

**MUS415A SYLLABUS**  
**SONG LITERATURE: GERMAN**

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Office hours by appointment

This course will follow the development of the German art song, or *Lied*, from its underpinnings in the Middle Ages, through its pinnacle of expression in the Romantic era, and into the 21<sup>st</sup> century. It is designed to explore the work of established composers as well as their less well-known contemporaries, and will focus primarily on critical listening and in-class participation. Grades will be determined based on attendance and class participation, performance preparation, periodic assessments in the form of quizzes, and written homework.

**COURSE OBJECTIVES**

- ♪ Students will demonstrate understanding of German art song repertoire, composers, and musical schools of thought moving through the 19<sup>th</sup> and 20<sup>th</sup> centuries into the present day
- ♪ Students will synthesize knowledge gained in the course into a personal project linking a chosen subset of German vocal music to the cultural, social and political phenomena surrounding it
- ♪ Students will learn, translate, memorize and perform two German art songs in support of their chosen project

**FREE SPEECH**

- ♪ Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

**ATTENDANCE**

- ♪ Absences for illness or other unavoidable emergency must be excused.
- ♪ Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to work directly with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes before accommodations will be identified. After eligibility is established, SAS staff will create and issue a Notification Letter for each course listing approved reasonable accommodations. This document will be made available to the student and instructor either electronically or in hard-copy every

semester. Students and instructors are encouraged to review contents of the Notification Letters as early in the semester as possible to identify a specific, timely plan to deliver/receive the indicated accommodations. Reasonable accommodations are not retroactive in nature and are not intended to be an unfair advantage. Additional information or assistance is available online at [www.sas.dso.iastate.edu](http://www.sas.dso.iastate.edu), by contacting SAS staff by email at [accessibility@iastate.edu](mailto:accessibility@iastate.edu), or by calling 515-294-7220. Student Accessibility Services is a unit in the Dean of Students Office located at 1076 Student Services Building.

### **PROJECTED CLASS SCHEDULE**

Monday, 8/23: Syllabus, Course Overview, Minnelieder  
Wednesday, 8/25: F.J. Haydn, W.A. Mozart, Corona Schröter  
Monday, 8/30: L.v. Beethoven, Carl Loewe, Johann, Juliane & Luise Reichardt  
Wednesday, 9/1: Franz Schubert – Early and Middle Period  
Monday, 9/6: **LABOR DAY – NO CLASS**  
Wednesday, 9/8: Schubert – *Die schöne Müllerin*  
Monday, 9/13: Schubert - *Winterreise*  
Wednesday, 9/15: Fanny Hensel, Felix Mendelssohn  
Monday, 9/20: Robert Schumann – *Myrten* and *Liederkreis* cycles  
Wednesday, 9/22: Robert Schumann – *Dichterliebe* and *Frauenliebe und -leben*  
Monday, 9/27: **JODI OFF CAMPUS – RESEARCH DAY FOR PRESENTATIONS**  
Wednesday, 9/29: **JODI OFF CAMPUS – RESEARCH DAY FOR PRESENTATIONS**  
Monday, 10/4: Clara Schumann, Josephine Lang  
Wednesday, 10/6: Comparative Settings of the *Mignon-Lieder*  
Monday, 10/11: Franz Liszt, Richard Wagner, Robert Franz  
Wednesday, 10/13: Johannes Brahms – standalone songs  
Monday, 10/18: Johannes Brahms – *Zigeunerlieder* and *Vier ernste Gesänge*  
Wednesday, 10/20: Hugo Wolf – *Mörrike-Lieder*  
Monday, 10/25: Hugo Wolf – *Goethe-Lieder* and *Eichendorff-Lieder*  
Wednesday, 10/27: Hugo Wolf – *Italienisches* and *Spanisches Liederbuchen*  
Monday, 11/1: Gustav Mahler, Alma Mahler, Hans Pfitzner  
Wednesday, 11/3: Richard Strauss  
Monday, 11/8: Joseph Marx, Erich Korngold  
Wednesday, 11/10: Arnold Schoenberg  
Monday, 11/15: Alban Berg, Anton Webern  
Wednesday, 11/17: Kurt Weill  
Monday, 11/22: THANKSGIVING VACATION  
Wednesday, 11/24: THANKSGIVING VACATION  
Monday, 11/29: Post-War: German Lieder 1950-2021  
Wednesday, 12/1: Student Presentations, Part I  
Monday, 12/6: Student Presentations, Part II  
Wednesday, 12/8: Final Discussion

**The final exam for this course takes the form of a presentation and performance. Please see below for details.**

### **BREAKDOWN OF GRADES**

Attendance and Participation:	300
Song Response Forms:	300
Presentation:	200
Final performance:	200
<b>Total:</b>	<b>1000</b>

### **GRADING SCALE**

940-1000 A 900-939 A- 880-899 B+ 840-879 B 800-839 B- 780-799 C+ 740-779 C  
700- 739 C- 680-699 D+ 640-679 D 600-639 D- 0-599 F

### **REQUIRED TEXT**

*Song: A Guide to Art Song and Literature*, Carol Kimball. Available from Amazon for about \$25 new (or \$10 used); you can also choose to buy the Kindle version if you like. [http://www.amazon.com/dp/142341280X/?tag=mh0b-20&hvadid=3483315479&hvqmt=b&hvbmt=bb&hvdev=c&ref=pd\\_sl\\_k5292007r\\_b](http://www.amazon.com/dp/142341280X/?tag=mh0b-20&hvadid=3483315479&hvqmt=b&hvbmt=bb&hvdev=c&ref=pd_sl_k5292007r_b)

### **FINAL PROJECT**

Choose two German art songs. The songs should be linked somehow, so that they could be performed together as a set; they may share a composer, a poet, or a theme. You are responsible for learning the music, translating and creating an IPA transcription of the text, and writing program notes for your set; you will also give a presentation to the class on your set, and sing the songs as part of your presentation.

The presentation should include:

- ♪ Biographical information about the composer(s) and poet(s)
- ♪ Historical, social, and/or musical details that set these pieces and texts in context within the poet's/composer's general catalog of work
- ♪ A summary of your personal response to the songs, or anything else of interest that you find during your research
- ♪ Texts and translations
- ♪ A final slide that lists your research sources (4 minimum, including at least 1 scholarly article)

### **SONG RESPONSES**

This class has no listening tests and no final exam. Instead, you are responsible for one song response form per class period, on a song of your choice by the composer covered in class (choose a song we don't listen to together). If the class lecture covers multiple composers, you will still choose only one song. Due each Monday.

## SONG RESPONSE FORM

Name:

Date:

Composer/Title of Song:

Translation summary/primary idea of poem:

React below to the elements of the song that stood out to you as effective; be specific:

Melody	Phrase shape Phrase length
Harmony	Harmonic texture Key scheme
Rhythm	Rhythmic patterns Tempo
Accompaniment	Preludes/postludes/interludes Piano/instrumental texture Shared material with the voice
Poet/Text	Prosody/scansion Choice of text

Your emotional response to this song: