

Applied Music: Organ Studio
Iowa State University, Fall 2017

Meeting time and place: arranged individually, group events (see Course Calendar)

Credit hours: 1 or 2

Professor Dr. Miriam Zach, Charles and Mary Sukup Endowed Artist in Organ

E-mail: minerva@iastate.edu

Office: Music 210

Office Hours: by appointment via email

Prerequisites: audition

COURSE DESCRIPTION AND LEARNING OUTCOMES

We will explore organ (and harpsichord) repertoire from Baroque, Romantic, and 20th-21st Western historical style periods, hymnody, accompanying of singers/instrumentalists, sight-reading, acoustics, and pipe organ construction and maintenance.

Activities include

Being the music you are imagining, listening actively, playing the organ daily, reading, researching, asking questions, writing, creating, exploring, reviewing, critiquing, presenting, developing your corpus callosum

Valued are

effort, curiosity, teamwork, participation, preparedness, communication skills (ability to listen actively, speak, read, write, **be** the music), considering obstacles as creative opportunities

Technique

Accuracy of notes in manuals and pedal

Evenness, clarity, and control of touch

Manual and pedal coordination

Interpretation

Projection of musical character and structure

Facility and appropriateness of registration

Stage presence and poise

Educational Goals include

Creative Thinking skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider the same set of data from various points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

Global Cultural Diversity: Understanding of diverse values, and music within cultural and historical context.

Collaboration: Ability to work together with other people.

At the end of the semester you will be asked to complete a Performance Course Report including the following information:

*** performed in studio class**

**** performed in church service**

***** performed in concert**

memorized

Compositions begun this semester and completed

Compositions begun previously, and completed

Compositions as yet unfinished

Technical studies

REQUIRED

The Organist's Manual by Roger E. Davis (ISBN 0-393-95461-7) New York: W.W. Norton, 1985 (www.wwnorton.com) This book includes manual and pedal technique, interpretation, compositions, hymnody, and organ building and is available in the ISU bookstore.

Organ Master shoes are available from <http://store.organmastershoes.com/> .

ADDITIONAL RESOURCES

There are many resources including scores, books, and recordings available online and in Parks Library <http://www.lib.iastate.edu/>

COURSE ASSIGNMENTS AND GRADING

The final grade takes into account your creative effort based on the following assignments. Possible points are in (). Complexity of repertoire depends on a student's experience playing the pipe organ. "Advanced" is recommended for more experienced organists.

Attendance Objectives will be met by actively participating in each lesson and group event (5 points for each lesson, and group event) (100 total possible points)

Soundscape Reflection (20 points) (2 pages, typed with 12 point type, double-spaced) comparing, contrasting, and synthesizing your research experiences in two different acoustic environments (one with little echo 'dry', and one with a lot of reverberation - 'live') playing the organ blindfolded, finding pedal pitches without looking at your feet, then coordinating hands and feet. Please also write two brief paragraphs about two visually challenged composers for organ identifying their nationality (birth-death years) and style period in which they created, age of onset of challenge, if they sang, what instruments they played and where, what genres they composed. I'm looking forward to reading your reflection in our Fall2017OrganStudio folder on Cybox due Thursday, September 21, 2017 by 11:59pm CST **Name your file using the following format:**
YourLastNameYourFirstNameSoundscape.docx

Organ Solo Repertoire

Prepare and perform at least two 3 to 5minute organ solos with pedals from each historical style period (Baroque, Romantic and 20th/21st Centuries) representing all three style periods for the following three parts of a service.

Prelude (20 points)
Offertory (20 points)
Postlude (20 points)

Here are Western music historical style periods. AD=Anno Domini on the Gregorian calendar.

Medieval 0-1400AD

Renaissance 1400-1600

Baroque 1600-1750 For example J.S. Bach *Eight Little Preludes and Fugues*

Classical 1750-1800

Romantic 1800-1900

French Impressionism 1874-1915

20th century 1900-2000

21st century 2000 to present

Be able to research and write program notes

on composers' lives and works respecting coherence, grammar, punctuation, and usage of standard written English. (See Soundscape Reflection Assignment)

(Advanced analysis: When presented with a printed composition OR listening to a musical excerpt, identify country of origin, composer, title, historical style period, genre, language, medium, style characteristics e.g., harmonic and contrapuntal texture, form)

Hymnody

Be able to trace the history and literature of hymns, texts and music. Given that 2017 is the international 500th anniversary of Reformation we will research influences including Gregorian chant on Martin Luther and his influence on other composers with a goal of performing *Choralevorspiele* (chorale prelude) and hymns together on Monday, October 30, 4pm CST in the MET.

For example, Baroque: chorale prelude with pedal by Buxtehude and/or chorale prelude from J.S. Bach's *Orgelbüchlein*

Be able to select hymns for the church year , e.g. Advent, Christmas, Epiphany, Lent, Easter, Pentecost...

Perform eight hymns during the semester each with introductory chorale prelude, pedals, sensitivity to text, and awareness of the effect of acoustic environments on accompanying congregational singing. (each hymn 10 points) (80 possible points) (Advanced: improvise, and modulate)

Opening Hymn

Middle Hymn

Communion Hymn

Closing Hymn

Liturgy: be familiar with and able to play liturgy of at least one present-day denomination. (10 points)

Accompanying vocalists and instrumentalists (each 10 points)

Accompany one SATB anthem as sung by a competent choir being aware of balance, methods of tone production, clear enunciation of text.

(Advanced: Be able to accompany psalmody in live acoustic environment.)

