

University of Florida
School of Music
Spring 2026
MUL 6645 Choral Literature
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MATERIALS: Scores from choral Library and Recordings assigned.

GENERAL OBJECTIVES:

1. To study and internalize a connected account embracing the evolution and stylistic characteristics of principal forms of choral music.
2. To study the elements and rudimental performance practices of the various style periods.
3. To gain an overview of the body of appropriate repertoire available for secondary school choral ensembles.
4. To create an annotated repertoire list of some 300 choral selections, comprehensive in style and appropriate for secondary school choirs.

COURSE OBJECTIVES: Students will be presented with repertoire and lecture material organized into the following units.

1. Introduction to the Mass
 - a. The Church Year
 - b. Ordinary and Proper Texts
 - c. Composers
 - d. Renaissance Performance Techniques
 - e. Important Mass Settings
 - f. Important Mass Movements Published Separately
2. Motet
 - a. Introductory History
 - b. Composers
 - c. Important Motets
3. Renaissance Secular Vocal Forms
 - a. Italian Madrigal
 - b. English Madrigal
 - c. Chanson
 - d. Lied
4. Introduction to Baroque Choral Music
 - a. Development of Opera and Baroque Style
 - b. Early Baroque Choral Forms – Continuo Madrigal, Oratorio, Passion
 - c. Baroque Performance Techniques
5. Early Baroque Repertoire
 - a. Italian – Monteverdi, etc.
 - b. Germany – Schutz, Tunder, Hammerschmidt
6. Middle Baroque Repertoire
 - a. Germany – Buxtehude
 - b. England – Purcell
 - c. France – Charpentier
7. Late Baroque Repertoire

- a. Germany – Bach, Telemann
- b. England – Handel
- 8. Introduction to Classical Style
 - a. Choral Forms
- 9. The Bach Children Repertoire
- 10. Haydn Repertoire
- 11. Mozart Repertoire
- 12. Beethoven
- 13. Romantic Choral Music
 - a. Forms
- 14. Early Romantic
 - a. Schubert Repertoire
- 15. Romantic
 - a. Germany – Brahms, Bruckner, Mendelssohn Repertoire
 - b. France - Faure Repertoire
 - c. England – Elgar, Wesley
 - d. Italy – Rossini, Verdi, Others
 - e. Russia - Bortnianski, Chesnekov, Others
- 16. Early American Choral Music
 - a. Billings, Morgan, the Moravians, Others
- 17. Choral Music of the Twentieth Century
 - a. Forms and Performance Style
- 18. Composers and Repertoire
 - a. England – Vaughan Williams, Holst, Walton, Britten, Rutter, Others
 - b. USA – Copland, Bernstein, Foster, Gershwin, Thompson, Clausen, Gawthrop
 - c. France – Durufle, Debussy, Honegger, Others
 - d. Germany – Zimmermann, Hindemith, Distler, Others
 - e. Russian – Stravinsky
 - f. Central Europe – Bartok
- 19. Published Octavos by new Composers
- 20. Opera Choruses as Repertoire
- 21. Multicultural Music
 - a. Spirituals
 - b. World Folk Music
 - c. Others
- 22. Pop and Show Choir Repertoire

GRADING PROCEDURES:

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| 1. Compendium* | 80% |
| 2. Mid-Term Drop-the-Needle and Score I.D. Exam | 10% |
| 3. Final Drop-the-Needle and Score I.D. Exam | 10% |

95%-100% A	74%-76% C
90%-94% A-	70%-73% C-
87%-89% B+	67%-69% D+
84%-86% B	63%-66% D
80%-83% B-	60%-62% D-
77%-79% C+	<60% E

***Compendium (Due Monday, May. 1)**

1. Brief overview of the composer's contribution to choral composition
2. Brief history of work composition assigned (genre, etc.)
3. If assigned selection is from a larger work give brief description of the whole
4. Discuss in succinct musical and descriptive terms the selection from a conductor's perspective.
5. Provide translations

Sections of the Compendium due:

1. Friday Feb. 3 (Medieval and Renaissance)
2. Friday Mar. 3 (Baroque and Classical)
3. Friday Apr. 7 (Romantic and Modern)
4. Monday, May 1 (Spiritual and other Multicultural)

2% reduction per day past due assignments

* Reasonable accommodation will be provided for all persons with disabilities in order to ensure participation in the class. Please see the School of Music handbook for details

UNIVERSITY ABSENCE POLICY

In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, and professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

SPECIAL ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

ACADEMIC HONESTY

The Honor Pledge that states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code, binds UF students. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

CAMPUS RESOURCES

Health and Wellness
U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center:
<https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu>

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling.
<https://career.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/> ask Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu/>

Writing Studio, 2215 Turlington Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

The syllabus is subject to change at any time.

