

GRADUATE SEMINAR IN CHORAL LITERATURE  
SPRING 2021

THE 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES  
Friday, 1-3:30 pm

Professor Carmen-Helena Téllez  
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COURSE WEBSITE: [sites.nd.edu/choral-lit](https://sites.nd.edu/choral-lit)

**General Objectives**

To gain proficiency and insight in the historical context, analysis, performance practices, programming, and interpretation of choral literature from 1900 to the present.

**Scores and Recordings**

Students are usually advised, as the semester develops, to obtain published copies of specific repertoire through Reserves at the Music Library to prepare for class. However, because of the pandemic, we will use digital scores alongside electronic listening resources. (The use of an iPad with the *ForScore* app is highly recommended).

**Requirements and grading.**

- You must have access to your personal computer and iPad (if you have one) while attending the seminar. Materials will be distributed electronically

Grading is based on the following:

- attendance and participation in the discussion (33%)
- class presentations and assignments (33%)
- final paper (34%)

- Attendance is strictly required. An excuse to be absent must be requested at least week in advance.

**Submitting assignments.**

Assignments will be distributed on a rolling basis, matching the content and progress of the discussion. They will be listed in the seminar's online page, and/or emailed directly to the seminar members as the semester develops. The seminar members are responsible for checking on assignments and clarifying expectations. Reading and listening resources are available in the Music Library and Seminar Website. Completed assignments will be sent BY EMAIL to me at [ctellez1@nd.edu](mailto:ctellez1@nd.edu)

## Types of assignments.

Assignments may involve the following activities:

- Readings and reports of book chapters and articles about style trends after 1900
- Analysis of compositional procedures and formal structures in a specific composition
- Preparation of annotated lists of repertoire and music terminology
- Discussion of case studies on programming and rehearsing 20<sup>th</sup> and 21st century choral music repertoire
- Attendance to guest lectures and workshops, if available
- Listening to assigned excerpts to discuss rehearsal techniques

## Research paper

A **topic proposal** for a final research paper will be expected by mid-semester (see calendar below). The proposal will be submitted by email to Dr. Tellez at [ctellez1@nd.edu](mailto:ctellez1@nd.edu). Recommendations on how to prepare the topic proposal and the paper can be found in the Seminar Website [Handouts](#) page. **Please follow the topic proposal format indicated there.**

**Final research presentations** based on your paper will take place during the last week of classes with a possible extra day if necessary (see calendar). Written final papers are due on or before the assigned date in the calendar, by or before 5pm. Papers will be submitted by email to [ctellez1@nd.edu](mailto:ctellez1@nd.edu)

## E-portfolio

All students must keep an e-portfolio in the format of a personal website with both public and private pages. See [Handouts page](#) of the seminar website for suggestions on how to prepare this tool.

## Materials recommended for your permanent personal library (links provided for purchase options):

- Biographies and Essay Compilations (often called “Companions to...”) about the featured composers in this seminar, preferably those published after 1985, **such as:**

[The Cambridge Companion to Benjamin Britten \(Cambridge Companions to Music\)](#) by Mervyn Cooke (June 28, 1999)

[The Cambridge Companion to Arvo Pärt \(Cambridge Companions to Music\)](#) by Andrew Shenton, editor (May 17, 2012).

[The Cambridge Companion to Stravinsky \(Cambridge Companions to Music\)](#) by Jonathan Cross (Aug 18, 2003)

And others on composers of your choice.

- Studies on the development of styles, genres, compositional techniques and performance practices in the 20<sup>th</sup>- and 21<sup>st</sup>-century music, such as:

[Analysing Musical Multimedia](#) by Nicholas Cook (2001)

[Analytic Approaches to Twentieth-Century Music](#) by Joel Lester (1989)

[Approaches to Meaning in Music \(Musical Meaning and Interpretation\)](#) by Byron Almén and Edward Pearsall. (2006)

[Modern Music and After](#) by Paul Griffith (2011).

[Music after the Fall](#) by Tim Rutherford-Johnson. (2017).

[Postmodern Music, Postmodern Listening](#), by Jonathan Kramer (2016)

[The Rest Is Noise: Listening to the Twentieth Century](#) by [Alex Ross](#) (2008)

**Other activities.**

Choral performances, workshops, lectures and related activities will be recommended for attendance with follow-up reports by the seminar members. They will be announced as they emerge and therefore, given the student's possible conflicts with other duties, a strict requirement will not be imposed. However, reports on these events will earn points for the class and should be added to the e-portfolio. *This semester the pandemic may restrict these activities.*

**GENERAL SEMINAR CALENDAR SPRING 2021**

- **FRIDAY**, February 5 - First seminar session 1-3:30 pm
- **FRIDAY April 2**  
Good Friday: no classes and no meetings
- **FRIDAY April 9** – Submit paper proposal (prospectus)
- **FRIDAY MAY 7- PAPER PRESENTATIONS**
- **TUESDAY May 11**  
Last class day
- **FRIDAY May 14 POSSIBLE EXTRA PAPER PRESENTATION DATE -**  
Final Exams (no review sessions)
- **THURSDAY, MAY 20, BY 5 PM- PAPER SUBMISSION DEADLINE BY 5PM**
- **May 22-23**  
Commencement Weekend

**The following is an overview of the seminar's activities through the semester:**

Each week the seminar will include some or all of the following components:

- Lecture by Professor Tellez on the profile and contributions of salient works of the 20<sup>th</sup>/21<sup>st</sup> century repertoire
- Presentations by seminar members on targeted readings and technical terminology, as assigned.
- Reports by seminar members on related repertoire and listening assignments, as assigned.

**WEEK 1 –**

**February 5**

Survey of topics, requirements and expectations.

The constellation of trends in music composition after 1900. The breakdown of Romantic music and the artistic focus on innovation. The dominant directions of innovation.

Fauré, Rachmaninoff, Martin, early Schoenberg

- WEEK 2 – February 12**  
Modernism and the innovation based on root traditions 1. Stravinsky's *Les Noces (Svadebka)*. Villa-Lobos *Choros No. 10*. Modernism and the pre-classical structures. Stravinsky's *Symphony of Psalms* and Mass and comparable works. Reports and presentations assigned.
- WEEK 3 – February 19.**  
Reports and presentations as assigned.
- WEEK 4 - February 26**  
The French neoclassical school: Poulenc, Duruflé, and other French masters. The influence of the French school in America and Britain. The preservation of tonality and the "middle-brow" aesthetic. Vaughan Williams, Howells, Britten. Copland, Bernstein, Barber. The American influence on Latin American countries, Ginastera, Estevez.
- WEEK 5 - March 5**  
Reports and presentations as assigned.
- WEEK 6 - March 12**  
Rational Modernism: Twelve-tone languages and Schoenberg, Webern, Stravinsky, Dallapiccola. Moving towards radical modernism: The imperative of originality and Messiaen, Stockhausen, Ligeti, Penderecki, Lutoslawski. Radical modernism continues: The move towards postmodernism and polystylism: Schnittke and Berio.
- WEEK 7 March 19**  
Reports and presentations as assigned.
- WEEK 8 - March 26**  
The American "maverick" approach versus the success of the "middle brow" choral tradition. Ives, Cage, Feldman, Meredith Monk American minimalism and other conceptual experimentations: John Adams, Steve Reich, Philip Glass, Caroline Shaw. The current "middle brow" renaissance: Lauridsen, Whitacre, Paulus,
- WEEK 9 -` April 2**  
Good Friday – no session
- WEEK 10- April 9**  
Presentation of paper theses. Submission of the paper's proposal, before 5pm.
- WEEK 11 April 16**  
Post-Modernism and the renaissance of sacred music in the Catholic and Lutheran traditions. MacMillan, Sandstrøm. Nordic and Baltic Countries: Rautavaara, Norgard, Tormis. Post-Modern Music and the influence of Orthodox and Medieval religious traditions. Pärt, Taverner, Esenvalds. The impact on American choral music. David Lang.
- WEEK 12 - April 23**  
Reports and presentations as assigned.

**WEEK 13**

**April 30**

A global and inter-artistic sensibility: Classical choral, the non-Western European traditions, embrace of non-concert repertoire, and the advent of interactive technologies Performance Studies and Creativity: Challenges in contemporary conducting practice. The need to integrate diverse cultures. The new conductor as an interdisciplinary artist. Ellington, Sierra, Golijov, Leon, Thompson

**WEEK 14**

**May 7**

Paper presentations.

**WEEK 15**

**May 14**

Possible continuation of paper presentations.