

MUSIC 14hfr

## Harvard-Radcliffe Collegium Musicum

### Syllabus

Fall 2015 – Spring 2016

Tuesdays: 4:15–6:30p | *Holden Chapel*

Wednesdays: 4:15–6:30p | *Holden Chapel*

\*Regularly consult the HRCM Cal for locations:

[www.tinyurl.com/hrcmcal](http://www.tinyurl.com/hrcmcal)



### **Instructor/Conductor**

Dr. Andrew Clark

[agclark@fas.harvard.edu](mailto:agclark@fas.harvard.edu)

Office: Music Building G-7 (basement)

Office Hours: By appointment.

signup sheet at: <http://www.tinyurl.com/clarkofficehours>

### **Resident Conductor, Teaching Fellow, & Pianist**

Kira Winter

[kira.j.winter@gmail.com](mailto:kira.j.winter@gmail.com)

Office Hours: by appointment

*"Without music, there can be no perfect knowledge"*

– Isadore of Seville (560–636)

### **Course Description**

The Harvard–Radcliffe Collegium Musicum is Harvard’s undergraduate mixed choir performing works from the fifteenth-century to the present. Though the nearly sixty members of the ensemble span the full range of academic concentrations at Harvard, the students are united by the joy of singing in community and a desire to sustain and advance the choral art through dynamic performances, adventurous collaborations, and community engagement.

The Collegium is an independent 501(c)(3) organization, managed and overseen entirely by undergraduate students. Members gain valuable experience in arts administration, concert production, marketing, tour planning, and other facets of non-profit leadership that inspire many graduates to embark on related careers, public service, and lifelong arts and music education advocacy.

This year, the Collegium Musicum will perform the North American premiere of Armenian composer Tigran Mansurian’s *Requiem* (2011) with the Boston Modern Orchestra Project at Jordan Hall, one of America’s finest concert halls. In December, HRCM will present highlights from Handel’s *Messiah* with an interactive demonstration led by Professor Thomas F. Kelly, eminent music historian. In the February, the Collegium will prepare a cappella masterworks to perform in a conducting masterclass at the ACDA Eastern Division Conference in Boston. GRAMMY–award winning conductor and composer Craig Hella Johnson will lead the Collegium in the East Coast premiere of his passion setting, *Considering Matthew Shepard* in April. The group join with the Harvard Glee Club and the Radcliffe Choral Society in three short performances in the spring, for Junior Parents Weekend, Visitas Weekend, and Arts First.

## GOALS

- (1) To create experiences of artistic depth and musical excellence:
  - a. To develop aesthetic judgment and an understanding and appreciation of style
  - b. To be sensitive to musical form and shape
  - c. To refine the ability to hear, analyze, and read
  - d. To promote healthy and informed vocal technique
  - e. To connect our music to word, thought, emotion, and character
- (2) To cultivate a supportive, vibrant, and unified community dedicated to the choral art and each other
- (3) To educate and empower creative minds across all disciplines
- (4) To explore the tradition of the choral art through the performance of masterworks
- (5) To advance the choral art through adventurous repertoire and innovative projects
- (6) To view choral music as an instrument of knowledge and a vehicle for community impact

*"Especially in difficult times, when ways of thinking and doing that we have taken for granted are challenged on a daily and weekly basis, we must encourage our students to ask fundamental questions and to solve problems in the inventive and collaborative ways exemplified by the making of art. Art produces experiences and objects that are carefully constructed and intricate reflections of the world. Empathy, imagination, and creativity are forms of knowledge that a university must foster in its students...Now is the time to embrace, not retreat from the arts."* – Harvard University President Drew Gilpin Faust

## PRE-REQUISITE: AUDITIONS

An audition is required for membership in HRCM and to enroll in Music 14. For more information, consult the Holden Chorus Audition Information Sheet or the HRCM website.

## GRADING METHOD

Music 14 is a full year course requiring two semesters of enrollment for one half-course credit. At the end of the academic year, students will receive either a grade of Satisfactory (SAT) or Unsatisfactory (UNS); no students will receive a letter grade. According to university policy, the grade of Satisfactory includes letter grades from A to C–; the grade of Unsatisfactory represents work below C– and is considered a failing grade. A student who completes a full year commitment in the Collegium as member in good standing as defined by the HRCM attendance policy will receive a Satisfactory (SAT) grade. Students who fail to meet the requirements of the HRCM attendance policy will receive an Unsatisfactory (UNSAT) grade. The course instructor and teaching assistant will determine the final grade.

