt's eighty-some songs,[45] and the variety of songs and incorporation of different languages may make Liszt a challenging composer to present in a curriculum that has little time to spare, but song contributions like "Es muss ein Wunderbares sein" make him very worthy of consideration for inclusion. Richard Wagner, on the other hand, had an extremely small output of *Lieder*, with only 7 to his name (and 14 songs in other styles and languages).[46] Yet how can a course that focuses on combining two different art forms (poetry and music) to create a whole greater than the sum of its parts *not* discuss Wagner and his concept of *Gesamtkunstwerk* in the late 19th century? Let alone the impact his bold harmonic language and heavy use of chromaticism had on the sounds of the era? His *Wesendonck Lieder* are a powerful example of his bold style applied to the *Lied,* and they can also be used to draw connections to the upcoming *Lieder* of Strauss.[47]

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[42] Ibid., 252.
[43] Hallmark, 166.
[44] Carol Kimball, *Song: a Guide to Art Song Style and Literature,* rev. ed. (Milwaukee, WI: Hal Leonard, 2006) 95.
[45] Gorrell, 244.
[46] Ibid., 252.
[47] Ibid., 254.

While Liszt and Wagner represent musical progress in the late 19th century in terms of an increased dramatic scope and a harmonic language increasingly reliant on chromaticism (as well as program music, a term that does not have much weight in a class featuring nothing but music based on extra-musical material), not all German composers joined them on that path. This divide, labeled by some historians as the "War of the Romantics,"[48] is perfectly encapsulated in the differences between the largest figures in the late 19th century *Lied*: Johannes Brahms and Hugo Wolf. Two of the most prominent aspects of Brahms's *Lieder*, the extremely lyrical vocal lines and accompanimental textures that tend to be mostly bass lines and harmonic filler, suggest a more conservative style of song composition, especially when paired with the fact that Brahms's prosody is occasionally questionable (like the famously confusing metric accent on the final syllable of the words "Wie bist du meine Königin," which is also the title of the song). Another element that perhaps paints him in a conservative light, and also contributes to his lyrical vocal writing and straightforward accompanimental textures, is Brahms's fascination with folk influences, hearkening back to the works of Schubert and Goethe.[49] However, this conservative label on his songs would ignore the fact that he took great pains to convey a poem accurately in music, taking the poetry into consideration when determining a song's form, incorporating small variations in his many strophic songs so as to better reflect the text, and even setting text on top of blank measures as a tool for beginning a song's composition.[50] Brahms's harmonic language may not reflect the full chromatic palette laid out by Wagner, but his practices of blurring the tonic and achieving distant modulations for expressive effect still place his voice firmly in the late 19th century.[51]

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[48] Alan Walker, *Franz Liszt*, 1st American ed. (New York: Knopf , 1983) 340.
[49] Max Harrison, *The Lieder of Brahms* (New York: Praeger Publishers, 1972) 14-15.
[50] Parsons, 193.
[51] Ibid., 198.

In the somewhat overstated dichotomy of conservative and radical composers of the late 19th century, Hugo Wolf not only serves as the perfect example of the avant-garde *Lieder* of the day but also provided a good deal of the vitriol that can be used to describe this conflict as a "War," via his extreme pro-Wagner, anti-Brahms journal publications.[52] Embodying the Romantic trait of periods of frenzied productivity, Wolf's songs were composed in several extremely concentrated periods (it is estimated he only spent about 6 months of his life in total engaged in songwriting[53]), each of which focused on a single source of text and resulted in a collection of songs he called a *Liederbuch*. The first three of his five *Liederbücher* were all composed in 1888, Wolf's *Liederjahr.*[54] If some have said of Brahms that he occasionally prioritized musical over textual concerns, the opposite could be said of Wolf.[55] Where Brahms frequently utilized strophic form, Wolf's songs were often through composed so as to better follow poetic nuances. Because of the great lengths to which Wolf goes to mirror the unique voice of the poet he is setting, it can be difficult to make general statements about his songwriting as a whole. Some Wolf songs are lyrically diatonic and straightforward (for example, "Fussreise" from the *Mörike Liederbuch*), and some show the full range of post-Wagnerian chromaticism (for example, his settings of Goethe's *Harfenspieler Lieder*). This obsession with text may make Wolf songs less immediately appealing to a mass audience, but those who find joy in the combination of poetry and music will delight in Wolf's *Lieder.* In the words of Susan Youens:

> Wolf's music, some say, is a 'hard sell.' . . . One can imagine his agreement with Goethe, who said in an epigram, 'Works of the mind and of art do not exist for the mob.' Indeed, Wolf himself said similar things on occasion. But at the same time, he wanted every listener he could possibly convert to his cause . . . Once embarked on that exploration,

[52] Gorrell, 288.
[53] Eric Sams, *The Songs of Hugo Wolf*, 1st Midland ed. (Bloomington: Indiana University Press, 1992) 1.
[54] Parsons, 207.
[55] Gorrell, 306.

> one finds a dazzling variety of characters, forms, moods, styles, and thoughts, the encyclopedic range truly staggering . . . The multiple allusiveness, the ambiguities, the chromaticism of Wolf's tonal language constitute his answers to the many meanings of poetry.[56]

The final two major Romantic *Lied* composers are Gustav Mahler and Richard Strauss, both of whom represent an expansion of the *Lied* to favor more orchestral accompaniments. While Mahler is thought of mostly as a symphony composer today, it is likely his contemporaries valued him just as much for his songs,[57] and even if that weren't the case his symphonies incorporate themes from his songs, revealing how integral his songwriting was to his overall musical voice.[58] He was also another German *Lied* composer transfixed by the influence of the folk song on contemporary German music, which impacted his choices of lyricism, tonality, and text sources.[59] Song Literature classes that focus on important literary developments that run parallel to song ("Historical context/development of media that parallel song (literature, art, theater, etc)" was ranked 6th most important out of 13 class elements in the survey) will want to highlight his settings of *Des Knaben Wunderhorn*, a folk poem collection that saw immense popularity in German-speaking households and which was set by many famous *Lied* composers. Students will likely be familiar with Richard Strauss for his operas, and in his songs they will find musical material that parallels the harmonic and vocal intensity of those stage works. The influence of Wagner is clear in Strauss's lushly chromatic harmonic language as well as his unusually technically demanding vocal lines,[60] and yet he also adapts to the smaller scale of the *Lied* with beautifully intimate song settings like "Morgen." Not all of Strauss's songs are completely successful in terms of wedding poetry and music: in his own words, "I'm a musician

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[56] Parsons, 222.
[57] Hallmark, 218.
[58] Gorrell, 310.
[59] Ibid., 311.
[60] Ibid., 322-323.

above everything else. Once there's music in a work, I want it to be the master, I don't want it to be subordinate to anything else."[61] Or as Kenneth Whitton wrote, "Strauss was in first place an operatic composer . . . By his own account, Strauss was not a natural song-composer . . . but no lover of the Lied would wish to be without the twenty or so really great Strauss *Lieder*."[62]

Leaving the 19th century, there are several options of composers to include in a study of 20th century German song, although the survey suggests many German song curricula do not delve very deeply into the 20th century. Those that do will likely introduce the major German composers of the early 20th century, Arnold Schoenberg and his Second Viennese School, but curricula that have the time may want to first take a look at composers like Hans Pfitzner (who is an example of conservative songwriting techniques thriving well into the 20th century), Ernst Krenek (whose *Reisebuch aus den österreichischen Alpen* mixes a conservative style with extremely avant-garde experiments), Max Reger (whose songs are a good stepping stone towards the songs of the Second Viennese School), or the political songs of composers like Kurt Weill and Hanns Eisler (which can be used as tinder for thought-provoking class discussion, as their songs are certainly art but also not "art song" in quite the same sense as the *Lied*). The songs of the Second Viennese school themselves pose many interesting questions, in light of the *Lied* history the class has just learned. As compositional theory advances more and more towards prescribed processes, like 12 tone rows, is there still room for a meaningful connection between text and music? And does that connection look anything like the *Lied*? Arguments can be made on either side, which is excellent ammunition for class discussion or even an exam essay question.

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[61] Ibid., 327.
[62] Whitton, 75.

The French Mélodie

Much as the German *Lied* is an inheritor of the traditions of North German and Viennese song composers, the French *mélodie* was born with two song genres as its primary ancestors: the 18th to early 19th century French *romance* and the 19th century German *Lied*.[63] Most courses discussing the history of the *mélodie* will want to begin with an introduction to these two genres, which will be particularly easy if the curriculum is structured to teach the *mélodie* after the *Lied.* The *romance* was an immensely popular song genre in France through the late 18th and early 19th centuries, to the extent that, "by 1810 Paris boasted as many as five thousand to six thousand individuals (some professional composers but mostly female amateurs) who composed *romances*."[64] These are extremely simple, tuneful, and formulaic songs, many of which have a sentimentality that appeals especially to "bourgeois" tastes,[65] but they also represent the music of the early 19th century salon, a setting in which the art song will thrive. There are several elements of the *romance* that will echo into future composers of the more "serious" *mélodie*: a reliance on simple repeated figures to form an accompaniment, charming and lyrical vocal melodies, and an intimacy that relies on wit more than dramatic emotional appeals. While many *romances* have been lost to time, and there is not an overabundance of modern recordings of this genre, one popular *romance* with multiple recordings that serves as an excellent archetype for the genre is Martini il Tedesco's "Plaisir d'amour." The straightforward, tuneful appeal of the song is obvious when considering the artists who have recorded this song in various arrangements: Victoria de los Angeles recorded this with full orchestra, but it's also been recorded with voice

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[63] Georgine Resick, *French Vocal Literature: Repertoire In Context* (Lanham: Rowman & Littlefield, 2018) 93-94.
[64] Ibid., 87.
[65] Frits Noske and Rita Benton, *French Song From Berlioz to Duparc: the Origin and Development of the Mélodie*, rev. Rita Benton and Frits Noske, trans. Rita Benton, 2nd ed. (New York: Dover Publications, 1970) 7-8.

and guitar by Joan Baez and with a country band in a multi-voice arrangement by Emmylou Harris. Even the tune of Elvis Presley's "Can't Help Falling in Love" is based around its melody.

If one is willing to consider Franz Schubert the father of the German *Lied*, he may also be worthy of consideration as a close ancestor of the French *mélodie*. His songs first appeared in France (in singable French translation) in 1833, after the composer's death. Over the next few years, the *Lieder* of Schubert exploded in popularity in France, with one publisher alone releasing 367 Schubert *Lieder* publications between 1840-1850.[66] While the term "*mélodie"* itself was first used as a title for French songs by Berlioz in 1835 (his *Irlande: Neuf Mélodies Imitées de l'Anglais* was a group of settings of translations of poems from Thomas Moore's collection *Irish Melodies*[67]), Schubert's *Lieder* were frequently published in France as "*mélodies,"*[68] and the definition of the term is connected with his name for quite some time. As late as 1887, the *Dictionnaire de la langue française* defined the *"mélodie"* as a term "often used, although wrongly, as a synonym for romance, [e.g.] the *mélodies* of Schubert."[69] Schubert's songs influenced French song composers in several concrete ways that helped to establish a new genre: a loosening of the frequency of strophic songs, so that musical form could better adapt to poetic form; more dramatic vocal lines, with passages similar to operatic recitative and greater technical demands placed on the singer; piano accompaniments that are more integral to the song's portrayal of the text, including more dramatic and orchestral keyboard writing; and an overall greater attention to text.[70]

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[66] Ibid., 26-27.
[67] Ibid., 23.
[68] Ibid., 35.
[69] Ibid., 22.
[70] Ibid., 35-38.

As mentioned above, the first French composer to write songs self-labeled as "*mélodies"* was Berlioz, with his collection *Irlande*. While some songs in the group seem to have more in common with the traditional *romance* than any kind of new song genre, Berlioz's post as the father of French Romanticism shines through at various moments, particularly in the song "Le coucher du soleil," which contains a vocal tessitura, rhythmic complexity, and Romantic chromaticism that bring the song closer to the world of the *Lied* than the *romance* (although Berlioz composed this group before Schubert's songs had a chance to make their impact on France).[71] These elements come to full flower in his 1841 group *Les Nuits d'Été,* which "marked the evolution from the romance to the true *mélodie*."[72] These songs are fully Romantic, with an accompaniment that is not only orchestrally written for keyboard but also scored by Berlioz for orchestral accompaniment. The discussion of Berlioz and Romantic themes might also be a good time to introduce students to the songs of Georges Bizet, whose most popular songs are theatrically Romantic and also filled with exoticism, an important concept to introduce in class. This puts him slightly out of order, chronologically, but one of the challenges in communicating 19th century French song is sorting through the large number of song composers who were all active at closely overlapping times. Félicien David may be a better, and more chronologically satisfactory, example of Romantic exoticism in song (and classes with the time would do well to include him), but Bizet is a composer all students will already know and easily be able to associate with these issues through his famous opera, *Carmen*, which very clearly parallels these themes and can be compared to songs like his "Adieux de l'hôtesse arabe."

While Berlioz may have technically been the first composer to write French *mélodies,* many (including Maurice Ravel) would claim it was Charles Gounod who made the most

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[71] Resick, 96-97.
[72] Ibid., 97.

important contributions to the early *mélodie.*[73] Like Berlioz, Gounod was inspired by German musical traditions, and being of a younger generation meant his German song influences were the works of Mendelssohn and Schumann[74] (another French song composer with similar German influences is Jules Massenet, whose Schumann-esque song cycles are worthy of note in classes with the time to spare). In spite of this German influence and the intensely dramatic operas for which he is so well known, Gounod's *mélodies* take French song in a different direction from the Romanticism of Berlioz, with the influence of the charming, tuneful *romance* evident in many of Gounod's most famous solo vocal pieces. However, Gounod's songs display several sophistications that elevate them out of the realm of the *romance* and into the realm of the newly born *mélodie*: their form is more complex (although still frequently strophic), the harmonies are far more radical, and most importantly they are written with prosody that accurately reflects the rhythm of French verse.

It is beyond the scope of this document to offer a full explanation of the nuances of setting French verse (see *Understanding French Verse: A Guide for Singers*[75] for an excellent primer on the topic, or *French verse-art: A study*[76] for deeper insight on analyzing French verse as an English speaker), and it may not be feasible to delve deeply into the subject in all Song Literature classes. This is not a subject most English speakers will pick up quickly, and it will take class time to help students achieve confidence in even identifying the meter of poems and knowing which syllables of each line are supposed to be accented. Although "Scansion-based poetic analysis (meter, rhyme scheme, etc.)" only received an average score of 2.96 when survey

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[73] Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000) 221.
[74] Resick, 111.
[75] David Hunter, *Understanding French Verse: a Guide for Singers* (New York: Oxford University Press, 2005).
[76] Clive Scott, *French Verse-art: a Study* (Cambridge: Cambridge University Press, 1980).

respondents were asked to rate the importance of various issues to their class on a scale of 1-5 (1 meaning "Not at all important," 3 meaning "Somewhat important," and 5 meaning "Extremely important", see the Figure 5 in Chapter 3 for full details, page 63), the issues surrounding setting French text to music, and Gounod's contributions to the *mélodie*, can only be fully understood if one has a basic grasp on the rhythm of French poetic verse. Programs with the time should strongly consider having students read *Understanding French Verse* and devoting class time to its contents. To explain the issue as briefly as possible, word stress in French poetry is phrase-based, whereas English and German poetry are crafted around short repeating patterns of stress called "feet." Conventional musical phrases are written arranged in repeating rhythmic units, or measures, that imply patterns of stress similar to poetic feet by placing a rhythmic emphasis on each downbeat as it regularly returns. Setting a poetic tradition that does not rely on regular, repeating rhythmic units (like French) using a musical tradition that does is a challenge that Gounod beautifully surmounts using techniques like the durational accent and melodic accent.[77] These techniques not only allow song texts to sound more accurate to a French ear, they also give French vocal melodies a uniquely fluid sound that will eventually develop (with composers after Gounod) into an extreme blurring of the bar line and a loss of the sense of a regular downbeat.

Much like the German *Lied*, the French *mélodie* was not a genre of great interest to Richard Wagner, who wrote only a very few of these songs, yet his influence on French music and culture of the late 19th century is large enough that no study of the *mélodie* is complete without discussing Wagner's philosophical bombshell of *Gesamtkunstwerk* as well as the sensation of his richly bold chromaticism. The artistic fusion of *Gesamtkunstwerk* became a

[77] Resick, 111.

predecessor to the synesthesia and musical themes of the Symbolist and Surrealist poets (whose work can be traced back to one of France's most important poets, Charles Baudelaire, a famous Wagner enthusiast).[78] Musically, the most famous group of 19th century French Wagnerians are the students of César Franck (who wrote some fine *mélodies* himself), and the most enduring of these composers in the world of song are Henri Duparc and Ernest Chausson. Although Duparc composed only 17 songs that ever saw publication, he is easily one of the most popular French song composers amongst both performers and musicologists, being hailed by some as a "prince among song composers"[79] and causing musicologist Frits Noske to write, "[Duparc] is not satisfied to make words sing, but translates the poet's very thought and feelings. His genius inaugurates the epoch when the *mélodie* becomes a preferred medium for the greatest French composers, who confide to it their most intimate and most profound inspirations."[80] His songs are certainly full of Romantic drama and Wagnerian suspensions and climaxes, especially in evocative *mélodies* like "Extase" and "Phidylé," the latter of which was dedicated to fellow student Ernest Chausson.[81] Chausson was certainly a devotee of Wagner as well, having like many artists and musicians made regular pilgrimages to Bayreuth throughout his life to see Wagner's operas in their natural habitat,[82] and this is quite clear in many of his more dramatic and harmonically dissonant songs (for example, "La caravane"), yet there is an intimacy and charming lyricism in many Chausson *mélodies* that bear little resemblance to Wagnerian aesthetics, making his works an excellent example of the struggle late 19th century composers had in throwing off the heavy German influence of Wagnerism in favor of music that was more

[78] Ibid., 146.
[79] Johnson and Stokes, 135.
[80] Noske and Benton, 294.
[81] Sydney Northcote, *The Songs of Henri Duparc* (London: D. Dobson, 1949) 105.
[82] Johnson and Stokes, 78.

quintessentially French.[83] In this sense, Chausson serves as a historical link between late 19th century Wagnerian *mélodies* and the masterworks of Fauré and Debussy around the turn of the century.

While no late 19th century composer survived the century without Wagnerian influence leaking into their ears to at least some small extent, there were those who saw a strong need for louder French compositional voices in a country being so dominated by foreign cultural influence. This desire is embodied in the foundation of the *Société Nationale de Musique* by Camille Saint-Saëns and Romain Bussine (a vocalist and poet) in 1871. The group's aim was to promote performances of chamber music by French composers, and the most frequent genre of music on their programs was the *mélodie.*[84] However, it was not long before a schism split the group, with two sides forming: the Wagnerians (led by Vincent d'Indy, another Franck student) on one side, and on the other the composers whose works, while still modern in some ways, took inspiration from older Classical traditions more than contemporary German Romanticism.[85] Saint-Saëns is representative of this somewhat more conservative side of the argument, and his *mélodies* are certainly worthy of study in classes with the time to spare. Fauré is a more famous example whose works should be included in any study of the genre (and who will be discussed in the next paragraph), but one somewhat less known composer whose works suggest a very different direction from Wagner, and who strongly foreshadows things to come in the *mélodie* in the early 20th century, is Emmanuel Chabrier. Interestingly, Chabrier was inspired to become a full time composer after hearing Wagner's *Tannhäuser*, and some of his songs do reflect a Wagnerian influence, but his most famous songs are of an extremely light, often even humorous,

[83] Resick, 156.
[84] Ibid., 128.
[85] Ibid.

nature. They serve as a bridge between the salon of the artistic elite and the popular music of the Parisian street and cabaret hall.[86] His *Barnyard Suite* is not only charming and guaranteed to engage audiences and students alike, it is also historically significant as a precedent of the animal song groups of Ravel, Poulenc, and Durey, as well as the absurd aesthetics of the Surrealist movement in general.