(Advanced: Accompany one vocal or instrumental soloist arranging at sight for the organ the *piano* accompaniment of a vocal or instrumental score)

(Advanced: prepare choir and accompany SATB anthem from an orchestral reduction)

Sight-read (each 10 points)

a short passage of organ music on three staves maintaining a steady tempo with accuracy of notes and rhythm

(Advanced: Be able to play at sight a passage of music in open score on four staves using G and F clefs)

(Advanced: Play the continuo part of a chorale or short instrumental movement from a figured bass, given the melody, bass and figures.)

Be familiar with **pipe organ and harpsichord construction and maintenance.**
(10 points)

300 Possible Points

GRADING CHART

A 279-300	C 219-230
A- 270-278	C- 210-218
B+ 261-269	D+ 201-209
B 249-260	D 189-200
B- 240-248	D- 180-188
C+ 231-239	F 0-179

A You attend class regularly and contribute positively. All assignments are turned in on time, complete, accurate in content, and presented in a professional manner. Combined grade average on assignments and class presentations is A or close to it.

B You complete all required assignments but one or more of the following may apply: (1) assigned work is mostly but not consistently thorough, accurate, or of high quality, (2) attendance and class involvement is inconsistent.

C You complete most of the required assignments but one or more of the following may apply: (1) the quality of the work is generally marginal, and (2) attendance and class participation is irregular.

D One or more of the following may apply: (1) all assignments are not completed or are of mostly poor quality,(2) attendance and class participation is poor.

F Most course requirements are NOT met satisfactorily.

ATTENDANCE

Carpe diem, be here now, mindful and respectful of those around you. Objectives will be met by attending and actively participating in each entire class session. You are expected to attend all course meetings ready to begin on time, turn off your cell phone and electronic devices unrelated to course specific activities. You are accountable for material covered in lessons, lecture-recitals, and research experiences. If you must miss a class hour due to an excused absence (religious, health-related, or participation in an approved academic or athletic event) you should contact the instructor via email with a written excuse, in advance whenever and as soon as possible. Requirements for class attendance and make-up assignments, and other work in this course are consistent with university policies. If a student is absent six or more times without official documentation (e.g. Student Health, Dean of Students) s/he will be at risk of failing the course. Assignments will be made up only at the discretion of the instructor, and only with a doctor's written note or evidence of a family emergency. Work submitted after the due date will be graded below what would have been awarded had the work been complete and on time.

COURSE CALENDAR

Caveat: The procedures and course calendar of topics and assignments are accurate as of 20 August 2017 but subject to change in the event of extenuating circumstances. Group events include:

Sunday, August 27, 10am St. John's Episcopal Church, 2338 Lincoln Way, Ames, Works by organist-composers from Saint-Sulpice (Paris) during the service Miriam Zach, organist.

Sunday, August 27, 3pm Martha Ellen Tye Recital Hal (MET) *Fanfare Concert* including Miriam Zach, organ performing "Adagio" from *Symphony No. 5* by Charles-Marie Widor (1844-1937)

Monday, September 11, 4pm MET *Suono Roma* (Sounding Rome) - Lecture-recital on Renaissance and Baroque Italian organ repertoire - Miriam Zach, organ in conjunction with ISU Architecture Rome program and Architecture 401 design studio Professor Dr. Mikesch Muecke

C-HOP Festival 2017 of dance music for carillon, harpsichord, organ and piano <http://music.iastate.edu/carillon/cHOP2017/event.php>

<http://music.iastate.edu/carillon/cHOP2017/event.php#schedule>

including:

Friday, September 15, 7:15pm MET C-HOP concert including Patricia Izbicki, harpsichord performing Padre Antonio Soler (1729-1783) *Fandango*

Saturday, September 16, 1-1:50pm MET C-CHOP Lecture-recital: *Terpsichore: Danses pour l'orgue et clavecin*, Miriam Zach, organ and harpsichord (focus on French Baroque performance practice)

resuming September 18, Mondays 12:30-1pm *After Noon with the Brombaugh in the MET* - If you know of people who would like to visit the instrument please ask them to email Dr. Miriam Zach at minerva@iastate.edu

Monday, October 30, 4pm MET *Luther als Knoten (Luther as Node)*, Miriam Zach, organ with ISU organ students (TBA) - exploring musical influences on Martin Luther and his influence on other composers, focusing on *Choralevorspiele* and Hymnody

Week 1 August 21

Week 2 August 28

Week 3 September 4 (Monday no class Labor Day holiday)

Week 4 September 11 *Suono Roma* -Italian Baroque MET 4pm

C-HOP Festival:

Friday, September 15 MET 7:15pm Spanish Baroque

Saturday, September 16 MET 1-1:50pm French Baroque

Week 5 September 18

Week 6 September 25

Week 7 October 2

Week 8 October 9

Week 9 October 16

Week 10 October 23

Week 11 October 30 *Luther als Knoten (Luther as Node)* MET 4pm -German

Week 12 November 6

Week 13 November 13

Week 14 November 20-24, Thanksgiving Holiday no class

Week 15 November 27

Week 16 December 4

Week 17 Final exam week Dec. 11-15

STUDENTS WITH DOCUMENTED DISABILITIES

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the professor within the first week of class. Please request that SDR staff send a Student Academic Accommodation Request (SAAR) form to the professor verifying your challenge and specifying the accommodation you will need. Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. All students requesting accommodations are required to meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at www.dso.iastate.edu/dr/. Contact SDR by e-mail at disabilityresources@iastate.edu or by phone at 515-294-7220 for additional information.