Freshmen may enroll in Music 14 as a fifth course.

## ATTENDANCE POLICY

The HRCM attendance policy is attached to this syllabus. For questions regarding the policy, please contact secretary Frank Zhou [fzhou@college.harvard.edu; 857-272-5903] or course teaching assistant Kira Winter [kira.j.winter@gmail.com]

## LIMIT ON CREDITS OVER MULTIPLE YEARS

A student enrolled in Music 14 may only earn credit for the course for two years (two half-course credits). Students may enroll in the course in subsequent years; however, the course will appear on the student's record without earning any credit.

## CALENDAR

A calendar for the year is attached to this syllabus. Please also subscribe to, and regularly check, the Harvard–Radcliffe Collegium Musicum Google Calendar at this site:

<http://tinyurl.com/hrcmcal>

## COURTESIES

Effective rehearsal involves the full and sustained engagement of each participant. In the interests of making our rehearsals as productive as possible, we ask that the following courtesies be observed: (1) cell phones and computers must be turned off and may not be used in the rehearsal room during rehearsal, (2) once rehearsal has begun it is common courtesy not to leave the room until break or the end of the rehearsal. Please attend to restroom needs before or after rehearsal or during break so that rehearsal will not be interrupted, (3) tray tables on chairs should be placed in the down position for rehearsal.

## STATEMENT ON ACCOMMODATIONS

Accommodations are available for Harvard students with documented disabilities. Students needing academic adjustments or accommodations must present their Faculty Letter from the Accessible Education Office (AEO) and speak with the course teaching staff by September 20. All discussions will remain confidential.

## Important Dates At-A-Glance

FRI October 2 – SUN October 4	Retreat: Lexington, MA
SUN October 18	Jordan Hall performance with BMOP & Marsh Chapel
Choir	
FRI December 4	Handel's <i>Messiah</i> in Sanders Theatre
FRI January 29 – SAT January 30	WinterSession HRCM & Pan–Holden Retreat
FRI February 12	ACDA Conducting Masterclass Performance
SAT February 27	Junior Parents Weekend Concert
SAT April 2	Spring Concert with Craig Hella Johnson
SAT April 18	Visitas Concert
FRI Apr 29	Arts First Pan Holden Performance: <i>American Treasures</i>
SUN May 22 – THU May 26	Commencement Choir

# Harvard-Radcliffe Collegium Musicum

## Official Attendance Policy

2015-2016

The attendance policy has one guiding rule, and that rule is: **Be on time, in your seat, with your music, and ready to sing, to every rehearsal.** To do this, we strongly suggest you arrive **15 minutes early**.

The up-to-date rehearsal schedule will always be found on the Collegium Google Calendar, or communicated via emails. NOTE: rehearsals do not start on “Harvard Time”.

Your attendance ensures that Collegium can achieve the musical excellence we aim for. We expect that members be sufficiently early in order to be ready, relaxed, and in a seat by the downbeat of warm-ups. Collegium, as a choir, depends on all voices working together towards a single goal. When people are absent or late, they miss notes and markings, they miss the physical experience of singing the piece with other members, and they miss the opportunity to find their own place within the sound of the choir as a whole. Additionally, absences and late arrivals can be disrespectful to the rest of the choir.

**Should a conflict arise, please first do what you can to resolve it.**

- Find out if you can miss it, come at a different time, or make it up later.
- If it's a school related conflict, and you've tried these things without success, you can also talk to Andy or Kira. They can often move things around (like evening math exams) more easily than you can.

**If you cannot remedy the conflict, or if the conflict is unavoidable:**

- Please email [collegiumconflicts@gmail.com](mailto:collegiumconflicts@gmail.com) as soon as possible.
- This email will notify all three of the following people at once:

Frank Zhou (Secretary)	<a href="mailto:fzhou@college.harvard.edu">fzhou@college.harvard.edu</a>	857-272-5903
Lauren Goff (Manager)	<a href="mailto:laurengoff@college.harvard.edu">laurengoff@college.harvard.edu</a>	978-395-7808
Kira Winter (Conductor/TF)	<a href="mailto:kira.j.winter@gmail.com">kira.j.winter@gmail.com</a>	617-901-7950
- Communication is the most important expectation we have of you. The earlier you let us know, the easier it will be for us to work out a compromise or solution. *We promise to be supportive, considerate and helpful!*

**Attendance policy:**

- If the absence is unavoidable (family emergency, severe illness, religious observance, theater dress rehearsal, varsity sports game, etc.), you must contact us as soon as possible, and at least **24 hours in advance** of the rehearsal.
- After **five hours** of missed rehearsal time (for any reason) in a concert cycle, the member will be asked to speak with some members of the Executive Committee (EC) about their attendance. Talking to EC should not feel scary or punitive; we just want to talk about the issue and try to find a solution.
- Any absence during a concert week will require a conversation with EC.
- Each late arrival will count as **one hour** of missed rehearsal time. Late means arriving **five or more minutes** after the scheduled start time.
- If a member has missed a substantial amount of rehearsal time, we may also ask that member to meet with and/or sing for Andy or Kira before a concert to assess the singer's knowledge of the music.

**Additional information:**

- After each missed rehearsal, you must catch up on sheet music markings from Kira Winter, the course Teaching Fellow. Her email is [kira.j.winter@gmail.com](mailto:kira.j.winter@gmail.com).

- If a singer has a class (or another immovable commitment) that regularly conflicts with Collegium rehearsals, he/she must speak to EC, Andy and Kira as soon as possible to discuss an attendance plan for the duration of the conflict.

Collegium meets at the same time every week, so you can easily plan around it. Your attendance is important in order to achieve our highest musical caliber and to be respectful of and committed to the rest of the choir. We want you there at all rehearsals so that they can be as productive and fun as possible! And please don't hesitate to contact us if you have any concerns at all. We look forward to singing with you in Collegium this year.

# HRCM Schedule 15|16 (v. 8-17-16)

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	<b>30</b>	<b>31 SANDERS</b> 4:30-6:30 Pan Holden 7-10p Prelim Auditions	<b>1 Convocation</b> 1:15p Call; 3p Service 7-10p Prelim Auditions	<b>2 Classes Begin</b> 4:15-6:30p Open Rehearsals 7-10p Prelim Auditions	<b>3</b> 7-10p Prelim Auditions	<b>4 Activity Fair 4-7p</b> Prelim Decisions (10p) 7-10p Prelim Auditions	<b>5 MOBS</b> HRCM: 1-2p; 4-5p Pan Holden: 3-4p
Sep 2015	<b>6 Sop/Alto 4tets</b> 1-5p; 6-9p Holden	<b>7 Tenor/Bass 4tet</b> 10a-6p Holden	<b>8 Decision</b> Times TBD Sing-Ins TBD	<b>9 Study Cards Due</b> 4:15-5:30p Holden 5:45-6:30p Pan Holden	<b>10</b> <-- Voice Teachers on 9/9? <--Lowell	<b>11</b>	<b>12</b>
	<b>13</b>	<b>14</b>	<b>15</b> 4:15-6:30 Reh Holden	<b>16</b> 4:15-6:30 Reh Holden w/Kira	<b>17</b>	<b>18</b>	<b>19</b>
	<b>20</b>	<b>21</b> Voice Lesson App Due	<b>22</b> 4:15-6:30 Reh Holden	<b>23</b> 4:15-6:30 Reh Holden Andy: HRCM Holden	<b>24</b>	<b>25</b>	<b>26</b>
	<b>27</b>	<b>28</b> 4:15-6:30p HGC Sectionals 7-9:30p RCS Holden	<b>29</b> 4:15-6:30 Reh Holden	<b>30</b> 4:15-6:30 Reh Holden w/Kira	<b>1 Masterclass</b> Holden 7-8:30p Harry Christophers	<b>2 HRCM Retreat</b>	<b>3 HRCM Retreat</b>
Oct 2015	<b>4 HRCM Retreat</b>	<b>5</b>	<b>6 First Nights</b> Sanders 9:45a-12p No afternoon rehearsal	<b>7</b> <b>4:15-6:30p Pan Holden</b> Lowell Hall	<b>8</b>	<b>9</b>	<b>10</b>
	<b>11</b>	<b>12 Columbus Day</b> H&H Open Reh; 5-8p Possible HRCM/BMOP	<b>13 3:45p-6:30p</b> Rehearsal with Orchestra <b>Location TBD</b>	<b>14 3:45p-6:30p</b> Rehearsal with Orchestra <b>Location TBD</b>	<b>15 6:15p-10p</b> Dress Rehearsal <b>Location TBD</b>	<b>16</b>	<b>17</b>
	<b>18 FALL CONCERT</b> Jordan Hall; 3p Call: 11:30a	<b>19</b>	<b>20</b> No Rehearsal	<b>21</b> 4:15-6:30 Reh Holden/Sectionals	<b>22</b>	<b>23 HGC Concert</b> Football Concert 8p Sanders Theatre	<b>24</b>
	<b>25</b>	<b>26</b>	<b>27</b> 4:15-6:30 Reh Holden	<b>28</b> 4:15-6:30 Reh <b>SANDERS</b>	<b>29</b>	<b>30</b>	<b>31</b>
Nov 2015	<b>1</b>	<b>2</b>	<b>3</b> 4:15-6:30 Reh Holden	<b>4</b> 4:15-6:30 Reh Holden w/Kira	<b>5</b>	<b>6 RCS Concert</b> 8p with Wellesley Choir Sanders Theatre	<b>7</b>
	<b>8</b>	<b>9</b>	<b>10</b> 4:15-6:30 Reh Holden	<b>11</b> 4:15-6:30 Reh <b>PAN HOLDEN</b> Lowell Hall	<b>12</b>	<b>13</b>	<b>14</b>
	<b>15</b> 2p Holden Voice Recital	<b>16</b>	<b>17</b> 4:15-6:30 Reh Holden	<b>18</b> 4:15-6:30 Reh Holden w/Kira	<b>19</b>	<b>20 HGC @ Yale</b>	<b>21</b>
	<b>22</b>	<b>23</b>	<b>24</b> 4:15-6:30 Reh Holden	<b>25</b> No Rehearsal	<b>26</b>	<b>27</b>	<b>28</b>
	<b>29</b>	<b>30</b>	<b>1 ORCH Reh</b> HRCM 4-6:30p Sanders with H&H	<b>2</b> No Rehearsal	<b>3 DRESS</b> Sanders 6p-10p	<b>4 MESSIAH</b> Sanders Theatre 8p call: 6p	<b>5 RCS+HGC First Church</b> Concerts @ 2p + 4p HRC 8p Sanders
	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>