While some of Gabriel Fauré's most famous songs were published before the foundation of the *Société Nationale de Musique*, his compositional career extends well into the 20th century, and his *mélodies* represent both a culmination of the traditions established in the genre up to this point and the direction of the genre's future. His song output is often considered to form three different periods, which provides a good general framework from which to study his over 100 songs. The earliest of these periods contains many of the songs the average voice student will know before entering Song Literature classes, and it includes a number of stylistic influences. Some songs, like "Mai," show the lineage of Gounod's songs, particularly in the repeating accompanimental figures that become a hallmark of Fauré.[87] Some, like "Après un Rêve," show a Romantically virtuosic, yet always lyrical, vocal line. And still others, like the famous "Lydia," display a sense of Parnassian restraint and wit. (It may well be a good use of class time to introduce students to the differences between Romantic, Parnassian, Symbolist, and Surrealist poetry, as so many of those literary traits are reflected in the works of French *mélodie* composers.) Fauré's second songwriting period is defined by his discovery of Paul Verlaine's Symbolist poetry as a source of song texts. These ethereal poems, and the pursuit of setting Symbolist imagery to music, allowed Fauré to explore advanced relationships between piano and voice, a further blurring of the sense of a square bar line, and modally-inspired, ambiguous

[86] Ibid., 168.
[87] Ibid., 135.

harmonies which offer an alternative to Wagnerian chromaticism that is still quite radical in its own way.[88] All three of these features point the way forward for the *mélodie*. Fauré's third period, while still adventurous in some ways (like the exploration of cohesive song cycles), becomes more serene and distilled, with some of Fauré's most *parlando* vocal writing and the influence of baroque counterpoint becoming more clear.[89]

Fauré's influence on the *mélodie* is not limited to his work as a composer: he is also important to the history of song for his position at the *Conservatoire de Paris*, France's premier music school, where he was first a teacher and eventually director. However, the next important composer to the *mélodie*, Claude Debussy, graduated from the *Conservatoire* about a decade before Fauré's first appointment there. "If there is one composer who seems to encapsulate both the most delicate and passionate aspects of the *mélodie*, whose command of literature ranges from the lyrics of the salon to the greatest of French poetry, both new and old, and whose musical mastery is equal to the demands of the greatest texts, it is this mysterious man."[90] If students have taken basic music history classes before Song Literature, they will likely be familiar with the ways in which Debussy's reliance on whole tone and pentatonic tonalities changed the face of harmonic language in France. This is certainly true of the songs as well, and one way to discuss Debussy's music is with the label of "impressionistic," a label he himself spurned but which has nevertheless been applied to his music by many others.[91] Certainly there is at least some surface value connection between the blurred images of Impressionist paintings and the ephemeral sounds of Debussy's new harmonic language. (It might even be worth curriculum time to introduce students to artistic movements much in the same way they could be

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[88] Ibid., 140-141/
[89] Jean-Michel Nectoux, *Gabriel Fauré: a Musical Life* (Cambridge: Cambridge University Press, 1991) 364, 447.
[90] Johnson and Stokes, 92.
[91] Arthur Wenk, *Claude Debussy and the Poets* (Berkeley, Los Angeles: Univ. of Calif. Pr., 1976).

introduced to poetic movements. The way that French Romantic, Realist, Impressionist, Fauvist, and Dada artists adapt the technique of their colors and brush strokes, as well as what they define as "serious" art, are mirrored in developments in French song.) Yet while the colors of Debussy's harmonies are admittedly wonderful, they are only the tip of the iceberg when it comes to the elements that make Debussy's songs both unique and appealing. Classes should examine the musical influences behind the sounds of these *mélodies*: 16th century polyphony, the music of Alexander Borodin and the Russian Five, Chopin and Liszt's piano writing, the harmonic freedom of Chabrier, and even Wagner.[92]

In addition to Debussy and Fauré, there are a number of Paris Conservatory-related composers important to late 19th and early 20th century French song. The music of Maurice Ravel, a student of Fauré, certainly belongs in a survey of this genre. While his *mélodies* are often compared with Debussy's, and there are impressionistic qualities in Ravel's early songs that must be the influence of Debussy,[93] Ravel also exhibits some qualities of later French song composers and in some ways is a bridge between the sounds of Debussy and those of *Les Six*. His set *Histoires naturelles* was premiered by famous French mezzo-soprano Jane Bathori, who said they "represented a complete break with what one normally thought of as *mélodie.*"[94] There are two primary ways these differ from the songs of Fauré and Debussy: their comedic quality (it is after all a song cycle about animals) and the speech-like, as opposed to poetic, quality of the prosody (Ravel went so far as to not set some mute e's).[95] While these qualities do point a way forward for French song, they both have antecedents in the genre as well: the charming animal

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[92] Resick, 184-187.
[93] Johnson and Stokes, 400.
[94] Katherine Bergeron, *Voice Lessons: French Mélodie In the Belle Epoque* (Oxford: Oxford University Press, 2010) 277.
[95] Ibid., 282.

songs of Chabrier and the prosaic text setting of some Massenet and Duparc *mélodies*.[96] Nadia Boulanger is another Conservatory student of Fauré's whose songs may be worth attention, especially considering the huge impact she had as a teacher both in France and the United States. The *mélodies* of her tragically short-lived sister, Lili Boulanger, are worth some class time, not necessarily for their impact on the history of the genre but for their extremely high quality. Her cycle *Clairières dans le ciel* is sure to delight more than one singer in the class, particularly those drawn to women composers and feminine-oriented poetry.

While the *Conservatoire de Paris* could be considered the mainstream of French musical education at the turn of the century, there are two other sources for composition lessons that produced important *mélodie* composers at that time: the *Schola Cantorum* of Vincent d'Indy and private lessons with Jules Massenet (who resigned from the *Conservatoire* in 1896 and was replaced by Fauré). The *Schola Cantorum* was founded in 1894 by d'Indy, the man behind the 1886 rift in the *Société Nationale de Musique*, who wanted to offer an alternative to the style of curriculum offered at the *Conservatoire*, based around the principles of his teacher César Franck.[97] This produced song composers Déodat de Séverac and Albert Roussel, neither of whom made huge waves in the world of song despite the high quality of their songs. Much more popular today are the students of Massenet, who include Jane Vieu and Reynaldo Hahn. At the risk of over-generalizing, the songs of these Massenet students share a few traits in common. Both composers wrote many songs in a cabaret-like tone that recalls the popular music influence on Chabrier's *mélodies*, and both their cabaret-style songs and their other *mélodies* are more conservative (particularly harmonically) than their *Conservatoire* contemporaries.

[96] Noske and Benton, 281.
[97] Resick, 158.

As the 20th century got into full swing and the world survived the devastation of World War I, the Paris Conservatory was producing a new wave of composers, and the most important of these composers to the *mélodie* are the group known as *Les Six* (although two of their number, Durey and Poulenc, studied music with private teachers, the other four all met at the *Conservatoire*[98]). There are a few foundational concepts that classes may wish to discuss before introducing *Les Six* to students. First are the artistic movements that arose in France around the First World War. The absurdism of Dada and Surrealism finds a strong reflection in the music of some, although not all, of these composers. There are in fact few general statements that can be applied to every single member of *Les Six*, as their bond was less about commonly held musical and artistic beliefs and stemmed more from a mutual friendship.[99] The group as a whole was, however, influenced by two men: Erik Satie and Jean Cocteau, both of whom collaborated with Picasso on the monumentally important ballet, *Parade*. Satie, a graduate of both the *Conservatoire* and the *Schola Cantorum*, was also an influence on Debussy,[100] as well as a fascinatingly quirky individual whose life and works (including some *mélodies*, notably his set *Ludions*, which shares a lot in common with Poulenc's early song groups) are both good examples of early modernism in France.[101] Jean Cocteau, on the other hand, was not a musician but an author and filmmaker, among other artistic disciplines. He filled the role of spokesperson for the group, and his publication *Le Coq et l'Arlequin* serves as the manifesto for the group's artistic ideals,[102] although Cocteau himself admitted, "The group known as Les Six was never

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[98] Robert Shapiro, *Les Six: the French Composers and Their Mentors, Jean Cocteau and Erik Satie* (London: Peter Owen, 2011) xxxi.
[99] Ibid., 62.
[100] Martin Cooper, *French Music, From the Death of Berlioz to the Death of Fauré* (London: Oxford University Press, 1961) 91.
[101] Resick, 172.
[102] Shapiro, xxxii.

much more than a group of six friends whose pleasure it was to meet and work together."[103] The philosophical argument of *Le Coq et l'Arlequin* is against the influence of German Romanticism on French music and against the thick textures of impressionistic music, instead suggesting that modern French music should look back to the clarity of the Classical period. Cocteau's writing is nothing if not absurdly 20th century French, with pearls of wisdom such as, "If you are going to shave your head, don't keep a curl for Sundays,"[104] but he is also at times incredibly clear about his musical ideals. About the value of brevity, another important ideal laid out in the document, Cocteau writes, "There are certain long works which are short. Wagner's works are long works which are long . . ."[105] He also clarifies his position on the music of Debussy:

> Debussy missed his way because he fell from the German frying-pan into the Russian fire. Once again the pedal blurs rhythm and creates a kind of fluid atmosphere congenial to *short-sighted ears.* Satie remains intact. Hear his 'Gymnopédies', so clear in their form and melancholy feeling. Debussy orchestrates them, confuses them, and wraps their exquisite architecture in a cloud . . . The thick lightning-pierced fog of Bayreuth becomes a thin snowy mist flecked with impressionist sunshine. Satie speaks of Ingres [a Neoclassical painter] : Debussy transposes Claude Monet . . . [106]

Although it is difficult to find in translation, *Le Coq et l'Arlequin* (or excerpts from it), makes excellent reading for students. In this excerpt, Cocteau directly addresses the relationship between music and the visual arts, as well as alluding to the other large influence on *Les Six:* Neoclassicism, including the influence of Stravinsky.[107]

While multiple members of *Les Six* wrote *mélodies* of value, the composer from their midst who must certainly be featured in Song Literature classes is Francis Poulenc. His early song groups *Cocardes* and *Le bestiaire* are the perfect examples of Surrealism and the Cocteau-

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[103] Shapiro, xi.
[104] Jean Cocteau and Margaret Crosland, *Cocteau's World: an Anthology of Writings* (New York: Dodd, Mead, 1973) 308.
[105] Ibid.
[106] Ibid., 310.
[107] Cooper, 199.

ian tenets of musical clarity and brevity. Throughout his song output, Poulenc displays an incredibly deep connection with the poets he chooses to set, saying of Apollinaire "I have found in his poetry a rhythm corresponding exactly to the rhythm of my music"[108] and of his own legacy, "If on my tomb could be inscribed: Here lies Francis Poulenc, the musician of Apollinaire and Éluard, I would consider this to be my finest title to fame."[109] In fact, it may be advisable to present Poulenc's songs to students arranged by poet, as opposed to chronologically, to better highlight Poulenc's unique reaction to his most frequently set poets: Apollinaire, Jacob, Vilmorin, and Éluard (Cocteau is also a good inclusion, although there aren't as many Cocteau settings). Aside from the poets, Poulenc (like many other *mélodie* composers) was heavily influenced by the music of Chabrier, even going so far as to write a biography of the composer in the early 1960's.[110] This influence is most clear in the songs through the composers' shared love of unresolved 7th and 9th chords. Poulenc does not spend his entire career following the guidelines of Cocteau, and some of his *mélodies* are quite thickly textured and harmonically complex, with operatically Romantic vocal lines, like in the dramatic "Tu vois le feu du soir," set to a poem by Éluard.

While the survey suggests most Song Literature curricula do not delve too deeply into the 20th century, one final French composer who should be considered for inclusion is Olivier Messiaen. In the words of Graham Johnson's *A French Song Companion*, "There is certainly no other composer remotely like him in these pages," and, "It is clear that Messiaen did not write *mélodies* in the accepted sense of the term."[111] This should be a focal point of class discussion.

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[108] Graham Johnson and Jeremy Sams, *Poulenc: the Life In the Songs* (New York, NY: Liveright Publishing Corporation, a division of W. W. Norton & Company, 2020) 26.
[109] Pierre Bernac, *Francis Poulenc: the Man and His Songs* (London: Kahn & Averill, 2001) 50.
[110] Roger Nichols, *Poulenc: a Biography* (New Haven: Yale University Press, 2020) 266.
[111] Johnson and Stokes, 313.

In light of everything experienced up to this point, what elements concretely define the *mélodie*? Johnson goes on to say, "Messiaen's vocal music does not represent the meeting of the musical world with the literary, but the creation of a world apart, strange and wonderful certainly, but an acquired taste."[112] Messiaen mostly wrote his own song texts, creating lyrics and music concurrently, yet Gounod and Massenet also both set their own words to music, and without bringing the classification of their songs into question. Messiaen, while a lover of Debussy who in some ways displays that influence, was also interested in the compositional processes of Arnold Schoenberg and the serialists, developing his own techniques of modes of limited transposition, nonretrogradable rhythms, and symmetrical permutations that give his music not only a different aural quality but also a different compositional approach than earlier French songs.[113] Yet Debussy, with his reliance on color-driven, nonfunctional harmony, also pushed theoretical bounds to new limits in his *mélodies*. Johnson's point certainly has merit: this music is different in a lot of ways, and these differences possibly suggest drawing a line between "*mélodie"* and "non-*mélodie*," but arriving at a definitive answer is beside the point. This discussion serves as a tool for examining the *mélodie* in retrospect, and it is an ideal way to end a study of the genre.

[112] Ibid.
[113] Resick, 246-247.

American Song

According to the survey data, more than half of the curriculum time available for undergrad Song Literature is, on average, given to German and French song. This leaves very little time to cover the rest of the world, which makes the constant question of breadth of material versus depth of material even more critical for American, British, and Italian song. Because of the difficult decisions that must be made about what can and cannot fit in the available time, curricula for these areas will be even more flexible and subjective from teacher to teacher than they are for *Lieder* and *mélodies*. The following will be a guide for recommended composers to cover, but with the data suggesting that American song receives only a little over 4 weeks of coverage in 2 semester programs (or 2 weeks in 1 semester programs), it will fall to each instructor to determine which composers merit time in their classroom.

American song is unique for two additional reasons: the country itself was not born until just a few decades before the 19th century, robbing it of the centuries of national traditions that helped to establish some other song schools, and it is also the country that most undergraduate students in American Song Literature classrooms call home. For these reasons, one possible starting point for a study of American song is with Francis Hopkinson, who may not be the most important art song composer presented in class but whose status as a Founding Father makes him an interesting historical starting point and whose songs (unsurprisingly) reflect the strong influence of England and the British parlor ballad tradition on early American song.[114] In fact, the majority of early American art song composers were heavily influenced by European song traditions, as they struggled to find a national voice for song at essentially the same time the nation was being born.

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[114] William Treat Upton, *Art-song in America: a Study in the Development of American Music* (New York: Johnson Reprint Corp. , 1969) 6.

It is not until the second half of the of the 19th century that prominent composers start to arise in America, and the person often marked as the first American composer to achieve international recognition is Edward MacDowell.[115] The fact that roughly a fifth of his total compositional output were songs is not insignificant.[116] Like most American composers of his generation, MacDowell studied abroad in Europe (in both France and Germany), and the influence of the German *Lied* is strong throughout his songs (his earliest songs were even settings of German poems).[117] Much like the *Lied*, MacDowell's songs pay special attention to the relationship between poetry and music, an issue that caused MacDowell's poetic sensibilities so much distress he wrote his own poems for many of his songs in order to have text he felt was suitable for musical treatment.[118] His music is at the beginning of a long line of American composers whose songs are fundamentally linked with the German *Lied* and/or the French *mélodie*. One effective strategy for organizing American song composers into a curriculum may be to group them by influences and musicological themes. John Alden Carpenter, Theodore Chanler, Charles T. Griffes, Mary Howe, Ernst Bacon, and Virgil Thomson all wrote songs in slightly different time periods, and certainly with individual voices, but their bodies of work in the world of song, overall, exhibit the strong influence of their European musical educations.

While it is accurate to state that young America had no long-standing art music traditions as a nation, and European musical traditions played an immense role in America's early musical voice, it would be inaccurate to say there were no folk music traditions in early America. It was Antonín Dvořák who publicly identified the source of American folk music during his time as

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[115] James Husst Hall, *The Art Song*, 1st ed. (Norman: University of Oklahoma Press, 1953) 257.
[116] Ruth C. Friedberg and Robin Fisher, *American Art Song and American Poetry*, Second edition. (Lanham: The Scarecrow Press, Inc., 2012) 11.
[117] Upton, 121.
[118] Friedberg and Fisher, 11.

director of the National Conservatory of Music in New York, while he was composing the *New World Symphony*:

> I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States . . . These are the folk-songs of America, and your composers must turn to them. All of the great musicians have borrowed from the songs of the common people . . . In the negro melodies of America I discover all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay, or what you will.[119]

In part because of the ugly history of American slavery, America is one of the most diverse nations on the planet, and this diversity is a foundational element of American music and American song. It is *critical* for any class discussing American song to discuss the roots of Black American song. This will of course include American spirituals, but it must also include the difficult and uncomfortable topic of White American appropriation of Black American folk music through the minstrel show and related genres. It is beyond the scope of this document to do full justice to the issues surrounding the minstrel show and White American fascination with Black American music and culture, and readers should consult Eileen Southern's *The Music of Black Americans: A History*[120] as a starting point to researching the topic, but certainly this document must address one of the most famous composers of American folk song, Stephen Foster. It is likely that every Song Literature student raised in America will know the work of Stephen Foster and associate his songs with their idea of American folk music. While these tunes certainly are American folk songs (the very fact they live in the minds of most Americans as folk music is the proof they are a part of America's folk identity), it is vital to remember they are songs composed in a musical and textual idiom inspired by the minstrel show, which is at its core an imitation of the music of Black Americans. There is room for debate on the question of

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[119] Eileen Southern, *The Music of Black Americans: a History*, 3rd ed. (New York: W.W. Norton, 1997).
[120] Ibid.

Foster's complicity with a racist genre versus his role as a sympathetic voice towards a mistreated people,[121] but regardless of those questions the fact remains, and must be highlighted, that there is no definition of American folk music that does not place the music of Black Americans at the heart of these traditions. America's song identity is a fundamentally diverse one.

Therefore, if a curriculum structures American song into thematic units, it is advisable to plan one around the songs of Black American composers. Henry Thacker Burleigh attended the National Conservatory of Music at the same time Dvořák was making his statements about the role of Black Americans in American folk music, and it is Burleigh's *Jubilee Songs of the United States of America* that first arranged solo spirituals in the kinds of settings one would normally find in a European art song recital.[122] These are pivotal works for America's cultural history, but they are not alone in Burleigh's song output. He also composed more traditional art songs in a European style, including the group *Five Songs of Laurence Hope*, which will appeal to many students and should be on their radar as alternatives to the spirituals if one wants to program Burleigh songs. Song Literature programs that highlight important poets should include discussion on Paul Laurence Dunbar and Langston Hughes (as well as the Harlem Renaissance movement as a whole), who are not only vitally important American poets but whose works were also set by a number of noteworthy Black American song composers in the 20th century, including Robert Owens, Margaret Bonds, William Grant Still, and Florence Price. Price's music in particular has gained a great deal of attention in the past few years, following the discovery of

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[121] Margaret Olson, *Listening to Art Song: an Introduction* (Lanham: Rowman & Littlefield, 2015) 194-195.
[122] Ann Sears, "'A Certain Strangeness': Harry T. Burleigh's Art Songs and Spiritual Arrangements," *Black Music Research Journal* vol. 24, no. 2, 227-249 (2004): 229-232.

lost scores in 2009, which has attracted additional scholarship as well as increased performances of Price's works. Her songs are well worth curriculum time.

There are a few 20th century American composers who achieved such fame, it would be an oversight to omit them from a survey of American song. Charles Ives, in the words of Ruth Friedberg and Robin Fisher, "stands alone."[123] He belonged to no school or group of composers, and while he has been admired by later American composers, there are no other songs quite like those by Ives. His modernist techniques like the polytonality of the famous "General William Booth Enters into Heaven" will confuse some students and delight others, but in any case he is a clear early 20th century departure from the standard *Lied* and *mélodie*-influenced American art song. He was also greatly admired by the composer who is often held up as writing the most "American-sounding" music, Aaron Copland.[124] While Copland's larger orchestral works often get more attention than his songs, his *Twelve Poems of Emily Dickinson* are masterful settings of one of America's most iconic poets, and his *Old American Songs* are perfect pieces to extend the discussion about American folk music that has already begun with Foster and Burleigh (perhaps with John Jacob Niles thrown in for good measure). Samuel Barber is another incredibly popular 20th century American composer students will expect to encounter in Song Literature (the survey data cannot substantiate this estimate, but surely 95% or more of the undergraduate voice studios across the country hear "Sure on this Shining Night" at least once a semester). Although he only composed around 40 songs,[125] the extremely high quality of those songs justifies their ubiquity on recital stages. His music is rather conservative for the time in which it was written, however, featuring strong European and Romantic influences.

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[123] Friedberg and Fisher, 23.
[124] Ibid.
[125] Ibid., 190.

There are many more American composers whose songs deserve the attention of American Song Literature students. John Duke and Amy Beach could each fill a week of curriculum and have yet to be discussed, for example. But seventeen composers have already been mentioned in this American section, which is an intimidating amount of material for an average four weeks of instruction time. And there is one element of American song that has yet to be discussed which deserves significant attention: American art song of the past 50 years. While survey respondents were not asked specifically about American song since 1970, 89% of respondents did indicate that they discuss "Contemporary (2000-present)" music in their classes, with an average of 11% of class time spent on contemporary music. There is an argument to be made that the majority of this time should be dedicated to modern American song. The goal of this course is to "foster a lifelong study of and passion for song," and there is no way to accomplish that goal without helping students feel a personal connection to art song. There can be no better way to establish a deep, meaningful, personal connection than by examining composers whose songs express experiences and perspectives similar to the students' own. Additionally, the modern American art song scene is currently alive and thriving, providing a wealth of material for study, but for it to continue to thrive there must be American singers who support it. Bringing awareness of modern American song to young singers is a responsibility all Song Literature teachers have towards the health of American song.

Of course, the vibrancy of the community means there are an overwhelming number of options for composers and works to include in class. Victoria Etnier Villamil's *A Singer's Guide to The American Song 1870-1980*[126] is an excellent resource for background information and song suggestions for composers of the late 20th century. Keith E. Clifton's *Recent American Art*

[126] Victoria Etnier Villamil, *A Singer's Guide to the American Art Song, 1870-1980*, 1st pbk. ed. (Lanham, Md.: Scarecrow Press, 2004).

Song: A Guide is not quite as verbose and contains many of the same composers, but it also includes many more recent composers as well. Teachers may also find it helpful to highlight art song composers associated with their state or even their specific school: at Indiana University, for example, Song Literature classes could include songs by David Baker (the famous jazz composer and former faculty member who also wrote a number of art songs), Edwin Penhorwood (a song composer who has been on staff at the University and whose spouse was an important, long-standing member of the voice faculty), Gabriel Lubell (a recent graduate and current adjunct member of the composition faculty who has received no recognition for song writing but who has written some very nice songs and is a composer students may run into in their daily lives), and perhaps Tyshawn Sorey (who is not affiliated with IU but who composed a song cycle for and in close collaboration with famous IU voice department alumnus Lawrence Brownlee). As can be seen from these examples, these contemporary composers do not necessarily need to be the most "important" composers of the current generation, but they should be composers who will have meaning to a specific group of students in a particular classroom. Another way to approach selecting contemporary composers is to select a modern song collection of different composers (for example, the *AIDS Quilt Songbook* or *The Opera America Songbook*) and use that as a jumping-off point to discuss individual composers who contributed to the collection.

British Song

Like American Song, British Song represents a relatively small percentage of class time in most undergraduate Song Literature programs: survey respondents said an average of 12% of their time was devoted to British Song, which in a 2 semester program is only around 3.5 weeks of instruction. The "big name" 20th century British song composers like Ralph Vaughan Williams and Benjamin Britten should certainly be highlighted, but there are a few other composers and eras that are necessary studies for any comprehensive examination of British art song.

While it seems that very little time is spent on vocal music from before 1600 in most Song Literature curricula, over half of programs do still include some discussion of music from that era, and it would not be surprising if the majority of that is spent on 16th century British *Ayres*. Edmund Fellowes, who helped to revive this music into the awareness of early 20th century British composers, said of William Byrd, "Among his many incursions into new fields not the least remarkable was that which led Byrd to become one of the earliest of all writers of *Lieder*."[127] These *Ayres* contain an emphasis on solo vocal melody, and while Byrd may be acknowledged as an early innovator in this field it is John Dowland and the lutenists of the late 16th and early 17th centuries who realize the full potential of the *Ayre* and also bring it to a realm students can easily connect to more modern art song: the accompaniment is by a single instrument that provides embellished harmonic support (a lute instead of a piano, of course), the vocal line includes expressive text painting, and text declamation is of primary importance to the composer.[128] The turn of the 17th century also marks the time of William Shakespeare, a figure who is not only an important influence on British song composers but on countless other artists

[127] Sydney Northcote, *Byrd to Britten: a Survey of English Song* (London: Baker, 1966) 29.
[128] Ian Spink, *English Song; Dowland to Purcell* (New York: C. Scribner's Sons, 1974) 22-23.

of all disciplines and nationalities. Classes that value the inclusion of parallel media to song will certainly want to take some time to discuss Shakespeare.

The 17th century does not on average receive much more class time than pre-17th century song, but a significant 93% of respondents answered that they did include it in their curriculum. In terms of British song, this makes a good deal of sense, given the critical importance of Henry Purcell in the history of wedding music and poetry. Purcell's necessary inclusion in a class focused on poetry and music can be summed up in words from the dedication to his semi-opera *Dioclesian*: "Music is the exaltation of poetry. Both of them exist apart, but they are most excellent when they are joined."[129] While this class does not tend to feature theatrical music or opera repertoire, the theatrical solo songs of Purcell exhibit a deep connection between text and music that seem closer to modern art song than opera, and indeed in today's world they are most often heard on recital stages, not in theatrical productions. "I attempt from love's sickness" from the unfinished semi-opera *The Indian Queen* and "Sweeter than roses", incidental music composed for *Pausanius*, both display a style of vocal text painting that will echo well into the 20th century.

While there is cause to give extra attention to the 16th and 17th centuries in a survey of British song, the 18th and early 19th centuries represent an era that might not feature in many Song Literature curricula, in part because the major British song composers of the 20th century did not draw much inspiration from this era. "Any attempt to establish positive links between English song of the eighteenth, nineteenth and twentieth centuries would be pointless, even if it could be made plausible."[130] British vocal music in the first half of the 18th century was dominated by George Frideric Handel, who was not even an Englishman. Whereas Purcell wrote

[129] Northcote, 49.
[130] Ibid., 95.

theater music that functioned like art song, in terms of the relationship between poetry and music, Handel wrote both theater music and solo vocal songs that function like Italian opera. This is not to suggest the music does not have value, but as discussed in the first chapter, Song Literature is a course with too much to cover in not enough time, and one way to deal with this is to draw a line that the course covers art song, not opera. The Handelian vocal music popular in England in the early 18th century is on the operatic side of that line.

Eventually, towards the end of the 18th century, a style of vocal music more appropriate for the salon than the opera hall does become immensely popular (and extremely lucrative for composers). Sometimes known as the Victorian parlor ballad, the great many composers who flocked to this genre were, in the words of Hubert Parry, "for the most part helpless dullards whose sentiment is sodden with vulgarity and commonness, whose artistic insight is a long way below zero, whose ideas of declamation are an insult to the language, and whose musical incapacity is tragi-comic."[131] As can be surmised from this colorful opinion, these Victorian ballads were overly sentimental, simply tuneful songs meant to attract attention and sell copies, bearing more in common with popular song than art song. Still, as is often the case with popular solo song genres intended for home performance by the general public, the Victorian ballad was an artistic haven for women wishing to express themselves in a manner widely accepted by society as "feminine." Composers like Maude Valérie White wrote appealing, elegant ballads that were cited as favorites of both Roger Quilter and Ralph Vaughan Williams,[132] which may be worth class attention.

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[131] Trevor Hold, *Parry to Finzi : Twenty English Song-composers* (Woodbridge, Suffolk, UK: Boydell Press, 2002) 17.
[132] Ibid., 139.

Perhaps the two most important figures in British song are Hubert Parry and Charles Villiers Stanford, although neither is especially popular as a song composer. In their positions as teachers at the Royal College of Music, these two men instructed a shocking majority of the most well-known British song composers of the 20th century, ushering in a revivification of British music sometimes referred to as a British "Renaissance."[133] Of the two, Parry was the more influential song composer (although Stanford composed some 200 songs himself), and his works "establish almost single-handedly an English art-song tradition, laying down, for better or for worse, its ground rules and patterns: the poets to set; the method for setting English words; its scope and its special English 'sensibility."[134] While it is true that both Parry and Stanford set a course for an inherently English song genre, it is important to note that they do so with strong influence from the German *Lied* masters, which is clear in the *Lied*-like quality of many of their songs.[135]

Before embarking on the difficult task of choosing just a few Stanford and Parry students to highlight in a Song Literature class, there is one important early 20th century British song composer who was not affiliated with this "Renaissance," and who instead chose to adapt the Victorian ballad into a more serious art form, resulting in songs that still reflect the impact of the high brow *Lied* and *mélodie* but maintain an appealing vocal lyricism reminiscent of the ballad.[136] This composer is Roger Quilter, and he is a worthwhile class example not just for the popularity and quality of his songs but also for the texts he chose to set. Like many composers who, unlike him, studied at the Royal College of Music, he gravitated towards Shakespeare's diegetic music texts, which provide not only an excellent tie-in to any class discussion on

[133] Northcote, 90.
[134] Hold, 17-18.
[135] Ibid., 18.
[136] Ibid., 138-139.

Shakespeare but also prime examples for directly comparing how different composers approach the same texts.

Undoubtedly the most famous student of Parry and Stanford's Royal College of Music was Ralph Vaughan Williams, whose early songs, like *Songs of Travel*, often follow the path of Parry and Stanford's German Romantic *Lied*-inspired art songs. He also spent much of his musical life fascinated by the English folk song, resulting in many folk song arrangements as well as folk-inspired art songs, which was a fascination shared by Parry and Stanford. As his career progressed, however, Vaughan Williams broke from this prescribed RCM path in a number of ways. He spent time studying counterpoint with Ravel, and while Vaughan Williams never developed a French song style, the influence of that time can be seen in *On Wenlock Edge*.[137] Many of his songs, including *On Wenlock Edge*, are written for accompaniment by instruments beyond the standard piano. Vaughan Williams's later songs show a marked change in style, becoming more austere and seeking a deeper connection with English influences by drawing on pre-Romantic English artistic traditions, like the poetry of Chaucer and the music of Tallis, Gibbons, and Purcell.[138] This turn towards the austere happens around the First World War, possibly as a reaction to the state of the world, which interestingly has a similar effect on the songs of Gabriel Fauré, as discussed above.

While Vaughan Williams is certainly critical to a survey of British song, there are numerous other students of Parry and Stanford whose songs are worth attention. It will be up to each Song Literature teacher to decide how many of these composers fit into their syllabi, but names like Gustav Holst, John Ireland, Ivor Gurney, Frank Bridge, and Herbert Howells all

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[137] Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20th Century* (Cambridge: Cambridge University Press, 1985) 74.
[138] Alain Frogley and Aidan J Thomson, *The Cambridge Companion to Vaughan Williams* (New York: Cambridge University Press, 2013) 137.

unlock doors to worlds of wonderful British song. One lesser-known disciple of the early 20th century RCM whose songs deserve far more attention is Rebecca Clarke, whose setting of William Butler Yeats's "The cloths of heaven" exhibits the lyricism and attention to declamation typical of this era of song, but with harmonic nuances that make it a rival of the more popular settings of the same text.

The students of the Royal College of Music are broadly representative of musical progress in the 20th century, but limiting oneself to only composers directly associated with the RCM would skip some wonderful songs, notably the works of Gerald Finzi and George Butterworth. Finzi is another song composer who displays a deep connection to a particular poet whose words unlock the full potential of the composer's voice. Finzi's poetic soulmate was Thomas Hardy, whose work expressed the harsh power of time and fate, which resonated deeply with Finzi (who lost multiple family members to World War I, lived through the horrors of World War II, and was shortly thereafter diagnosed with Hodgkin's disease before reaching age 50).[139] His songs are unabashedly English, with no temptation to include overt German or French influences, and Finzi's deep passion for literature and poetry translate into a level of sophistication in prosody that is nearly unmatched by other English composers, infused with subtle rhythmic flexibility that make Finzi's vocal lines extremely natural and speech-like, but always lyrical.[140] George Butterworth is a tragic figure in history who had many associations with composers of the Royal College of Music, but his life was cut short when he was killed in combat in World War I. His settings of poems from A.E. Housman's *A Shropshire Lad* (an important collection of poems expressing disillusionment with the world that became extremely

[139] Banfield, 276-277.
[140] Hold, 397-398.

popular around the war) are staples of the English song repertory, made all the more poignant by Butterworth's fate.

Which leaves one final British song composer who certainly cannot be left out of the picture: Benjamin Britten. While many singers may know him as an opera and choral composer, and frustratingly many commentaries on Britten lump his songs and choral works together, his songs are pivotal in the course of 20th century music in their own right. Britten did attend the Royal College of Music, but he was in the generation after Parry and Stanford's time, learning from their students instead. In most ways, Britten's songs do not carry the torch lit by Parry and Stanford. He shows very little interest in writing English nationalistic music, going so far as to choose French and Italian texts for two of his earliest song cycles, which he felt, "were necessary for me in order to shed the bad influences of the Royal College."[141] The influences on Britten's songwriting are many and varied: the vocal opinions of his partner (the tenor Peter Pears), the Neoclassicism of Stravinsky, the horrors of World War II, and the struggles of living as a gay man in a prejudiced society can all be experienced through Britten's songs. In alignment with other composers from the RCM, Britten also displays a fascination with the songs of Henry Purcell and British folk song, and any study of his songs should include not only his original works but also his Purcell realizations and folk song arrangements. Both song collections are fascinating combinations of untouched vocal lines paired with extremely contemporary accompaniments that layer additional colors and meanings on the original melodies. These are perhaps not exactly the same as traditional art song, which starts the compositional process with a poem as opposed to a vocal melody, but they nevertheless elevate the relationship between words and music.

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[141] Mervyn Cooke, *The Cambridge Companion to Benjamin Britten* (Cambridge, U.K.: Cambridge University Press, 1999) 263.

Italian Song

Up to this point, one of the primary methods for determining the path of Song Literature curriculum has been a definition of the "art song" as solo vocal music set to poetic text, where there is a significant and codependent relationship between text and music, that is also generally a separate style of song from theater music and the opera. By this definition, some Song Literature instructors may have difficulty picturing how Italian song fits into their curriculum. The most widely used Song Literature textbook, Carol Kimball's *Song: A Guide to Art Song Style and Literature,* says of Italian song:

> "Early composers wrote for the theater. Accompanied solo song could hardly compete with the grandeur of opera, and so held little interest as a musical form. With few exceptions, art song lay dormant from 1725-1850 . . . in the mid-nineteenth century, Italian composers began to write folk-like songs with sentimental tunes ("Neapolitan" songs), which became quite popular, but opera continued to dominate the vocal scene . . ."[142]

James Husst Hall said of the issue, "The theater ruled the world of music, even the church being tainted by it. As the composer cultivates the broad, sweeping strokes needed for the opera, he appears to stifle the fineness and intimacy necessary for Art Song."[143] Ruth Lakeway and Robert White also leave out the works of operatic composers in their book *Italian Art Song*, writing that these songs are, "too operatic in style and concept" to include in a study of Italian art song.[144] There is certainly an argument to be made for the value of Italian songs written in an operatic style, as opposed to an "art song" style: they are remarkably good pedagogical tools to introduce students in one's voice studio to Italian operatic singing techniques like *bel canto*, they will engage Song Literature students who likely already know and love the operatic music of these Italian composers, and from a practical standpoint their operatic nature makes them appealing

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[142] Kimball, 407.
[143] Hall, 12.
[144] Ruth C. Lakeway and Robert C. White, *Italian Art Song* (Bloomington: Indiana University Press, 1989) viii.

and popular options for public recitals. Including opera composers like Bellini, Rossini, Donizetti, and Verdi on a Song Literature syllabus is a choice many teachers will make, and with good cause. However, in keeping with the general theme of this document (and also considering Italian song only receives an average 11% of class time, or 3 weeks out of 2 semesters of instruction), this survey of suggested Italian vocal literature will focus on composers that lean towards the "art song" more than the opera.

That being said, it makes a good deal of sense to start a study of Italian song with early monodists, whose works are the origins of both Italian art song and Italian opera.[145] While there may be a better way to refine the list of early Italian song composers worth discussing in a Song Literature class, most undergraduate voice students will have spent the past few years more or less sleeping with *Twenty-Four Italian Art Songs and Arias* under their pillows, so it is a natural choice to use its song repertoire as a connection to these composers and this era of song. Monody, or music with a primary melodic line and supporting accompaniment, grew out of ensemble traditions like the madrigal as one of the many inventions of 16th century Renaissance humanism.[146] Of particular importance to vocal music was the Florentine Camerata, which included composer Giulio Caccini, who in addition to writing the first published opera (*Euridice)* and pioneering the earliest forms of recitative in opera[147] also released one of the first collections of Italian solo song, *Le nuove musiche.* Students will likely be familiar with "Amarilli, mia bella" from this collection, which exemplifies the dramatic, theatrical nature of Caccini's songs as well as their focus on the vocal line and the text (repetitions of "Amarilli" and the song's through-composed nature make this more than just a strophic ditty). Claudio Monteverdi's "Lasciatemi

[145] Hall, 17.
[146] Lakeway and White, 2-3.
[147] Kimball, 408.

morire" is another familiar example of early Italian monody. The operatic influence is clear: it comes from the opera *Arianna*, but it is the only surviving part of the work, leaving this song for the recital stage.

Italian music of the 17th, 18th, and early 19th centuries, as discussed above, was dominated by the opera. However, the close of the 1800's saw the first Italian composer to achieve major recognition in song without composing operas: Francesco Paolo Tosti, who composed around 350 songs in his life, including songs in English and French.[148] Tosti was influenced by Italian poetry and Neapolitan songs, a style of popular song that is folk-like but, frankly, also very operatic in nature itself. Tosti's most frequently set poet was Gabriele D'Annunzio, an interesting figure in Italian song. A member of France's *Société Nationale de Musique* (discussed in the French song section above), D'Annunzio was also involved with a similar Italian organization called the New Music Corporation, which included the composers Respighi, Pizzetti, and Castelnuovo-Tedesco, discussed below.[149] Although Tosti composed no operas, and these songs were written for recitals and private home use like most art songs, Tosti's songs still strongly evoke the opera, particularly in popular numbers like "Ideale." However, there is a responsiveness to poetry and sensitivity about Tosti's settings that make them art songs through more than just technicalities, and a survey of Italian art song would be incomplete without Tosti's voice. In a similar vein is composer Stefano Donaudy, whose 36 songs share much in common with *bel canto* opera but are still inherently musical settings of poetry composed outside the world of opera.

Perhaps Italy's greatest art song composer, Ottorino Respighi had to leave the country in order to break the heavy grip of opera on the Italian art song, studying with Nikolai Rimsky-

[148] Kimball, 434.
[149] Lakeway and White, 19.

Korsokov in Russia and finding songwriting inspiration from the coloristic quality of French musical Impressionism.[150] One of the primary features of his songs is the importance of the accompaniment as an equal voice in relaying poetic information,[151] a trait that clearly heralds him as a composer of "art song" in the same vein as the German and French traditions. These traits can be seen in his extremely atmospheric song "Nebbie," which will be a jarring departure for students who have spent the past few class sessions listening to tuneful, operatic songs. In addition to foreign influences, Respighi looked to the Italian monodists for musical guidance, even publishing several well-known transcriptions of Monteverdi's works.[152] These were not vocal works, but they perhaps were still models for songwriting, as many commentators note that Respighi's vocal lines function more like instrumental lines, in terms of their place in the songs' musical texture.[153] While Respighi's sixty or so songs clearly live in the world of art song, the dramatic, technical nature of his vocal writing still betrays his origins as an Italian composer, making his works a particularly interesting melting pot of several kinds of sounds.

The final Italian song composers to be featured in this survey are Ildebrando Pizzetti and his student, Mario Castelnuovo-Tedesco. Pizzetti, who took over Respighi's teaching position at the *Accademia Nazionale di Santa Cecilia*, was an influential music educator throughout the mid-20th century. He also, unsurprisingly for an Italian composer, wrote many successful operas, which are perhaps his best-known works.[154] However, the vocal writing in his stage works is rather atypical of the Italian opera, with similarities to intoned speech.[155] His songs are rather conservative for the time in which they were composed, exhibiting the influence of already

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[150] Hall, 19.
[151] Kimball, 437.
[152] Lakeway and White, 58.
[153] Ibid., 59.
[154] Kimball, 440.
[155] Lakeway and White, 122.

outdated turn of the century French and Russian composers as well as vocal writing similar to the plainchant of pre-Renaissance Italian music.[156] "I pastori," his most famous song, is a fine example of these influences, as well as Pizzetti's sympathetic response to poetic texts. Like his mentor, Castelnuovo-Tedesco draws upon many different sources for song inspiration: Shakespeare, traditional Jewish music, the countryside of Tuscany, and the culture of the United States (where he spent the last twenty years of his life after fleeing Europe during World War II).[157] The wide variety of his songs reflects the wide variety of these influences, and his *Thirty-three Shakespeare Songs* are one of the most ambitious and expansive undertakings of setting Shakespeare's words in the history of song. A prolific composer for guitar, he also wrote art songs for voice and guitar accompaniment, which perhaps even more so than his English, French, and German songs show how he has moved Italian song outside the realm of the Italian opera house.

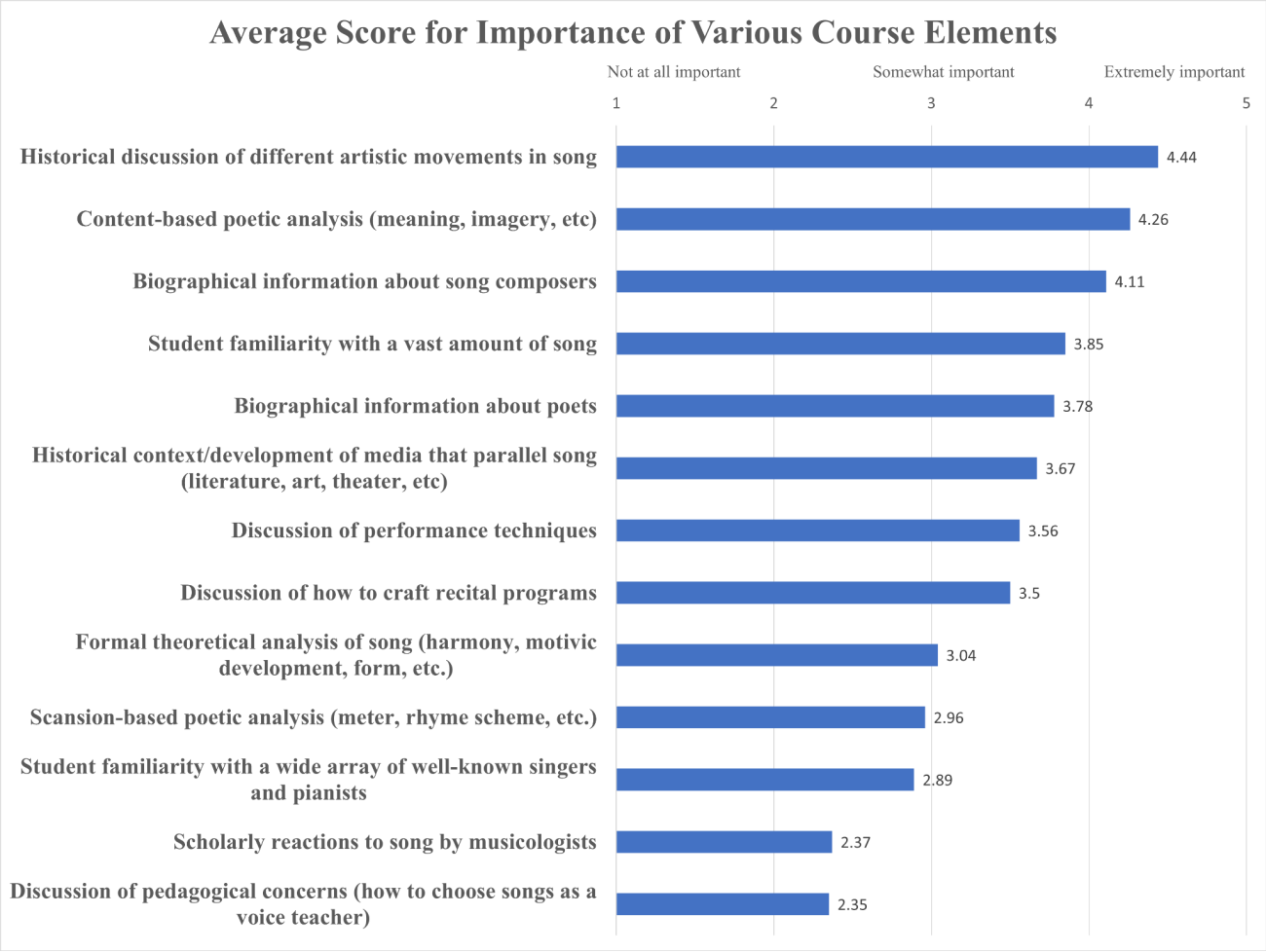
[156] Kimball, 440.
[157] Lakeway and White, 259-260.

Chapter 3: Class Activities

Survey Results

In the survey distributed to current Song Literature teachers, respondents were asked to rate the "importance" of certain elements to their class on a scale of 1-5, with 1 representing "Not at all important," 3 representing "Somewhat important," and 5 representing "Extremely important." Figure 5, below, shows the average score of each class element, ranked from highest to lowest.

Figure 5. Average Score for Importance of Various Course Elements.



Furthermore, respondents were offered a list of in- and out-of-class activities and asked to identify any they incorporate into their classes. They were also given the opportunity to write in additional activities, if there were features of their class not represented in the given list. This chapter discusses first in-class and then out-of-class activities, arranged by the percentage of respondents who said the listed activity was an element of their class planning.

In-Class Activities

"Open class discussion about repertoire" - indicated by 93% of respondents

"History-based lecture" - indicated by 89% of respondents

"Poetry analysis (the text separately from the music)" - indicated by 89% of respondents

"In-class listening" - indicated by 86% of respondents

These four activities are the most common elements of Song Literature classes around the country, and they are grouped together here not just because of their ubiquity but also how codependently they function with one another. Listening examples illustrate the concepts discussed in history-based lectures, and class discussion and poetic analysis highlight the features of listening examples that make those songs important and memorable. It is key to remember that the two sides of our methodology- specific repertoire and broader historical background- function best and communicate the most information when complementing one another, not operating independently. Students who are interested in song already possess all the skills they need to find art songs for listening, particularly with modern music streaming services placing entire discographies at their fingertips. They also have access to many resources for broad information on composers' styles and musical trends, and they will likely learn about all

these broad topics in general music history courses, just without the emphasis on song. Connecting specific song repertoire with the themes and trends of broader music history is a high level skill students will have difficulty acquiring outside of the classroom, and it should be at the heart of course content considerations.

“Student presentations” - indicated by 79% of respondents
“In-class performance” - indicated by 75% of respondents
“Public class recitals” - indicated by 46% of respondents

While not quite as prevalent as lecture, listening, and discussion, it seems that student presentations and performances are quite common in Song Literature classrooms. This may in part be due to the kinds of students in these classrooms: 100% of survey responses indicate classes are attended by students getting a Bachelor of Music in Performance, and 43% of respondents answered that their classes are attended *solely* by performance majors. Asking a room full of performers to learn with a hands-on experience makes sense. However, consideration of whether to include performances and presentations in class time always comes back to the question of breadth versus depth. These activities may help students find a deeper connection with the material, but the practical fact of class performances and presentations is they will never cover material as quickly as a more tightly controlled lecture/discussion format, so including these activities in a curriculum always includes a sacrifice of some breadth of content. 19% of the respondents who said they included in-class performance in their curriculum did not indicate that there was any coaching as part of their class, so while the majority of in-

class performances likely are used to communicate some performance-related information, some in-class performances function more like live listening examples.

“Discussion of assigned reading” - indicated by 61% of respondents

Interestingly, although 74% of respondents answered that they assign at-home readings in their classes, only 61% of respondents use class time to discuss assigned readings. It seems it is not uncommon for assigned readings to supplement class material but never be given actual class discussion time, which is perhaps unsurprising for survey-style classes, which tend to have more content worthy of class time than there is class time. One respondent wrote a comment about their readings being suggested as opposed to required, saying, “In a one semester course which meets only once per week for 2 hours, you have to choose carefully what you give time to in class.”

“Written exams” - indicated by 57% of respondents

“Listening quizzes” - indicated by 46% of respondents

In total, 68% of survey responses showed the use of some kind of testing in their curriculum (including one respondent who indicated through the question’s optional write-in box that they use oral exams). While traditional tests and quizzes may seem arbitrary to some (32% of respondents do not use testing in their classes, perhaps because their curriculum is more performance-oriented), it is worth considering the active educational benefit testing can serve to students.

In a survey-style class that covers a wide array of content, written exams can be an effective tool to help students organize and reinforce the raw data they have collected throughout the class. Much like course lectures and in-class listening (discussed above), effective exams will guide students towards connecting large concepts with individual songs. Here is an example of exam questions that could be asked in the first half of a German *Lied* curriculum:

Question 1a: Discuss the similarities and differences between the North German and Viennese song schools of the late 1700's. Be sure to mention the following: Role of Text, Vocal Line, Accompaniment, Form

Question 1b: For each school, pick a song that exemplifies the standard ideals of that school. Explain why you chose each song.

Question 2: Name 3 musical features that are typical in Schubert's songwriting. For each, briefly discuss the way it was used, and give a specific example of the feature from one of his songs.

Question 3: What differentiates a "Song Cycle" from a group of songs? Explain in your own words, then choose a song cycle by Beethoven, Schubert, or Schumann and name 3 features of the cycle that validate it as a cycle.

For many Song Literature classes, at-home listening is a critical element of learning. If a course aim is to expose students to a wide array of song, there is only so much groundwork that can be made on that front using class time alone. And if a course seeks to promote a lifelong love of song in students, there must be encouragement to bring art song into the home. If there is required listening, it is a logical step to build an element into the course to ensure students are doing that listening, whether that be a quiz or a written assignment (which will be discussed in the "At-Home Activities" section of this chapter). However, whereas 74% of classes have

required listening, only 65% of those classes use quizzes to reinforce that requirement. Performing regular listening quizzes robs a class of a significant amount of time, and furthermore the educational benefits (beyond keeping tabs on students) are not quite as clear as they are for exams. They may even be detrimental to learning in some ways: a student studying a listening list to be able to successfully "name that tune" is not necessarily a student engaging with a listening list in a positive, productive fashion. It will fall to each teacher to determine if listening quizzes are the right fit for their classroom, but one method for making listening quizzes feel more relevant is to use them as an opportunity to expose students to specific performers and/or recordings. In a class where the overwhelming majority of key composers are white men, it makes a huge difference to be able to end a listening quiz by telling students they just heard recordings of three different singers of diverse heritage they might not have known about before.

"Music theory-based song analysis" - indicated by 43% of respondents

While many classes are indeed analyzing songs with a theoretical element in mind, comparing this to the 89% of respondents who take class time to discuss song poetry separately from the music paints a picture of just how multi-disciplinary Song Literature classes tend to be.

At-Home Activities

"Required listening" - indicated by 74% of respondents

Listening and reading are the most commonly required at-home activities for Song Literature classes. In-class listening is an effective tool to provide musical context for lectures, but the understanding a student gains from hearing a song once through in class (or maybe even just part of the song in class) will never match the connection that student could form with that song from private, focused study. Many students enter the course never having considered a song's text separately from its music, let alone the process a composer goes through to set a poem to music. Figure 5, at the beginning of this chapter, shows that "Content-based poetic analysis (meaning, imagery, etc.)" was ranked second most important out of the thirteen available course elements, while "Formal theoretical analysis of song (harmony, motivic development, form, etc)" was ranked ninth, only beating "Scansion-based poetic analysis (meter, rhyme scheme, etc.)" by an average score of .08 on a scale of 1-5. This suggests that, while having students study scores is of course advisable, it is even more critical to have students spend at-home listening time engaged with the poetry, not just the music.

This may be a very different way of approaching songs for some students, so teachers may want to provide a concrete method for doing assigned listening. Students have anecdotally reported (from my own teaching) that following these simple step-by-step instructions has helped them to perceive more about the songs on weekly listening lists:

Step 1: Spend time with the poetry.
Step 2: Listen to the music while looking at the poetry.
Step 3: Listen to the music while looking at the score.
Step 4: Collect your thoughts, investigate anything you found interesting.
Step 5: Keep listening to the song, repeating steps as needed.

“Required readings” - indicated by 74% of respondents

In a class where there is never enough time, assigning reading is perhaps the most effective tool to supplement lectures. Guidance on sources for assigned readings can be found in Chapter 5 of this document.

“Written song observations/analyses” - indicated by 70% of respondents
“Private rehearsal of songs for performance” - indicated by 70% of respondents

These two items receiving the exact same percentage of positive responses perfectly expresses one of the elements of flexibility in planning Song Literature curriculum: the balance between academically-driven content and performance-driven content. Survey responses were perfectly divided between these two issues in every way. Exactly one third of respondents indicated they assign written song observations but not rehearsal, one third of respondents indicated they assign rehearsal but no written observations, and one third of respondents replied that they assign both (although there were 28 survey participants, only 27 responded to this particular question).

“Writing program notes” - indicated by 56% of respondents
“Constructing recital groups” - indicated by 52% of respondents

It seems to be relatively common for Song Literature teachers to assign projects related to crafting recitals. Especially given that Song Literature classes tend to be filled with students

majoring in performance, going through an exercise to prepare for these real-world tasks is a logical class inclusion. Both *The Art of the Song Recital*[158] and *Art Song: Linking Poetry and Music*,[159] which are detailed in Chapter 5 of this document, would be excellent resources to use for guidance on these activities.

"Research Papers" - indicated by 33% of respondents

"Journaling/Blogging" - indicated by 22% of respondents

While these are the least common at-home activities for Song Literature classes, they may still be the right inclusion for some settings. Research papers will clearly be aimed at more academically focused classes, and in a genre overflowing with largely-unheard-of composers there are many attractive possibilities for student research projects that will feel meaningful and provide students with a specialized, unique perspective on song. A journal-related project could be an effective way to help students with some of the largest challenges of the class: keeping all the repertoire straight in their minds and remembering which songs they're most interested in coming back to in the future, once the class is over.

[158] Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (Prospect Heights, Ill.: Waveland Press, 2002).
[159] Carol Kimball, *Art Song: Linking Poetry and Music*, (Milwaukee, WI: Hal Leonard Corporation, 2013).

Chapter 4: Sample Course Outlines

This chapter provides concrete examples of some ways the material in the preceding chapters can be arranged into full Song Literature programs.

First is an example of a 2 semester undergraduate curriculum designed to fit as many use cases as possible. It has a medium weight academic load that is heavily focused on listening and reading, and it opts to not include a class performance element to have more class time to cover a broad field of composers. In order to give more than half a semester to both German and French song, those two languages are split between semesters, with British song included in the German semester and American and Italian song included in the French semester. Although they are labeled as classes 1 and 2, these do not require a student to take class 1 before class 2 (only a third of respondents whose school required multiple semesters also required those semesters to be taken in a specific order). Starting the second semester with the French *mélodie*, as opposed to squeezing both German and French into the first semester, allows students who start in the second semester to still encounter the *mélodie* as a foundational genre before learning about other national schools. Knowledge of the *Lied* before launching into discussion of the *mélodie* would of course be ideal, but even new students will likely be familiar with the "greatest hits" of the Romantic *Lied*, which is enough to draw some connections at the beginning of the unit on the *mélodie* and get them up to speed.

The second example outline has the same focus and general curriculum as the first, but it shows the amount of material that can be covered with just a single semester of class time. Survey data suggests that most Song Literature programs of only a single semester do still try to cover as many national schools as longer programs: of the 9 respondents who indicated their schools only required a single semester of Song Literature for voice majors, one answered that

their single semester was 100% German repertoire, another answered it was split evenly between German and French repertoire, and all 7 remaining respondents who teach just a single semester said they include not only German, French, American, British, and Italian repertoire, but also at least one of the less common options of Russian, Spanish, or Scandinavian song.

The final example is provided to show just how far the guidelines established in the previous chapters of this document can be stretched, to create a curriculum that can enrich the life of any student who appreciates art. It is designed with a liberal arts focus in mind, as a music appreciation-style class, and it does not have language or music theory prerequisites. More information about the different approach to this course can be found at the beginning of its entry below.

Two Semesters for a Bachelor of Music Program

Course Catalog Description: *Song Literature 1* and *2* examine the long history of wedding poetry with music that has led to the concept of the modern-day art song and classical voice recital. The first semester focuses on the German *Lied* as well as art song traditions in the United Kingdom. The second semester focuses on the French *mélodie* as well as Italian and American song.

Semester 1 Grading Rubric

Listening Quizzes- 30%

Every week of the semester's schedule includes Assigned Listening. Students are expected to spend significant time each week (3-4 hours) listening to the songs on these lists in a critical, focused fashion, as discussed in class. On most Mondays, the first few minutes of class

contain a short listening quiz on the previous week's list. Short excerpts from 3 of the songs on the list will be played, and students must identify the title and composer of each excerpt.

Song Observations- 30%

At various points in the semester, songs from the listening list are singled out for Song Observations, in which students write 750-1,000 words of critical commentary on the given song. While many Song Observations are listed in the class schedule, each student is only required to complete 5 total Song Observations over the course of the semester.

Exams- 40%

Each exam is a series of essay questions that ask students to explain large concepts from the assigned readings and class lectures, using specific examples from the semester's listening to illustrate their points.

Semester 1 Schedule

Week 1 - German Song Before About 1800
Weekly Reading: Gorrell Introduction and Chapter 1 (Poetry and Music)
All weekly readings come from Lorraine Gorrell's *The Nineteenth Century German Lied*,[160] the required text for the course.
Assigned Listening: CPE Bach - "Der Frühling" / Johann F. Reichardt - "Die schöne Nacht" / Karl Friedrich Zelter - "Rastlose Liebe," "Um Mitternacht" / Joseph Haydn - "The Mermaid's Song," "A Pastoral Song," "The Spirit's Song" / WA Mozart - "Das Veilchen," "Als Luisa die Briefe," "An Chloe"
Class 1: Introduction to song: What is art song? How do you listen to it critically?
Class 2: Introduction to German poetry: the importance of Goethe and how to decipher a German poem
Class 3: North vs South: North German Song Writing (CPE Bach, Reichardt, Zelter) and its Viennese counterpart (Haydn, Mozart)

Week 2 - The Birth of the *Lied*
Weekly Reading: Gorrell Chapters 5 and 6 (Beethoven and Schubert)
Assigned Listening: Ludwig van Beethoven - "Adelaide," *An die ferne Geliebte* / Franz Schubert - "Gretchen am Spinnrade," "Heidenröslein," "Der Erlkönig," "Rastlose Liebe"
Class 1: Beethoven

[160] Lorraine Gorrell, *The Nineteenth-century German Lied* (Portland, Or.: Amadeus, 2005).

Class 2: Schubert *Lieder*
Song Observation: "Gretchen am Spinnrade"
Class 3: Schubert *Lieder* continued

Week 3 - Franz Schubert
Weekly Reading: Gorrell Chapter 6 (Schubert)
Assigned Listening: Franz Schubert- "Suleika," "Nacht und Träume," "Wohin?", "Der Neugierige," "Der Müller und der Bach," "Die Stadt," "Der Doppelgänger," "Der Lindenbaum," "Die Post," "Der Leiermann"
Class 1: Schubert *Lieder* continued
Class 2: The song cycles of Schubert
Class 3: Spotlight on *Winterreise*

Week 4 - The Schumanns
Weekly Reading: Gorrell Chapter 7 (Schumann)
Assigned Listening: Robert Schumann - "Mit Myrten und Rosen," "Widmung," "Der Nussbaum," "Mondnacht," "Frühlingsnacht," "Er, der Herrlichste von allen," "Meine Rose" / Clara Schumann - "Die stille Lotosblume," "Das ist ein Tag," "Liebst du um Schönheit," "Er ist gekommen in Sturm und Regen"
Class 1: Introduction to Robert and Clara Schumann.
Class 2: Robert Schumann
Song Observation: "Mondnacht"
Class 3: Robert Schumann continued

Week 5 - More Schumanns, Exam 1
Weekly Reading: Gorrell Chapter 8 (Women Musicians)
Assigned Listening: Clara Schumann - "Die stille Lotosblume," "Das ist ein Tag," "Liebst du um Schönheit," "Er ist gekommen in Sturm und Regen" Robert Schumann - *Dichterliebe*
Class 1: Clara Schumann
Class 2: *Dichterliebe* Spotlight and Exam Review
Class 3: GERMAN EXAM 1

Week 6 - The Mid-19th Century
Weekly Reading: Gorrell Chapters 9 and 12 (Fanny Hensel, Liszt and Wagner)
Assigned Listening: Felix Mendelssohn - "Neue Liebe," "Auf Flügeln des Gesanges" / Fanny Hensel -"Im Herbste," "Schwanenlied," "Die Mainacht" / Carl Loewe - "Erlkönig" / Franz Liszt - "Die Loreley," "Es muss ein Wunderbares sein" / Richard Wagner - "Schmerzen," "Träume"
Class 1: Introduction to Felix Mendelssohn and Fanny Hensel
Song Observation: "Im Herbste"
Class 2: Fanny Hensel continued. Carl Loewe.
Class 3: Liszt and Wagner.

Week 7 - Brahms
Weekly Reading: Gorrell Chapter 13 (Brahms)

Assigned Listening: Johannes Brahms - “Von ewiger Liebe,” “Wie bist du meine Königen,” “Die Mainacht,” “He Zigeuner,” “O wüsst ich doch den Weg zurück,” “O Tod, wie bitter bist du,” “Wie Melodien zieht es mir,” “Geistliches Wiegenlied,” “Feldeinsamkeit,” “Vergebliches Ständchen”
Class 1: Brahms
Class 2: Brahms continued
Song Observation: “Von ewiger Liebe”
Class 3: NO CLASS- Fall break

Week 8 - The Opposite of Brahms: Hugo Wolf
Weekly Reading: Gorrell Chapter 14 (Wolf)
Assigned Listening: Hugo Wolf - “Auf einer Wanderung,” “Elfenlied,” “Lebewohl,” “Fussreise,” “Das verlassene Mägdlein,” “Mignon,” “Die ihr schwebet,” “Herr, was trägt der Boden hier,” “In dem Schatten meiner Locken,” “Du denkst mit einem Fädchen mich zu Fangen,” “Wer rief dich denn?”
Class 1: Wolf
Class 2: Wolf continued
Class 3: The many settings of Wilhelm Meister: a brief introduction to the novel, followed by comparison of Schubert, Schumann, and Wolf’s related songs

Week 9 - The Epitome of Romantic Song
Weekly Reading: Gorrell Chapter 15 (Mahler and Strauss)
Assigned Listening: Gustav Mahler - “Frühlingsmorgen,” “Wenn mein Schatz Hochzeit macht,” “Wenn dein Mütterlein tritt zur Tür hinein,” “Ich bin der Welt abhanden gekommen” / Alma Mahler - “Laue Sommernacht” / Richard Strauss - “Allerseelen,” “Die Nacht,” “Heimliche Aufforderung,” “Ich wollt’ ein Sträusslein binden,” “Ständchen,” “Beim Schlafengehen”
Class 1: Mahler
Class 2: Alma Mahler, Strauss
Song Observation: “Ständchen”
Class 3: Strauss continued

Week 10 - The 20th Century
Weekly Reading: None
Assigned Listening: Max Reger - “Ein Drängen” / Hans Pfitzner - “Das verlassene Mägdlein” / Arnold Schoenberg - “Traumleben,” “Unterm shutz von dichten blättengründen,” “Hain in diesen Paradisen” / Alban Berg - “Nacht,” “Schlafend trägt man mich” / Anton Webern - “Das dunkle Herz,” “Wie bin ich froh”
Class 1: Max Reger, Ernst Krenek, Hans Pfitzner
Class 2: Arnold Schoenberg
Song Observation: “Traumleben”
Class 3: Berg and Webern, Exam Review

Week 11 - English Song Before 1800

Weekly Reading: *English Song: Download to Purcell*[161] Part 1, Chapter 1 (John Dowland and the lutesong) and Part 5, Chapter 1 (Henry Purcell's development as a songwriter)
Assigned Listening: John Dowland - "In darkness let me dwell," "Come again" / Thomas Campion - "Fain would I wed," "Oft have I sighed" / Henry Purcell - "I attempt from love's sickness," "I'll sail upon the Dog-Star," "If music be the food of love," "Evening Hymn," "Sweeter than roses," "Music for a while"
Class 1: GERMAN EXAM 2 (cumulative)
Class 2: Lutenists and an introduction to Shakespeare
Class 3: Purcell

Week 12 - 19th Century English Song
Weekly Reading: *Byrd to Britten: A Survey of English Song*[162] Chapter 5 (Victoriana)
Assigned Listening: Thomas Arne - "Where the bee sucks" / Maude Valerie White - "So we'll go no more a-roving" / George Bridgetower - "Henry" / Charles Villiers Stanford - "A soft day" / Hubert Parry - "Armida's Garden" / Edward Elgar - "Sea slumber-song" / Ivor Gurney - "Down by the salley gardens" / Roger Quilter - "Come away, death," "Blow, blow thou winter wind," "Now sleeps the crimson petal"
Class 1: Victorian Parlor Ballads: Art Songs?
Class 2: The Renaissance of Stanford and Parry
Class 3: Into the 20th Century with Elgar, Gurney, and Quilter
Song Observation: "Come Away, Death"

Week 13 - Students of the RCM
Weekly Reading: *Parry to Finzi: Twenty English Song-Composers*[163] Chapter 6 (Ralph Vaughan Williams)
Assigned Listening: John Ireland - "Sea Fever" / Rebecca Clarke - "The Cloths of Heaven," "The Donkey" / Ralph Vaughan Williams - "The Vagabond," "Let Beauty Awake," "Silent Noon," "On Wenlock Edge," "I got me flowers," "Orpheus with his lute"
Class 1: Holst, Ireland, Clarke
Class 2: Ralph Vaughan Williams
Song Observation: "Silent Noon"
Class 3: RVW continued

Week 14 - More post-Stanford/Perry Composers
Weekly Reading: *Parry to Finzi: Twenty English Song-Composers* Chapter 20 (Gerald Finzi)
Assigned Listening: Samuel Coleridge Taylor - "When I Am Dead," "Hiawatha's Wedding Feast" / Gerald Finzi - "Come away death," "It was a lover and his lass," "Proud songsters," "A young man's exhortation," "The Comet at Yell'ham" / George Butterworth - "Loveliest of trees," "The lads in their hundreds," "Is my team ploughing"
Class 1: Samuel Coleridge Taylor
Class 2: Gerald Finzi
Song Observation: "Come Away, Death"
Class 3: *A Shropshire Lad* and its many settings, focusing especially on George Butterworth

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[161] Ian Spink, *English Song: Dowland to Purcell* (New York: C. Scribner's Sons, 1974).
[162] Sydney Northcote, *Byrd to Britten: a Survey of English Song* (London: Baker, 1966).
[163] Trevor Hold, *Parry to Finzi : Twenty English Song-composers* (Woodbridge, Suffolk, UK: Boydell Press, 2002).

Week 15 - Benjamin Britten
Weekly Reading: *The Cambridge Companion to Benjamin Britten*[164] Chapter 14 (Music for voices)
Assigned Listening: Benjamin Britten - "Sonnet XVI," "Might Those Sighs and Tears," "Nocturne," "Let the florid music praise!", "The Choir Master's Burial," "Sephestia's Lullaby," "O Waly, Waly," "If music be the food of love," "Evening Hymn," "The Salley Gardens"
Class 1: Original Songs
Class 2: Folk songs and Purcell realizations
Class 3: Wrapping up Britten, Exam Review

Finals Week - BRITISH EXAM

Semester 2 Grading Rubric

Listening Quizzes- 25%

The listening functions identically to Semester 1.

Song Observations- 20%

The observations function identically to Semester 1.

Understanding French Verse Quiz (best out of two chances) - 10%

Because of the inherent challenge of French poetry to American readers, the first week of Semester 2 is dedicated to learning French poetry analysis through David Hunter's *Understanding French Verse: A Guide for Singers*.[165] The French Verse Quiz is a short, at-home quiz (online) on the technical elements laid out in the book, giving students examples of French verse and asking them specific questions about meter, rhyme, etc. Both because this topic is critical to comprehension throughout the entire French portion of the semester and because pre-existing comfort with French will make this easier for some students and more difficult for

[164] Mervyn Cooke, *The Cambridge Companion to Benjamin Britten* (Cambridge, U.K.: Cambridge University Press, 1999).

[165] David Hunter, *Understanding French Verse: a Guide for Singers* (New York: Oxford University Press, 2005).

others, this quiz is offered twice, a week apart. Only the better grade of the two is counted towards the student's semester average.

French Exams- 30%

These exams function identically to the exams of Semester 1.

American Song Recital Project- 15%

In order to encourage American students to explore more contemporary American song, instead of having an American song exam during finals week, students will be asked to complete an American Song Recital Project. Students will craft a 60 minute recital program of American music by composers who are either currently living or who were alive when the student was born. Although this should be a program the student could feasibly perform in the near future, this is purely a written assignment. Students will submit a written program (with song timings) accompanied by program notes.

The program should express something personal to the student: a cause they care about, an underrepresented voice they want to bring to public attention, or some other theme of personal significance. This is, after all, one of the joys of singing contemporary music: the distance between the performer's experience and the composer's experience is as small as possible.

The final two weeks of the semester are dedicated to a broad survey of contemporary American song, to expose students to a wide variety of composers they can use for this project.

Semester 2 Schedule

Week 1- Introduction to French Song
Weekly Reading: David Hunter's *Understanding French Verse*[166]
Assigned Listening: Jean Paul Martini - "Plaisir d'amour" / Louis Niedermeyer - "Le Lac" (Will not be quizzed and is very small, to allow students to focus this week's time on the reading.)

[166] Ibid.

Class 1: Introduction, Understanding French Verse Part 1
Class 2: Understanding French Verse Part 2
Class 3: The Romance and the influence of Lieder

Week 2- Early Mélodies
Weekly Reading: Resick Chapters 5 (Romance to *Mélodie*) and 6 (Middle-Class *Mélodie*)
All the other readings for the French portion of the semester come from the class's main textbook, Georgine Resick's *French Vocal Literature: Repertoire in Context*.[167]
Assigned Listening: Berlioz - "Le coucher du soleil," "Le spectre de la rose" / Massenet - "L'air du soir emportait," "Vous aimerez demain" / Gounod - "Sérénade," "L'Absent," "Venise," "Au rossignol" / Bizet - "Ouvre ton coeur," "Adieux de l'hotesse arabe"
Class 1: MLK DAY NO CLASS
Class 2: Romanticism in the Mélodie- Berlioz and Bizet
French Verse Quiz (at home)
Class 3: The Salon Mélodie- Gounod and Massenet
Song Observation: "L'Absent"

Week 3- Mastering the Mélodie
Weekly Reading: Resick Chapters 7 (The *Mélodie* as Chamber Music) and 8 (Wagnerites and Acolytes)
Assigned Listening: Chausson - "Le Colibri," "La Caravane" / Duparc - "Extase," "L'invitation au voyage," "Le manoir de Rosemonde," "Chanson Triste" / Chabrier - "Ballade des gros dindons," "Les Cigales" / Saint-Saens - "Tournoiement," "L'attente"
Class 1: Wagner, Franck, Chausson
Class 2: Duparc
Song Observation: "Extase"
Class 3: Chabrier and Saint-Saens
French Verse Quiz (second attempt)

Week 4- Gabriel Fauré
Weekly Reading: Resick Excerpts from Chapters 7 and 11 (They both contain short sections on Fauré, which are the required reading.)
Assigned Listening: Gabriel Fauré -"Après un rêve," "Rêve d'amour," "Lydia," "En sourdine," "Spleen," "Une Sainte en son auréole," "Nocturne," "Clair de lune," "Crépuscule," "Je me suis embarqué"
Class 1: A Look at French Poetry after Romanticism, Introduction to Fauré
Class 2: Fauré Early and Middle Periods
Song Observation: "En sourdine"
Class 3: Fauré Middle and Late Periods

Week 5- Claude Debussy
Weekly Reading: Resick Chapter 10 (Harmonic and Prosodie Rebels: The "Impressionists")
Assigned Listening: Debussy - *Fêtes Galantes I*, "Colloque sentimental," "Beau soir," "Nuit d'étoiles," "Le jet d'eau," "Il pleure dans mon coeur," "La flûte de Pan," "Soupir"
Class 1: FRENCH EXAM 1

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[167] Georgine Resick, *French Vocal Literature: Repertoire In Context* (Lanham: Rowman & Littlefield, 2018).

Class 2: Debussy Part 1
Class 3: Debussy Part 2

Week 6- Outside the Conservatoire
Weekly Reading: Resick Chapter 9 (The Belle Époque 1)
Assigned Listening: d'Indy - "L'amour et le crâne" / Roussel - "Flammes," "Amoureux separés" / Severac - "Les Hiboux" / Hahn - "En sourdine," "L'heure exquise" / Vieu - "La belle au bois dormant," "Sérénade japonaise" / Chaminade - "Amoroso," "L'anneau d'argent"
Class 1: d'Indy's Schola Cantorum
Class 2: Pupils of Massenet: Hahn and Vieu
Song Observation: "En sourdine"
Class 3: Chaminade

Week 7- Fauré's Conservatoire
Weekly Reading: Resick Chapter 11 ("True France" and the March to War)
Assigned Listening: Ravel - "Kaddish," "Le paon," "Soupir," "Chanson romanesque" / Lili Boulanger - "Attente," "Elle etait descendu au bas de la prairie," "Parfois, je suis triste" / Satie - *Ludions*
Day 1: Ravel
Day 2: The Boulangers
Song Observation: "Elle était descendu au bas de la prairie"
Day 3: Defining Modernism, Erik Satie

Week 8- *Les Six*
Weekly Reading: Resick Chapter 12 (*Les Années folles*: Cocteau, Satie and Les Six)
Assigned Listening: Poulenc - *Le bestiaire,* "C," "Hôtel," "Chanson à boire," "Fleurs," "Violon," "Tu vois le feu du soir," "Bonne journée," "Nous avons fait la nuit," "Picasso"
Class 1: Jean Cocteau and *Les Six*
Class 2: Poulenc part 1
Song Observation: "C"
Class 3: Poulenc part 2

Week 9- After *Les Six*
Weekly Reading: Resick Chapter 13 (The Mystical *Mélodie* and Neoromanticism)
Assigned Listening: Tailleferre - *Six chansons françaises,* Messiaen - "Paysage," "Resurrection," "Syllabes," "Pourquoi"
Class 1: Messiaen and La Jeune France
Class 2: The Death of the Mélodie?
Class 3: FRENCH EXAM 2

Week 10
Weekly Reading: *Italian Art Song*,[168] Introduction
Assigned Listening: Caccini- "Amarilli, mia bella," "Al fronte, al prato" / Monteverdi-

[168] Ruth C. Lakeway and Robert C. White, *Italian Art Song* (Bloomington: Indiana University Press, 1989).