# HRCM Schedule 15|16 (v. 8-17-16)

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Dec 2015	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30	31	1	2
Jan 2016	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18 WINTERSESSION	19 WINTERSESSION	20 WINTERSESSION	21 WINTERSESSION	22 WINTERSESSION	23 WINTERSESSION
	24 WINTERSESSION	25 Classes Begin	26 4:15-6:30 Reh Holden	27 4:15-6:30 Reh Holden w/Kira Andy: HGC Lowell	28	29 January Retreat Rehearsal 7-10p Location tbd	30 10a-12:30p Rehearsal 2p-4:30p Pan Holden
Feb 2016	31 Holden Leadership Retreat	1	2 4:15-6:30 Reh Holden	3 4:15-6:30 Reh Pan Holden Lowell	4	5	6
	7	8	9 4:15-6:30 Reh Holden	10 4:15-6:30 Reh Holden Sectionals	11 ACDA Concert Roomful of Teeth Sanders 8p	12 ACDA Workshop 8:30-10:30a; 3p-6p (tbd)	13
	14 Ladysmith Black Mambazo Sanders Theatre	15 No Classes 1p-3:30p Extra Rehearsal Holden	16 4:15-6:30 Reh Holden	17 4:15-6:30 Reh Holden w/Kira	18	19	20
	21	22	23 4:15-6:30 Reh SANDERS	24 4:15-6:30 Reh Location TBD	25	26	27 JPW Concert PAINE 3p; 1:30p call
	28	29	1 4:15-6:30 Reh Holden	2 4:15-6:30 Reh Pan Holden Lowell	3	4	5
	6	7	8 4:15-6:30 Reh Holden	9 4:15-6:30 Reh Holden/Sectionals	10	11	12 Spring Break HGC Tour

# HRCM Schedule 15|16 (v. 8-17-16)

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Mar 2016	13 Spring Break	14 Spring Break	15 Spring Break	16 Spring Break	17 Spring Break	18 Spring Break	19 Spring Break
	20 Spring Break	21	22 4:15-6:30 Reh Holden	23 4:15-6:30 Reh Holden w/Kira	24	25	26
	27 Exact Reh Sch TBD	28 Sanders tbd Conversation w/Craig	29 4-6:30p SANDERS w/CHJ	30 4p-6:30 Reh SANDERS w/CHJ	31 4-6:30p Reh SANDERS w/CHJ	1 4-6:30p Reh DRESS REHEARSAL	2 CHJ CONCERT TIME TBA
	Craig Hella Johnson Residency March 27-April 2						
Apr 2016	3	4	5 No Rehearsal	6 4:15-6:30 Reh Holden/Sectionals	7	8	9
	10	11	12 4:15-6:30 Reh Holden	13 4:15-6:30 Reh Holden w/Kira	14	15	16 VISITAS PAINE TIME TBA
	17	18	19 4:15-6:30 Reh Holden	20 4:15-6:30 Reh Holden	21	22	23
	24	25	26 4:15-6:30 Reh SANDERS HRCM Alone	27 4:15-6:30 Reh SANDERS Pan Holden	28 4:30-6p Reh SANDERS HRCM Alone	29 ARTS FIRST Sanders 8p; 6:30p call Holden Choruses	30 HRCM @ Perf Fair Mem Church time tbd.
May 2016	1 2p Holden Voice Recital 4p HRC Concert	2	3	4	5	6	7
	8	9	10	11	12	13 EXAMS END	14
	15 DEAD WEEK	16	17	18	19	20	21 RCS Concert 3p Concert Sanders
	22 Comm Choir 2-4:30p SANDERS 6-8:30p SANDERS	23 Comm Choir 2-4p Memorial Church 4-5p Lowell Hall w/ Band	24 Comm Choir 9a call: PBK; Sanders 12p-3p Bacc. Mem Church	25	26 Comm Choir 6:45a Call Time	27	28
	29	30	31	1	2	3	4



**Four Years in Ensemble: Projected Growth of Musicianship Skills  
in an advanced choir (by Beverly Taylor, University of Wisconsin)**

<b><u>Skill</u></b>	<b>First year</b>	<b>Second Year</b>	<b>Third Year</b>	<b>Fourth Year</b>
<b><u>Sightreading and rhythm</u></b>	review of keys and scales, triads, half-steps, basic and some complex rhythms; intervals; keeping underlying pulse; accurate length of rests	accidentals and melodic direction; modal shifts; more complex rhythms; smaller note values; fast recovery from mistakes; counting and subdividing all the time; read dynamics accurately	ability to shift between tonal sightreading and intervallic sightreading; more complex rhythms; read majority of piece; including all markings	read everything, including micro-rhythms
<b><u>Vocal ability</u></b>	match vowels; produce even tone top to bottom; produce consonants clearly; pronounce English and Latin	handle diphthongs; neutral vowels; con-vibrato on request; produce different colors; pronounce German	greater range of tonal color; volume, range and brightness; pronounce Italian and French	vocal flexibility and ornaments; ability to vary color with style pronounce Spanish, other lang.
<b><u>Intonation and balance</u></b>	awareness of size of half-steps; awareness of overtones, perfect octaves and fifths; non-tempered tuning; finding starting note from one pitch	all major/minor scales in tune, plus whole and half-step scales; ability to maintain tuning or to return to key; rudiments of balance	sensitivity to intonation problems in different parts of range; sensitivity to and other influences on tuning; ability to balance chords	sing in tune all the time as a habit; sing in quarter tones; balance automatically according to function in the piece
<b><u>Style</u></b>	awareness of differing musical styles; variety of articulations	phrases and articulation acc. to musical period; learn proportional tempo changes	ability to sing ornaments; more advanced articulation and phrasing; aleatoric pieces	perform articulations on request. Experimental and improvisatory techniques
<b><u>Ensemble skills</u></b>	staggered breathing; group pulse; learn how to mark scores; singing a line; shaping a phrase; dynamic variety	ensemble breathing; unanimity of attack; group presentation on stage; independent polyphony; projection of affect	ensemble rhythm with orchestra; greater independence from score; independent microrhythms	complete flexibility in changing from polyphony to homophony
<b><u>Interpretive skills</u></b>	learn overall forms and structures; understand word painting; connect with audience	awareness of poetic meter and meaning; why ways of phrasing are chosen	core ideas of the piece in terms of text AND music; confidence on stage	sensing one's place in the structure while performing