"Lasciatemi morire," "Con che soavità, labbra odorate" / Bellini- "Ma rendi pur contento," "Vaga luna, che inargenti" / Rossini- "La pastorella delle Alpi" / Verdi- "Perduta ho la pace" / Respighi- "Nebbie," "Notte"
Class 1: Caccini and Monteverdi
Class 2: Operatic Art Songs (Bellini, Donizetti, Verdi)
Class 3: Respighi and other 20th Century composers
Song Observation: "Nebbie"

Week 11- Early American Song
Weekly Reading: "The Social Agenda of Stephen Foster's Plantation Melodies"[169] by Steven Saunders, *American Art Song and American Poetry*[170] Chapter 1 (A Nation Finds its Voice)
Assigned Listening: Edward MacDowell - "Tyrant Love" / Charles Griffes - "In a Myrtle Shade" / Virgil Thomson - "Take O Take Those Lips Away," "The Tiger" / Amy Beach - "Take O Take Those Lips Away," "Ecstasy," "Empress of Night" / Florence Price - "My Little Dreams," "Sympathy," "Hold Fast to Dreams"
Class 1: Birth of Art Song in America: Francis Hopkinson, Stephen Foster, Edward MacDowell
Class 2: European Influences: John Alden Carpenter, Charles T Griffes, Ernst Bacon, Virgil Thomson
Class 3: Early Female Song Composers: Amy Beach, Florence Price, Mary Howe
Song Observation: "Take O Take Those Lips Away" (Beach)

Week 12- Finding a Unique Voice
Weekly Reading: "'A Certain Strangeness': Harry T. Burleigh's Art Songs and Spiritual Arrangements"[171] by Ann Sears, *American Art Song and American Poetry* Chapter 5 (John Duke)
Assigned Listening: HT Burleigh - "Kashmiri Song," "My Lord, What a Mornin," "Deep River" / John Jacob Niles - "Black is the Color of my True Love's Hair" / John Duke - "Luke Havergal," "The Bird," "I carry your heart" / Charles Ives - "General William Booth Enters into Heaven," "Tom Sails Away," "The Childrens' Hour"
Class 1: H.T. Burleigh and the American folk song
Class 2: John Duke
Class 3: Charles Ives

Week 13- Early 20th Century Song Masters
Weekly Reading: Excerpts from *American Art Song and American Poetry* (William Grant Still, Samuel Barber, Ned Rorem)
Assigned Listening: Aaron Copland - "Why do they shut me out of Heaven?", "At the River," /

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[169] Steven Saunders, "The Social Agenda of Stephen Foster's Plantation Melodies," *American Music*, vol. 30 no. 3, 275-89 (2012).
[170] Ruth C. Friedberg and Robin Fisher, *American Art Song and American Poetry*, 2nd ed. (Lanham: The Scarecrow Press, Inc., 2012).
[171] Ann Sears, "'A Certain Strangeness': Harry T. Burleigh's Art Songs and Spiritual Arrangements," *Black Music Research Journal* vol. 24, no. 2, 227-249 (2004).

William Grant Still - “The breath of a rose,” “Grief” / Samuel Barber - “The Monk and his Cat,” “I hear an army” / Ned Rorem - “What if some little pain,” “The lordly hudson” / Dominick Argento - “Fancy,” “Casa Guidi”

Class 1: Aaron Copland and William Grant Still

Class 2: Samuel Barber

Song Observation: “I hear an army”

Class 3: Ned Rorem, Dominick Argento, Vincent Persichetti

Week 14- Modern American Art Song Part 1

As discussed in the Semester 2 Grading Rubric section, the final 2 weeks of the semester are designed to expose students to as much contemporary American song as possible, in preparation for the final project. There is no assigned listening or reading for these final two weeks: students are instead expected to dedicate all of their out-of-class time to research for their final recital project.

Class 1: Libby Larsen, Ricky Ian Gordon, Lee Hoiby

Class 2: John Harbison, John Musto, William Bolcom

Class 3: David Baker, Adolphus Hailstork, Tyshawn Sorey

Week 15- Modern American Art Song Part 2

Class 1: Jennifer Higdon, Juliana Hall, Lori Laitman

Class 2: John Corigliano, Tom Cipullo, Daron Hagen

Class 3: Jennifer Joley, Gabriel Kahane, Rufus Wainwright

One Semester for a Bachelor of Music Program

Course Catalog Description: *Song Literature* examines the long history of wedding poetry with music that has led to the concept of the modern-day art song and classical voice recital. The class covers song traditions in Germany, France, the UK, America, Italy, Spain, and Russia.

Grading Rubric

Identical to the Grading Rubric laid out for the first semester of the two semester curriculum.

Listening Quizzes- 30%

Song Observations- 30%

Exams- 40%

Schedule

Week 1- Introduction to Song
Weekly Reading: Gorrell[172] Introduction and Chapter 1 (Poetry and Music)
Assigned Listening: Johann F. Reichardt - "Die schöne Nacht" / Karl Friedrich Zelter - "Rastlose Liebe" / Joseph Haydn - "The Spirit's Song" / WA Mozart - "Das Veilchen," "Als Luisa die Briefe" / Franz Schubert - "Gretchen am Spinnrade," "Heidenröslein," "Der Erlkönig," "Rastlose Liebe"
Class 1: What is art song? How do you listen to art song critically? How do you read a poem?
Class 2: North vs South: 18th century German song (Reichardt, Zelter, Mozart, Haydn)
Class 3: Schubert

Week 2- Franz Schubert
Weekly Reading: Gorrell Chapter 6 (Schubert)
Assigned Listening: Franz Schubert- "Suleika," "Nacht und Träume," "Auf dem Wasser zu singen," "Wohin?", "Der Neugierige," "Der Müller und der Bach," "Der Lindenbaum," "Die Post," "Der Leiermann" / Ludwig van Beethoven - "Auf dem Hügel sitz ich spähend," "Nimm sie hin denn, diese Lieder"
Class 1: Schubert continued
Song Observation: "Auf dem Wasser zu singen"
Class 2: What is a song cycle? Beethoven's *An die ferne Geliebte* and Schubert's *Die Schöne Müllerin*
Class 3: Spotlight on *Winterreise*

[172] Lorraine Gorrell, *The Nineteenth-century German Lied* (Portland, Or.: Amadeus, 2005).

Week 3- Schumanns and Mendelssohns
Weekly Reading: Gorrell Chapters 7 (Schumann) and 9 (Fanny Hensel)
Assigned Listening: Robert Schumann - "Widmung," "Am leuchtenden Sommermorgen," "Die alten, Bösen Lieder," "Die Lotosblume," "Mondnacht," "Er, der Herrlichste von allen" / Clara Schumann - "Liebst du um Schönheit," "Er ist gekommen in Sturm und Regen" Felix Mendelssohn - "Neue Liebe," "Auf Flügeln des Gesanges" / Fanny Hensel - "Im Herbste," "Die Mainacht"
Class 1: Robert and Clara Schumann
Class 2: Robert Schumann continued
Song Observation: "Mondnacht"
Class 3: Felix Mendelssohn and Fanny Hensel

Week 4- The War of the Romantics
Weekly Reading: Gorrell Chapters 13 (Brahms) and 14 (Wolf)
Assigned Listening: Johannes Brahms - "Von ewiger Liebe," "Wie bist du meine Königen," "Die Mainacht," "O wüsst ich doch den Weg zurück," "Wie Melodien zieht es mir," "Vergebliches Ständchen" / Hugo Wolf - "Elfenlied," "Fussreise," "Das verlassene Mägdlein," "Mignon," "In dem Schatten meiner Locken," "Wer rief dich denn?"
Class 1: Liszt and Wagner
Class 2: Brahms
Class 3: Wolf
Song Observation: "Das verlassene Mägdlein"

Week 5- Into the 20th Century
Weekly Reading: Gorrell Chapter 15 (Mahler and Strauss)
Assigned Listening: Gustav Mahler - "Wenn mein Schatz Hochzeit macht," "Wenn dein Mütterlein tritt zur Tür hinein," "Ich bin der Welt abhanden gekommen" / Alma Mahler - "Laue Sommernacht" / Richard Strauss - "Allerseelen," "Die Nacht," "Heimliche Aufforderung," "Ständchen," "Beim Schlafengehen" / Arnold Schoenberg - "Traumleben," "Unterm shutz von dichten blättengründen"
Class 1: Gustav and Alma Mahler
Class 2: Strauss
Class 3: Second Viennese School

Week 6- Introduction to French Mélodies
Weekly Reading: Resick[173] Chapter 5 (Romance to *Mélodie*), excerpts from *Understanding French Verse*[174]
Assigned Listening: Jean Paul Martini - "Plaisir d'amour" / Louis Niedermeyer - "Le Lac"
Just like in the 2 semester program, extra reading is assigned this week to help the students come to terms with French poetic verse. The listening list is minimal to balance out this extra reading.
Class 1: GERMAN LIED EXAM
Class 2: How to read French poetry
Class 3: The Romance and the influence of the *Lied*

[173] Georgine Resick, *French Vocal Literature: Repertoire In Context* (Lanham: Rowman & Littlefield, 2018).
[174] David Hunter, *Understanding French Verse: a Guide for Singers* (New York: Oxford University Press, 2005).

Week 7- Early Mélodies
Weekly Reading: Resick Chapter 6 (Middle-Class *Mélodie*)
Assigned Listening: Berlioz - "Le coucher du soleil," "Le spectre de la rose" / Bizet - "Ouvre ton coeur," "Adieux de l'hôtesse arabe" / Gounod - "Sérénade," "L'Absent," "Venise," "Au rossignol" / Massenet - "L'air du soir emportait," "Vous aimerez demain"
Class 1: Early Romantic Mélodies (Berlioz, Bizet)
Class 2: The Mélodie in the Salon (Gounod, Massenet)
Song Observation: "L'Absent"
Class 3: Gounod continued

Week 8- Wagnerian Influence on the Mélodie
Weekly Reading: Resick Chapter 8 (Wagnerites and Acolytes)
Assigned Listening: Chausson - "Le Colibri," "La Caravane" / Duparc - "Extase," "L'invitation au voyage," "Le manoir de Rosemonde," "Chanson Triste" / Chabrier - "Ballade des gros dindons," "Les Cigales" / Saint-Saens - "Tournoiement," "L'attente"
Class 1: Wagner, Chausson, Duparc
Class 2: Duparc continued
Song Observation: "Extase"
Class 3: Chabrier and Saint-Saens

Week 9- Fauré and Debussy
Weekly Reading: Excerpts from Resick Chapters 7, 10, and 11
Assigned Listening: Gabriel Fauré - "Après un rêve," "Rêve d'amour," "Lydia," "En sourdine," "Spleen," "Une Sainte en son auréole" / Debussy - "En sourdine," "Colloque sentimental," "Beau soir," "Nuit d'étoiles," "Il pleure dans mon coeur," "La flûte de Pan"
Class 1: Fauré
Class 2: Fauré and Debussy
Song Observation: "En sourdine" (by either composer)
Class 3: Debussy

Week 10- The Mélodie After Debussy
Weekly Reading: Resick Chapters 12 (Cocteau, Satie, and Les Six) and 13 (The Mystical Mélodie and Neoromanticism)
Assigned Listening: Ravel - "Kaddish," "Le paon," "Chanson romanesque" / Lili Boulanger - "Attente," "Elle était descendu au bas de la prairie" / Poulenc - *Le bestiaire,* "C," "Hôtel," "Violon," "Tu vois le feu du soir" / Messiaen - "Paysage," "Resurrection"
Class 1: Ravel and the Boulangers
Class 2: Poulenc
Song Observation: "C"
Class 3: Messiaen

Week 11- Italian Song

Weekly Reading: *Italian Art Song*,[175] Introduction

Assigned Listening: Caccini- "Amarilli, mia bella," "Al fronte, al prato" / Monteverdi- "Lasciatemi morire," "Con che soavità, labbra odorate" / Bellini- "Ma rendi pur contento," "Vaga luna, che inargenti" / Rossini- "La pastorella delle Alpi" / Verdi- "Perduta ho la pace" / Respighi- "Nebbie," "Notte"

Class 1: FRENCH MÉLODIE EXAM

Class 2: Italian Song part 1

Class 3: Italian Song part 2

Week 12- English Song Part 1

Weekly Reading: *English Song: Download to Purcell*[176] Part 5, Chapter 1 (Henry Purcell's development as a songwriter) and *Byrd to Britten: A Survey of English Song*[177] Chapter 5 (Victoriana)

Assigned Listening: John Dowland- "Come Again" / Henry Purcell - "I attempt from love's sickness," "Evening Hymn," "Sweeter than roses," "Music for a while" / Maude Valerie White - "So we'll go no more a-roving" / Roger Quilter - "Come away, death," "Now sleeps the crimson petal" / John Ireland - "Sea Fever" / Rebecca Clarke - "The Cloths of Heaven"

Class 1: Lutenists and Henry Purcell
Song Observation: "Sweeter than roses"

Class 2: Parlor Ballads and the Renaissance of Stanford and Parry

Class 3: Quilter, Ireland, and Clarke

Week 13- English Song Part 2

Weekly Reading: *Parry to Finzi: Twenty English Song-Composers*[178] Chapter 6 (Ralph Vaughan Williams) and *The Cambridge Companion to Benjamin Britten*[179] Chapter 14 (Music for voices)

Assigned Listening: Ralph Vaughan Williams - "The Vagabond," "Let Beauty Awake," "Silent Noon" / Gerald Finzi - "Come away death," "It was a lover and his lass" / George Butterworth - "The lads in their hundreds," "Is my team ploughing" / Benjamin Britten - "Might Those Sighs and Tears," "Let the florid music praise!," "The Choir Master's Burial," "Sephestia's Lullaby," "Evening Hymn," "The Salley Gardens"

Class 1: Vaughan Williams

Class 2: Finzi and Butterworth

Class 3: Britten
Song Observation: "Might Those Sighs and Tears"

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[175] Ruth C. Lakeway and Robert C. White, *Italian Art Song* (Bloomington: Indiana University Press, 1989).

[176] Ian Spink, *English Song; Dowland to Purcell* (New York: C. Scribner's Sons, 1974).

[177] Sydney Northcote, *Byrd to Britten: a Survey of English Song* (London: Baker, 1966).

[178] Trevor Hold, *Parry to Finzi : Twenty English Song-composers* (Woodbridge, Suffolk, UK: Boydell Press, 2002).

[179] Mervyn Cooke, *The Cambridge Companion to Benjamin Britten* (Cambridge, U.K.: Cambridge University Press, 1999).

Week 14- American Song Part 1

Weekly Reading: "The Social Agenda of Stephen Foster's Plantation Melodies"[180] by Steven Saunders, "'A Certain Strangeness': Harry T. Burleigh's Art Songs and Spiritual Arrangements"[181] by Ann Sears

Assigned Listening: Edward MacDowell - "Tyrant Love" / Charles Griffes - "In a Myrtle Shade" / HT Burleigh - "Kashmiri Song," "My Lord, What a Mornin," "Deep River" / William Grant Still - "The breath of a rose," "Grief" / Amy Beach - "Take O Take Those Lips Away," "Ecstasy" / Florence Price - "My Little Dreams," "Sympathy"

Class 1: Early American Songs (Foster, Hopkinson, MacDowell, Griffes)

Class 2: African American Song Composers (H.T. Burleigh and William Grant Still)
Song Observation: "Kashmiri Song"

Class 3: Female Song Composers (Amy Beach, Florence Price, Mary Howe)

Week 15- American Song Part 2

Weekly Reading: Excerpts from *American Art Song and American Poetry*[182] (Samuel Barber, Ned Rorem, Libby Larsen, Ricky Ian Gordon)

Assigned Listening: Charles Ives - "General William Booth Enters into Heaven," "Tom Sails Away," "The Childrens' Hour" / Aaron Copland - "Why do they shut me out of Heaven?", "At the River" / Samuel Barber - "The Monk and his Cat," "I hear an army" / Ned Rorem - "A Dream of Nightingales" / Ricky Ian Gordon - "I Never Knew" / Libby Larsen - "Perineo"

Class 1: Unique American Voices (Ives and Copland)

Class 2: Samuel Barber

Class 3: The AIDS Quilt Songbook (using this collection as a gateway to many late 20th century American song composers)

Finals Week - BRITISH AND AMERICAN SONG EXAM

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[180] Steven Saunders, "The Social Agenda of Stephen Foster's Plantation Melodies," *American Music*, vol. 30 no. 3, 275-89 (2012).

[181] Ann Sears, "'A Certain Strangeness': Harry T. Burleigh's Art Songs and Spiritual Arrangements," *Black Music Research Journal* vol. 24, no. 2, 227-249 (2004).

[182] Ruth C. Friedberg and Robin Fisher, *American Art Song and American Poetry*, Second edition. (Lanham: The Scarecrow Press, Inc., 2012).

One Semester for a Music Appreciation Program

Course Notes: The daunting task of communicating an art form as subtle as song to a class that may or may not read music, and that is certain to have a language hurdle larger than a class full of vocalists, is made significantly easier by Margaret Olson's *Listening to Art Song: An Introduction*,[183] a text written specifically for this style of course and this kind of audience. The book begins with several chapters that serve as a quick but effective crash course on some musical and poetic basics. This is followed by chapters that single out national schools of song and examine them chronologically, providing a competent but digestible historical narrative, short entries on critical composers, listening advice and background data on selected songs, information on famous singers of the nationality, and long song lists of suggested further listening. The majority of the listening lists for this course were selected to align with the songs detailed with full listening advice in *Listening to Art Song*, although a few small additions and substitutions have been made. The largest deviations from the book are the layout of the first few weeks of curriculum, which attempt to offer a soft entry into the study of song with pre-19th century British song, avoiding the intimidating barrier of translation as long as possible. British song after 1800 is left for later in the semester, where it falls in *Listening to Art Song*, so that it can be discussed in light of the German *Lied*.

Course Catalog Description: *Song Appreciation* is designed to equip students with the knowledge and skills they need to unlock the beautiful world of "art song," a genre that could be defined as "the ultimate marriage of music and poetry" and which has fascinated famous composers like Franz Schubert, Claude Debussy, and Ralph Vaughan Williams. Students will learn to read

[183] Margaret Olson, *Listening to Art Song: an Introduction* (Lanham: Rowman & Littlefield, 2015).

between the lines of poetry, not just poems by English authors but also translations of Italian, German, and French works. They will learn the fundamentals of listening critically to songs and develop the skill of interpreting the relationship between the sounds they are hearing and the words on the page in front of them. Students do not need to be able to read music, and there are no foreign language skills required.

Grading Rubric

Song Journal - 40%

Much like the other versions of this class, weekly listening is a critical element for student learning, and there should be some grading element to hold students accountable for that listening. However, students without the language and music skills of music majors may find listening quizzes especially difficult, so this journal replaces those quizzes. For each song on the course's listening lists, students must write a short journal entry that answers a set of stock questions. (i.e. How would you summarize this poem in everyday language? What features of the music mirrored the poetry especially well? How did the music make you feel, compared to the poem? What did you enjoy/not enjoy about this song?)

Exams - 30%

While it is again too much to ask non-music majors to take exams similar to those designed for voice majors, exams can still function to reinforce major points from the semester. Instead of long essay questions, these would be short, pointed questions. (i.e. What are the primary features of Romanticism, in poetry and in music? What is text painting? Give an example of text painting. What is strophic form?) These exams will also include a poem and song the students have never seen before. Students will have several minutes with the poetry and

then hear the song played twice through. They will be asked to react to the song, answering questions similar to those in the Song Journals.

Class Presentation: Performer Spotlight - 10%

The class textbook features short introductions to a few famous singers at the end of each chapter. Once per semester, each student will give a 10 minute presentation on one of these singers, which will include a brief biographical sketch as well as introductions to recordings of that singer the student has found and enjoyed outside of class. (This could be assigned in groups instead of individually for larger class sizes.)

Song Cycle Project - 20%

As a final project for the semester, each student will select a famous song cycle or cohesive song group (from a set list) to study at greater depth. They will submit a 6-8 page document on the work in the style of program notes. This document will give brief background information (with citations) on the composer, poet, and creation of the work. It will also discuss the narrative evolution of the cycle from song to song, highlighting important moments in the poetry and music and examining the impact the work has on the listener as a whole.

Schedule

Week 1- Introduction to Art Song

Weekly Reading: Margaret Olson's *Listening to Art Song: An Introduction*, Chapters 1-3 (An Introduction to Song, The Development of Song, The Elements of Song)

Assigned Listening: Vincenzo Bellini - "Ma rendi pur contento" / Franz Schubert - "Erlkönig" / Gabriel Fauré - "En sourdine" / Ralph Vaughan Williams - "Silent Noon" / Ned Rorem - "See How They Love Me"

This list is designed to give students a taste of the kind of music we'll be listening to this semester and have them react to the music before learning more. All of these songs are featured on future listening lists, and students will be encouraged to compare their reactions from week 1 with their reactions from later in the semester.

Class 1: What is an art song?

Class 2: Poetic elements of song (a primer on reading and interpreting poetry)

Class 3: Musical elements of song (a primer on the musical elements of song)

Week 2- British Song before 1800
Weekly Reading: Olson Chapters 4 (How to Listen to Song) and 8 (Songs of the British Isles) pgs. 157-164 (just the section on pre-19th century British song)
Assigned Listening: John Dowland - "Come Again," "In darkness let me dwell" / Henry Purcell - "Sweeter than Roses," "Man is for the Woman Made" / Joseph Haydn - "The Mermaid's Song"
Class 1: Developing Song Listening Skills
Class 2: John Dowland and Henry Purcell
Class 3: Purcell continued, Haydn's English songs

Week 3- Italian Song 1
Weekly Reading: Olson Chapter 5 (Italian Song)
Assigned Listening: Giulio Caccini - "Amarilli, mia bella" / Alessandro Scarlatti - "Toglietemi la vita ancor" / Francesco Durante - "Danza, danza fanciulla" / Vincenzo Bellini - "Ma rendi pur contento," "Vaga luna che inargenti"
Class 1: Reading poetry in translation
Class 2: Italian Monody
Class 3: Songs by Bel Canto composers

Week 4- Italian Song 2
Weekly Reading: Olson Chapter 5 (Italian Song)
Assigned Listening: Ottorino Respighi - "Notte" / Stefano Donaudy - "Spirate pur, spirate" / Paolo Francesco Tosti - "La serenata," "Ideale"
Class 1: Extra Topic- Introduction to Italian Opera
Especially for a liberal arts course, mentioning the Bel Canto era but never offering students the opportunity to explore opera would be a missed opportunity. The purpose of this session is to encourage students who enjoy Italian art song to also consider bringing opera into their lives. Recommended operas to cover are Rossini's *Barber of Seville*, Donizetti's *Elixir of Love*, Verdi's *Rigoletto*, and Puccini's *La bohème*.
Class 2: Tosti and Donaudy
Class 3: Respighi

Week 5- German Song 1
Weekly Reading: Olson Chapter 6 (German Lieder)
Assigned Listening: WA Mozart - "Das Veilchen" / Beethoven - "Adelaide" / Franz Schubert - "Die Forelle," "Gretchen am Spinnrade," "Erlkönig," "Das Wandern"
Class 1: Introduction to German poetry
Class 2: Mozart and Beethoven
Class 3: Schubert

Week 6- German Song 2
Weekly Reading: Olson Chapter 6 (German Lieder)
Assigned Listening: Robert Schumann - "Die Lotosblume," "Du bist wie eine Blume," "Seit ich ihn gesehen," "Im wunderschönen Monat Mai" / Johannes Brahms - "Sapphische Ode"

Class 1: The Song Cycle
Class 2: Schumann
Class 3: Brahms

Week 7- German Song 3
Weekly Reading: Olson Chapter 6 (German Lieder)
Assigned Listening: Hugo Wolf - “Verborgenheit” / Richard Strauss - “Schlagende Herzen,” “Morgen!” / Kurt Weill - “Surabaya Johnny”
Class 1: Wolf
Class 2: Strauss
Class 3: Weill, Exam Review

Week 8- French Song 1
Weekly Reading: Olson Chapter 7 (French Mélodie)
Assigned Listening: Hector Berlioz - “Le spectre de la rose” / Georges Bizet - “Adieux de l'hôtesse arabe”
Class 1: ITALIAN AND GERMAN SONG EXAM
Class 2: Romantic French songs (Berlioz and Bizet)
Class 3: Extra Topic- Art and Poetry in La Belle Époque
Much as the class on Italian opera is designed to expose students to a world of art adjacent to the course topic, this session explores the many artistic movements that sprang up in France around the turn of the 20th century. The world of poetry saw the Parnassians (Gautier), Decadents (Baudelaire), Symbolists (Verlaine and Mallarmé), and Surrealists (Apollinaire and Éluard). In the world of visual arts, there were the Realists (Courbet), Impressionists (Monet), Synthetists (Gauguin), Fauvists (Matisse), and Cubists (Picasso). Not only will this session offer students another avenue for artistic enrichment, familiarizing students with these parallel movements will also help provide frames of reference for class discussion as big changes begin to happen to French song in Week 9 and Week 10.

Week 9- French Song 2
Weekly Reading: Olson Chapter 7 (French Mélodie)
Assigned Listening: Henri Duparc - “Extase,” “Le manoir de Rosemonde” / Ernest Chausson - “Le colibri” / Gabriel Fauré - "Rêve d’amour,” “Après un rêve,” “En sourdine”
Class 1: Duparc
Class 2: Chausson
Class 3: Fauré

Week 10- French Song 3
Weekly Reading: Olson Chapter 7 (French Mélodie)
Assigned Listening: Claude Debussy - “Nuit d'étoiles," “En sourdine,” “Colloque sentimental” / Francis Poulenc - “Hôtel,” *Le bestiaire* / Darius Milhaud - “A une Fontaine”
Class 1: Debussy
Class 2: Poulenc
Class 3: Milhaud

Week 11- British Song after 1800
Weekly Reading: Olson Chapter 8 (Songs of the British Isles)
Assigned Listening: Ralph Vaughan Williams - "The Vagabond," "Silent Noon" / Gerald Finzi - "Come away death" / Benjamin Britten - "The Trees They Grow So High," "Let the florid music praise!"
Class 1: Vaughan Williams
Class 2: Finzi
Class 3: Britten

Week 12- American Song 1
Weekly Reading: Olson Chapter 9 (American Song: Part One)
Assigned Listening: Arr. Hall Johnson - "Give Me Jesus" / H.T. Burleigh - "Deep River" / Florence Price- "Night" / William Grant Still- "Grief" / John Jacob Niles- "Gambler's Song of the Big Sandy River" / John Duke- "Loveliest of Trees"
Class 1: The American Spiritual
Class 2: Florence Price and William Grant Still
Class 3: John Jacob Niles and John Duke

Week 13- American Song 2
Weekly Reading: Olson Chapter 10 (American Song: Part Two)
Assigned Listening: Aaron Copland- "The Dodger" / Samuel Barber- "Sure on this Shining Night," "The Crucifixion" / Margaret Bonds- "Dream Variation"
Class 1: Aaron Copland
Class 2: Samuel Barber
Class 3: Margaret Bonds

Week 14- American Song 3
Weekly Reading: Olson Chapter 10 (American Song: Part Two)
Assigned Listening: Leonard Bernstein- "I Hate Music!" / Ned Rorem- "See How They Love Me" / Richard Hundley- "Come Ready and See Me" / Lee Hoiby- "The Serpent" / William Bolcom- "Amor"
Class 1: Leonard Bernstein
Class 2: Ned Rorem and Richard Hundley
Class 3: Lee Hoiby and William Bolcom

Week 15- Popular Music as Art Song
Weekly Reading: None
Assigned Listening: Bob Dylan- "New Danville Girl" / Rufus Wainwright- "Sad with What I Have," "Sonnet 20" / Joni Mitchell- "The Priest," "Both Sides Now"
Class 1: Bob Dylan
Class 2: Rufus Wainwright
Class 3: Joni Mitchell, Exam Review

This week is another departure from the content of *Listening to Art Song.* It is not critical that these particular artists are included: teachers should pick popular artists who speak to them or who they feel will speak to their students. The purpose of the week is to encourage students to take the reading and listening skills learned over the course of the

semester and apply them to non-classical music. Fostering a love of art song does not have to just mean fostering a love of music for piano and voice by long-dead composers. Especially in a liberal arts class, the love of song is much more about approaching the way we listen to music differently and, perhaps, requiring different levels of fulfillment from the music to which we listen. The goal is to get students to establish a long-lasting relationship with the artistry of combining words and music. The style and era of music that end up becoming the focus of that relationship are immaterial.

Finals Week- FRENCH AND AMERICAN SONG EXAM

Chapter 5: Recommended Resources

This is by no means an exhaustive list of every resource that could potentially provide insight into planning a Song Literature curriculum. It does not even include every work used to create this document and listed in the bibliography. Instead, it is a tailored list of some of the resources that are most popular for use in Song Literature courses (according to the survey) as well as texts this author recommends to be of particular practical use as assigned student readings and/or lecture research material.

General

Emmons, Shirlee, and Stanley Sonntag. The Art of the Song Recital. Prospect Heights, Ill.: Waveland Press, 2002.

While discussing tactics for planning recital programs may not be an aspect of every Song Literature course, this book is still an important and interesting read for teachers of Song Literature. It provides insight on the evolution of the modern recital format, advice on song interpretation, and some practical clarifications (for example, what defines a song cycle) in addition to practical methodology for planning recital programs and lots and lots of example recital programs. Students particularly interested in the song recital will appreciate being made aware of this resource, and some excerpts could function well as general assigned reading, although this would not be appropriate as a general textbook for the course.

Kimball, Carol. Art Song : Linking Poetry and Music. Milwaukee, WI: Hal Leonard Corporation, 2013.

The companion piece to the more popular *Song: a Guide to Art Song Style and Literature* (discussed below), this book was mentioned by only 2 of the 14 respondents who indicated in the survey that they require *Song: a Guide to Art Song Style and Literature* in their classes. Whereas the other volume presents surveys of different national schools of song and their major composers, this volume offers advice on a myriad of different issues related to song. Some of these sections are incredibly useful: there are two chapters on poetry that are ideal for helping students through what will be unfamiliar territory for most of them. Also of note are chapter 5 and appendix 2, both of which discuss the practicalities of planning recitals: from programming, to program notes, to formatting advice for the physical program itself. Some sections are less obviously useful, like the longest chapter, which lists dozens and dozens of songs recommended for study, each with minimal description (at most 4 sentences, more often just a few words).

Kimball, Carol. Song : a Guide to Art Song Style and Literature. Rev. ed. Milwaukee, WI: Hal Leonard, 2006.

The most commonly required resource for Song Literature classes, Carol Kimball's *Song: a Guide to Art Song Style and Literature* was mentioned by 14 of the 18 respondents who responded to the survey prompt "If there are any books you use as sources for assigned readings, or are otherwise required as part of your course, please list those." As a single volume to encompass an entire undergraduate Song Literature curriculum, this delivers a staggering amount of content in only around 500 pages. Perhaps the most critical material presented in the book is contained within the first 37 pages, which breaks down a method for analyzing song that is concise, practical, and adaptable to any art song genre. The rest of the work is broken into sections by nationality, with large chapters for German, French, and American composers and

smaller chapters for British, Italian, Russian, Scandinavian, Spanish, South American, and Eastern European composers. Each chapter lists composers of that national style chronologically, and each composer is given a 1-2 page introduction followed by brief analysis of up to a dozen representative songs by that composer.

The practical value of this text for teachers need hardly be expressed: it is a Song Literature teacher's dream, in many ways. A single volume lays out suggestions for which few composers of each nationality are critical enough to merit time, what facts about them are important enough to highlight, and it even provides you with a curated, annotated list of songs for each composer to use for in-class and at-home listening.

The value of this text in the hands of students, however, is debatable. While this book is incredibly broad, with introductions and song examples for over 150 composers, that breadth means that the entry for each composer is relatively shallow. The balance of breadth versus depth is the biggest core variable when planning a Song Literature curriculum, and containing this many composer introductions within one volume may make this the perfect resource for some classrooms. The individual song analyses really do seem to be more aimed at teachers than students in all cases, however. The analyses are incredibly brief, and they often dwell solely on issues interior to the given song, as opposed to drawing connections between that song and larger issues of style. They function well to draw your attention to relevant songs, but for students there is a missing link between those songs and surrounding issues that will need to be filled in by a teacher. Unless a student happens to be singing the songs analyzed, many of the pages devoted to these short analyses (which is the bulk of the volume) will be of limited use to most students.

While there are few alternatives for textbooks that encompass such a wide array of material within a single volume, there are many other resources that focus on individual aspects

of song and can be used as effective textbooks, if having students purchase multiple books over the course of all Song Literature curriculum is an option. See the sections on individual national schools further down this chapter.

Olson, Margaret. Listening to Art Song : an Introduction. Lanham: Rowman & Littlefield, 2015.

This is a song textbook written for non-music majors. It covers not only the bare bones basics of understanding music and poetry, it also discusses basic vocal technique and function. Introductory chapters are followed by chapters devoted to different national schools, with biographical information on critical composers, listening tips for specific songs, and suggestions for further listening, both in terms of song repertoire as well as suggested singers. While this book may be of little use to the preparation of a Song Literature course for music majors, one could hardly wish for a better resource for teaching Song Literature in a music appreciation-style class.

Song Text Translations

While there are many published books available full of translations of song texts, the overwhelming majority of texts found in undergraduate Song Literature curriculum can be found at one of the following websites:

https://www.oxfordlieder.co.uk/

While this site features high quality translations of song texts in multiple languages by the Royal Academy of Music's Professor of Lieder, Richard Stokes, it is also limited to those

texts officially translated by Mr. Stokes. It contains an incredible number of translations, but it by itself will not be adequate for most classes.

https://www.lieder.net/

Lieder.net is by far the largest online compilation of song translations, even offering multiple translations for many popular songs. These translations are done by the creators of the site as well as some community contributors. While they are frequently very well done, these translations are not as universally high quality as those done by Richard Stokes and require a little caution before using.

German Lieder

Gorrell, Lorraine. The Nineteenth-century German Lied. Portland, Or.: Amadeus, 2005.

This is representative of many texts that exist, tracking the development of the Lied chronologically from composer to composer. While it is not alone in this field, and it is not the sole member of this field worth reading, *The Nineteenth-century German Lied* manages to be an exhaustive resource full of historical context and efficient and illustrative musical examples while also remaining pleasantly readable and accessible to undergraduate students. Its downside is that, with a few small exceptions on either side of the century, its focus is on *Lieder* of the 1800's. As a required text it may need some supplementation, but it is certainly a useful resource for teachers and very likely an effective assigned reading for students, depending on the class.

Hallmark, Rufus E. German Lieder In the Nineteenth Century. 2nd ed. New York: Routledge, 2010.

Similar to the somewhat more popular *The Cambridge Companion to the Lied* (which was mentioned twice in survey responses, whereas this volume received no mentions), Rufus Hallmark's *German Lieder in the Nineteenth Century* compiles a series of topic-focused chapters by various authors in a loosely chronological sequence. Both volumes are worth the attention of teachers in their research and are also potentially appropriate as required reading for students. *The Cambridge Companion* encompasses a slightly wider timespan (3 of its 15 chapters are focused on topics outside the 19th century), but there are some areas where *German Lieder* provides better depth. As an example, *Cambridge Companion*'s chapter on Schubert, while valuable and worth reading, is only 16 pages long. *German Lieder* includes a 44-page Schubert chapter written by Susan Youens that goes into much greater depth. Like the *Cambridge Companion*, this book may be too heavy to use as student reading in some classrooms, but for academically focused programs these chapters are ideal student reading.

Parsons, James. The Cambridge Companion to the Lied. Cambridge: Cambridge University Press, 2004.

One of the highest quality publications aimed specifically at the German *Lied*, this is certainly required reading for any teacher doing research as part of class preparation. There is no question this will be a rich resource for many students, particularly those in programs that are more academically focused, however it is rather heavy reading for many undergraduate voice majors. There is no denying the quality of these articles, but when the primary objective of our class is fostering a lifelong study of and passion for song, every teacher must ensure that assigned activities are enriching students' experience with song, as well as their understanding of song. For some programs, this is more appropriate assigned reading for graduate level Song

Literature classes. For a book that is similarly useful as an overarching course textbook, does not contain quite the level of depth, but is more accessible please see Lorraine Gorrell's *The Nineteenth-century German Lied*, listed above.

Stein, Deborah J, and Robert Spillman. Poetry Into Song : Performance and Analysis of Lieder. New York: Oxford University Press, 1996.

As opposed to most full-sized texts dedicated to the *Lied*, which tend to be organized chronologically around composers, this book is divided into three sections: poetic considerations, performance technique considerations, and musical considerations. These are further divided very sensibly and technically. For example, the musical section presents a chapter on "Harmony and Tonality," a chapter on "Melody and Motive," and so on. While this makes the book less useful as a historical resource, it is the best resource for technical analysis of *Lieder* written accessibly as both a teacher and student resource. While assigning the entire book as reading may not be right for every Song Literature classroom, the two chapters that comprise its "Part 1: The Language of Poetry" should be strongly considered as assigned readings for most classes. Chapter one, "Introduction to German Romanticism," is a very clear, concise explanation of the influences on and themes of German Romanticism and chapter two, "Devices and Delights in Poetry," serves as an effective primer on German poetic analysis.

French Mélodies

Bernac, Pierre. The Interpretation of French Song. New York: Norton, 1978.

The Interpretation of French Song was the second most frequently listed resource, when survey respondents were asked to list required reading material for their classes, with 4 of the 18

responses to that question naming this book. Much like *Song : a Guide to Art Song Style and Literature*, the most commonly required reading for Song Literature classes, this work's presence on syllabi is perhaps more a result of tradition than its practical value to students, compared to other resources available. The book opens with the most useful section, which is certainly of value as assigned reading, in which Pierre Bernac presents three chapters of advice on performing French song. Anyone familiar with Bernac's role in the landscape of the *mélodie* will know there are few who could give students better advice on this issue. The rest of the book, however, is a survey of song formatted similarly to *Song : a Guide to Art Song Style and Literature*. Important composers are presented chronologically. Each composer gets an incredibly short entry with biographical and historical information (less than a page each, often just a short paragraph), after which a handful of that composer's songs are given brief description and analysis. Unlike Carol Kimball's book, this does provide translations for many songs, but with the availability of online translations (see the translations section above), these printed translations are not the valuable resource they once were. Even if such a resource is desirable, *A French Song Companion* (discussed below) contains more translations, features more composers, and also offers more background information on each composer.

Hunter, David. Understanding French Verse : a Guide for Singers. New York: Oxford University Press, 2005.

One of the challenges to any Song Literature classroom filled mostly with American students is performing meaningful poetic analysis on texts that are not in English. *Poetry Into Song*, listed in the German section of these resources, contains a chapter that is an effective primer for assisting American students to read German poetry, but American students have an

advantage with German poetry in that it relies on formal rules very similar to those that govern English poetry. When it comes to French poetry, which uses a formal syllabic system quite different from the English/German system of metric feet, American students will naturally need a little more help in gaining even basic comprehension of the major elements at play in a poem. This book, which is aimed at singers and uses poetic examples taken directly from famous *mélodies*, manages to give its reader all the tools needed to break down French poetry in under 100 pages. It is a valuable resource to teachers who feel they need to brush up on their French poetic analysis skills, but even more so it is an invaluable resource for students who may be struggling to tackle a style of poetry they've never seriously read in the past.

Johnson, Graham, and Richard Stokes. A French Song Companion. New York: Oxford University Press, 2000.

This list of resources contains few other books that are mostly devoted to translations of song texts, because the vast majority of art song texts that appear in undergrad Song Literature classes are in the public domain, and very viable translations can be found for free via online resources. In terms of resources for teachers and students to acquire, most books of text translations are not the most practical or critical resources available. This book, however, while containing many translations (many of which belong to the small group of song texts that are copyrighted and therefore difficult to find online), also contains introductions for nearly 150 composers of French song that range from a few sentences to a dozen pages of rich biographical information, song examples, and style analysis. As a general French song resource, this is a tour de force.

Noske, Frits, and Rita Benton. French Song From Berlioz to Duparc: the Origin and Development of the Mélodie.rev. by Rita Benton and Frits Noske. Translated by Rita Benton. 2d ed. New York: Dover Publications, 1970.

If this only had a second volume that began with Fauré's later songs and extended through the songs of *Les Six* and Messiaen, it would be the definitive resource on French song and one of the only things most Song Literature teachers would need to spend a semester lecturing on French song. As it stands, it is the best available resource for teachers researching the birth and early life of the *mélodie* and discusses an impressive number of French song composers (probably more than will fit into most undergraduate curricula): Berlioz, Meyerbeer, Liszt, Wagner, David, Reber, Gounod, Massé, Reyer, Bizet, Delibes, Massenet, Sain-Saëns, Lalo, Franck, Castillon, Duparc, and the first song collection of Fauré. The second chapter, "Some Observations Concerning the Literary Aspects of the Mélodie," is a noteworthy attempt at communicating the subtle tactics of applying appropriate French prosody to a musical line of text, and it should be given serious consideration by Song Literature teachers, but unlike the chapters on composers it is quite dense and will likely go over the heads of most undergraduate students. While its focus on music in general, as opposed to song in particular, keeps it off of this list of recommended resources, Martin Cooper's *French Music: from the Death of Berlioz to the Death of Fauré* (see bibliography) is the closest thing to a continuation of this volume and worth the time of anyone who found *French Song from Berlioz to Duparc* to be of use.

Resick, Georgine. French Vocal Literature : Repertoire In Context. Lanham: Rowman & Littlefield, 2018.

This is an unmatched resource in the study of song and should be a model for future publications. It clearly and simply accomplishes one of the most complex tasks of teaching a historically informed Song Literature curriculum: connecting development in art song with concurrent artistic and political happenings. Each chapter of *French Vocal Literature* is titled with a specific date range and overarching theme (for example, "Romance to Mélodie: The Advent of Romanticism in France (1815-1848)") and is structured to first provide a general overview of the most important artistic, social, and political events of the given time period, then discuss how those events manifested in the vocal music of the era, and finally detail the lives and works of several composers who are representative of these manifestations. At minimum this should be considered required reading for teachers researching their Song Literature courses, but it is also written extremely accessibly and could serve well as a textbook for the French portion of a Song Literature curriculum.

American Song

Clifton, Keith E. Recent American Art Song : a Guide. Lanham, Md.: Scarecrow Press, 2008.

This song is essentially a continuation of the work begun in Victoria Etnier Villamil's *A Singer's Guide to the American Art Song, 1870-1980* (see its entry below), picking up in the year 1980 and providing encyclopedic entries for almost 200 American composers who were writing art song between then and this volume's publication in 2008. This contains one third more entries than *A Singer's Guide*, but the composer introductions in *Recent American Art Song* are

subsequently shorter and less rich. This is still an invaluable resource for those seeking more contemporary American song repertoire for their recitals, classes, or lessons.

Friedberg, Ruth C., and Robin Fisher. American Art Song and American Poetry. Second edition. Lanham: The Scarecrow Press, Inc., 2012.

This is, very simply, a classroom textbook dedicated to 20th century American art song. It should be noted there is a large difference between the second edition and the first: the second edition is not only published in a single large volume as opposed to multiple small volumes, it also was heavily revised and given additional content. The second edition is the only one that should be considered, and it is easily the most valuable resource available to teachers preparing lectures on American art song. It is also written approachably and full of clear and insightful musical examples, making it an ideal text for student readings, but it is a massive tome that might not be appropriate as a required text in Song Literature classes that do not spend most, or all, of a semester focused on American song.

Villamil, Victoria Etnier. A Singer's Guide to the American Art Song, 1870-1980. 1st pbk. ed. Lanham, Md.: Scarecrow Press, 2004.

A Singer's Guide is an encyclopedia-style resource with entries for nearly 150 American composers of the 20th and late 19th centuries. Each entry provides some biographical context for its composer as well as a brief general analysis of the composer's song output. This is followed by a list of selected songs from the composer, and for each song we are given a few sentences of description as well as vocal range, average duration, and publication information. This is clearly a rich resource for anyone interested in American art song from these years, particularly

performers searching for repertoire to use in recitals. While this would not make an appropriate textbook, and the entries of all but a few of the biggest name composers are too short to be candidates for assigned readings, this is certainly a reference item students should be aware of, and it can also be a useful resource to teachers seeking more American repertoire for their classes or lessons.

British Song

Hold, Trevor, C. Hubert H Parry, and Gerald Finzi. Parry to Finzi : Twenty English Song-composers. Woodbridge, Suffolk, UK: Boydell Press, 2002.

Although this book is limited to the study of 20 English composers all writing within a very limited span of time, those composers represent the English Renaissance of the Royal College of Music at the turn of the 20th century, which is perhaps the richest period of song production in England's history. The great and important songs of earlier composers like Henry Purcell and John Dowland, as well as some later composers like Benjamin Britten, are not included in this volume, but with those few exceptions every other major English composer included in most undergraduate Song Literature classes is given a chapter in this work. This may be the most valuable single resource for teaching English song, and it would function well as a lecture research aid, individual chapters on specific composers would be phenomenal as student readings, or the entire book could even be used as a class text for a semester on British song, if it were supplemented slightly.

Northcote, Sydney. Byrd to Britten: a Survey of English Song. London: Baker, 1966.

In only about 100 pages of text, this work addresses nearly every major composer and movement that will be discussed in most undergraduate Song Literature classes. This is certainly worth the attention of any teacher of British art song, especially in terms of understanding how each composer fits into the larger panorama of British art song as a whole, and it may be of interest to some Song Literature classes as assigned reading. However, even in so few pages it manages to spend quite a lot of time on some lesser-known composers who will not likely make it into most undergraduate Song Literature curricula. Despite the impressive range of material covered in the book, and the richness of the information contained within it, it falls somewhat short of being an obvious universal classroom textbook for British art song.

Spink, Ian. English Song; Dowland to Purcell. New York: C. Scribner's Sons, 1974.

While not every undergraduate Song Literature class will spend more than a few classes dwelling on lute songs and the vocal music of Henry Purcell, teachers planning a curriculum that does highlight this era of song have much to gain from this book. It is likely more information than needed in a required text for undergraduate students, but excerpting segments of it could function extremely well for student readings, particularly the chapter “Henry Purcell’s development as a songwriter.”

Italian Song

Lakeway, Ruth C, and Robert C White. Italian Art Song. Bloomington: Indiana University Press, 1989.

This is the definitive resource on non-operatic Italian art song. Beginning with a concise yet comprehensive discussion of Italian solo song's entire history, it then offers chapters on individual Italian song composers from the early 20th century onwards, which may seem like a rather late start in other national song schools, but for Italian song this cuts right to the literature that combines poetry and music with a relationship similar to that found in the *Lied* or *mélodie*. It covers far more composers than could be discussed in the Italian portion of Chapter 2 of this document (and probably far more composers than can be covered in most undergraduate Song Literature programs). Anyone interested in discovering Italian art song must certainly consult this book in their research.

Online Databases

These online resources all compile information on songs and composers to aid in searching for art song repertoire.

African American Art Song Alliance- www.artsongalliance.org

This is an invaluable resource for those searching not only for African American song composers but for African American song performers and scholars as well. The length of each entry varies for each individual included in the database, but each composer is given a biographical entry, a list of published songs, and information for locating published media. In addition to being a useful database of African American song composers, the *African American*

Art Song Alliance also hosts occasional conferences and concerts, and many videos from these events can be found on their YouTube page (linked on their website).

Kassia Database- *www.kassiadatabase.com*

This is a remarkably comprehensive database dedicated to female art song composers. Named after one of the first recorded female song composers, the *Kassia Database* aims "to make the search for appropriate works in this vast genre more accessible, bring awareness to the talented composers who created them, and make the inclusion of these incredible works standard in the voice studio, performance hall, and beyond." While its search functions are nowhere near as refined as a resource like *Songhelix* (see below), the database currently contains over 1,700 art songs by women composers, and the vast majority of the entries provide not only basic information (composer/poet/title/date) but are also sorted by technical difficulty and vocal range and come with brief descriptions as well as links to where a score can be purchased or downloaded for free.

Songhelix- *www.songhelix.com*

This constantly growing database is something every song performer should be aware of because of its incredibly powerful search and filter functions. Entries into the database are coded not just for basic information (composer, poet, publication date, etc.) but for an extremely wide array of metadata. This allows visitors to sort songs by a long list of thematic keywords, composer and poet ethnicity, pitch range of the original key, musical form, the person to whom the song was dedicated, and more. *Songhelix* is a community-driven project based out of the University of Utah, but much like other community-driven internet databases they rely heavily on submissions from users to help the database grow. Contributing songs to the *Songhelix*

database is not only a philanthropic activity towards all present and future art song lovers, it could perhaps serve as an interesting class assignment.

Song of America- www.songofamerica.net

Song of America is the largest project undertaken by the *Hampsong Foundation* (see the "Continued Education" section below). It is "a comprehensive archive of American song that tells the story of our culture and nation, through the eyes of our poets and the ears of our composers." Visitors to the site will find not only searchable entries of composers, poets, and songs but also an extensive timeline of American song and links to varied resources for further learning. There are even pre-written lesson plans on topics related to American song. Although aimed at grade school, some of the high school lessons could certainly be adapted to a level appropriate for undergraduates, in a Song Literature class that focuses heavily on American song.

Continued Education

While this document attempts to lay out the best practices for teaching a Song Literature course focused on the traditional canon of western art song, one of the beauties of song is exploring the cutting edge of song projects and contemporary composers, as well as older composers who wrote poignant works that have not historically received much focus from song enthusiasts. Many of those planning Song Literature curriculum will want to investigate these areas of song, whether for incorporation into class, as material to suggest to students for extra-curricular enrichment, or simply to benefit the instructor's own life as a lover of art song. Below are a few resources recommended as next steps for those wishing to embark off the path of the most widely known songs and composers.

Art Song Augmented- www.artsongaugmented.org

This is a relatively new resource that is still growing, but it is off to a promising start. Dedicated to underrepresented song composers, this site provides quick, practical information on the composers it covers. Each composer page features a brief introduction to the artist's life and work, academic and non-academic (for example, podcasts) resources where one can learn more about the composer, links to audio and video recordings, and links on where to access a variety of the composer's song scores.

The Hampsong Foundation- www.hampsong.org

The *Hampsong Foundation* is a nonprofit organization dedicated to cultural communication and expression through the art song, which it specifically defines as "poetry set to music." Paired with its sister site *Song of America* (see the "Online Databases" section above), the *Hampsong Foundation*'s web page is a central gateway to all the varied publications and events of the foundation. These are manifold, and anyone interested in song will find something informative and meaningful somewhere in this organization. They offer articles, podcasts, online and in-person masterclasses/lectures/workshops, news updates on the world of song, and even song texts and translations.

New York Festival of Song- www.nyfos.org

NYFOS is an organization that produces thematic and insightful song recitals year-round. While their production format has evolved over time, their current offerings fall into three categories: their live mainstage recitals, a digitally broadcast series, and their NYFOS Next series, which is dedicated to new song. While there are many organizations around the world that produce high quality art song performances, and all of them are worth attention as sources of

inspiration and enrichment, NYFOS is perhaps the largest and most influential festival of its kind.

SongFest- *www.songfest.us*

While most of the top tier summer programs for art song are aimed at graduate students and/or young professionals, *SongFest* has a "Studio Artist" level that is meant for young undergraduate singers. Participants spend a month in San Francisco going through lessons, coachings, classes, and concerts aimed at exploring art song interpretation, and they get to learn from song giants like Libby Larsen, John Musto, Graham Johnson, and Martin Katz. This kind of experience could have a huge impact on the way a young artist develops, and it should be on every Song Literature professor's radar.

Sparks and Wiry Cries- *www.sparksandwirycries.org*

The home page of *Sparks and Wiry Cries* says the group "curates opportunities for art song creators, performers, and scholars through innovative initiatives that capture the stories of our diverse communities." This encompasses quite a few different ways of expressing thoughts about song, from an online "Art Song Magazine" to a podcast, as well as social media pages of all varieties and their most public activity, songSLAM events. These are art song competitions in the same spirit as poetry slams, presenting new works by composer/singer/pianist teams to an interactive audience and awarding monetary prizes to the crowd favorites. These happen all over the country, with established songSLAM events in New York, Chicago, Minneapolis, Cincinnati and more. All of the resources presented by *Sparks and Wiry Cries* could be of extreme interest, and the songSLAM events could be wonderful to attend or even to put on in your own city,

either officially through their organization or in a format that emulates what they've found to be successful.

Women's Song Forum- *www.womensongforum.org*

Women's Song Forum is essentially a free online periodical staffed by an impressively large group of faculty from top tier music universities from around the world. Articles highlighting female song composers, or issues surrounding the songs of women composers, are published regularly, and they also host a Facebook page.

Appendix: Survey Information

This is the survey that was distributed to Song Literature teachers, with results supplied in bold for those who wish to review data that was not presented in the body of this document. Please see Figures 1-4 in Chapter 2 and Figure 5 in Chapter 3 for more survey data.

Song Literature Course Information Survey

Although some institutions may still be using online or hybrid formats because of the COVID situation, please give your answers for "regular" semesters, when classes are fully in person.

Question 1: Are there prerequisites a student must meet before taking the class? (Check all that apply)

No prerequisites **(46%)**

General Music History Requirement **(21%)**

General Music Theory Requirement **(25%)**

Jury/Barrier Exam **(14%)**

Other: please specify **(4 respondents indicated a diction requirement, 4 respondents indicated their course was restricted to students in their third or fourth year of coursework)**

Question 2: What students take your Song Literature class? (Check all that apply)

Voice Performance Majors **(100%)**

Music Education Majors **(39%)**

BA/BSOF Majors **(14%)**

Other: please specify **(29%, see Chapter 1, page 6)**

Question 3: How many semesters of Song Literature are required of your Voice Performance majors?

1 **(44%)**

2 **(37%)**

Other: please specify **(19%, see Chapter 1, page 6)**

Question 4: If your Voice Performance majors take more than one semester of Song Literature, are they required to take them in a particular order?

Yes **(18%)**

No **(54%)**

N/A **(29%)**

Question 5: How would you qualify your primary career focus?

Singer **(50%)**

Pianist/Coach **(46%)**

Musicologist **(4%- one respondent indicated they are both a pianist/coach and hold a Phd in musicology)**

Other: please specify **(4%- one respondent wrote in "Teacher, Director")**

Question 6: Is your Song Literature curriculum structured by language/national school or chronologically across all schools?

Language/National School **(82%)**

Chronologically **(7%)**

Other: please specify **(11%- all of the write-in answers indicate their courses are structured mostly by national school, with some small changes to that formula)**

Question 7: Over the course of all Song Literature classes offered to undergraduate students, roughly what percentage of course time is devoted to each of the following national schools? **(Please see Figures 1 and 2 in Chapter 2 for data.)**

German

French

British

American

Italian

Other (please specify)

Question 8: Over the course of all Song Literature classes offered to undergraduate students, roughly what percentage of course time is devoted to each of the following eras? **(Please see Figures 3 and 4 in Chapter 2 for data.)**

Pre-17th century

17th century

18th century

19th century

20th century

Contemporary (2000-present)

Question 9: Which of the following in-person activities are included in your curriculum? (Check all that apply)

In class listening **(86%)**

Open class discussion about repertoire **(93%)**

History-based lecture **(89%)**

Discussion of assigned reading **(61%)**

Music theory-based song analysis **(43%)**

Poetry analysis (the text separately from the music) **(89%)**

In class performance **(75%)**

Listening quizzes **(46%)**

Written exams **(57%)**

Masterclass style coaching **(46%)**

Student presentations **(79%)**

Public class recitals **(46%)**

Private coaching **(25%)**

Other: please specify **(18%, mostly repeat items from this list or items anticipating the next question)**

Question 10: Which of the following at-home activities are included in your curriculum? (Check all that apply)

Required listening **(74%)**

Written song observations/analyses **(70%)**

Journaling/Blogging **(22%)**

Private rehearsal of songs for performance **(70%)**

Required readings **(74%)**

Research papers **(33%)**

Constructing recital groups **(52%)**

Writing program notes **(56%)**

Other: please specify **(11%, including "Watching recitals" and "Short papers")**

Question 11: If there are any books you use as sources for assigned readings, please list those.

(Please see Chapter 5 for information on frequently named books.)

Question 12: Please rate the importance of each of the following to your class from 1 to 5, where 1 is "Not at all important," 3 is "Somewhat important," and 5 is "Extremely important."

(Please see Figure 5 in Chapter 3 for this data.)

Student familiarity with a vast amount of song

Student familiarity with a wide array of well-known singers and pianists

Discussion of song performance techniques

Discussion of how to craft recital programs

Discussion of pedagogical concerns (how to choose songs as a voice teacher)

Scansion-based poetic analysis (meter, rhyme scheme, etc.)

Content-based poetic analysis (meaning, imagery, etc.)

Biographical information about song composers

Biographical information about poets

Historical discussion of different artistic movements in song (i.e. early versus late Romanticism, popular music influence on song in the 20th century, etc.)

Historical context of media that parallel song (literature, art, etc.)

Scholarly reactions to song by well-known musicologists

Formal theoretical analysis of song (harmony, motivic development, form, etc.)

Question 13: Are there any features of your class that were not discussed in this survey? Please elaborate below.

Two responses are perhaps of interest:

"We highlight many aspects of 'Vocal Literature' in our classes, including offering dedicated courses in Italian recitative, Bach cantatas, symphonic solo & oratorio repertoire, underrepresented composers, etc."

" I believe that song is the most intimate and personal of all musical expression. I therefore feel it is very important for the students to come to an understanding of the composers and their personalities--learning to understand them as real people with very unique personalities, joys, losses, struggles, problems, etc. My initial lecture on each composer is more focused on that, not on the kind of boring data which so many music history courses seem to focus on. I want them to understand these great creative geniuses as real people, whose lives and personalities are so often mirrored in their songs."

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