Choral Literature Assigned Composers and Works

Gothic Period: The Mass, Office Hours, Chant, Organum, Clausulae, Responsorial/Antiphonal

Hildegarde von Bingen	<i>O Virtus Sapientiae</i>
Anonymous	<i>Puer natus</i> (a Christmas hymn)
Att. Rabanus Maurus	<i>Veni creator</i> (a hymn to the Holy Spirit)
Pérotin	<i>Viderunt omnes</i>

ARS NOVA: Isorhythm, Cantus Firmus,

Guillaume de Machaut	<i>Agnus Dei</i> (from <i>Messe de Nostre Dame</i>)
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TRANSITION TO THE RENAISSANCE: Discant/Fauxbourdon, Parody Mass, Motet, Chanson

John Dunstable	<i>Veni Sancte Spiritus</i>
Gilles Binchois	<i>Adieu m'amour et ma maitresse</i>
Johannes Okeghem	<i>Missa Mi-mi - Gloria</i>
Jacob Obrecht	<i>Missa super Maria zart - Gloria</i>
Guillaume Dufay	<i>Kyrie I</i> (from <i>Messe Se la face ay pale</i>) <i>Gloria ad modum tubae</i>

RENAISSANCE: Madrigal, Cori Spezzati, Anthem

French

Pierre Certon	<i>Je le vous dirai!</i>
Pierre Passerau	<i>Il est belle et bon</i>

German

Hans Leo Hassler	<i>Verbum caro factus est</i> <i>Das Herz tut mir auf springen</i>
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English

Thomas Weelks	Hark All Ye Lovely Saints
William Byrd	Ave Verum Corpus
John Farmer	Fair Phyllis I saw
Orlando Gibbons	Hosanna to the son of David This is the Record of John The Silver Swan
Thomas Morley	April is in my mistress face Fire, fire!
Thomas Tallis	If ye love me

Italian

Giovanni Gabrieli	Jubilate Deo In Ecclesis
G. P. da Palestrina	Kyrie (from <i>Missa Papae Marcelli</i>) Exsultate Deo Sicut Cervus Super Flumina Babylonis
Orazio Vecchi	Fa una canzona

Netherlanders

Josquin Desprez	Missa Pange lingua – Kyrie Ave Maria
Orlando di Lassus	Ave Verum Corpus Tristis est anima mea Mon Coeur se recommande a vous

Spanish

Anonymous	Riu, Riu Chiu Dadme Albricias, Hijos D'Eva
T.L. da Victoria	Ave Maria O Magnum Mysterium

EARLY BAROQUE: Florentine Camerata, Concertato Style, Basso Continuo/Figured Bass,
Oratorio/Passion, Cantata, Te Deum, Stabat Madrigal

Italian

Giacomo Carissimi	<i>Jepthe</i>
Claudio Monteverdi	Si ch'io vorrei morire Hor chel ciel e la terra <i>Laetatus sum</i> <i>Beatus vir</i>

German

Andreas Hammerschmidt	Heilig Heilig Heilig
Heinrich Schütz	Selig sind die Toten Seben letze worten

MIDDLE BAROQUE

England

Henry Purcell	from <i>Come Ye Songs of Art</i> 2. Come, ye Sons of Art 3. Sound the Trumpet Funeral Sentences From <i>Dido and Aeneas</i> With Drooping Wings
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French

Marc-Antoine Charpentier	In te Domine speravi from <i>Te Deum</i>
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German

Dietrich Buxtehude	In dulce jubilo
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Italian

Antonio Vivaldi	Gloria In memoria aeterna from <i>Beatus vir</i> , RV 597
Antonio Lotti	Crucifixus

HIGH BAROQUE

England

- George Fredrich Handel
- from *Judas Maccabaeus*
 - 56. See the Conquering Hero Comes
 - 57. Sing unto God
 - from *Israel in Egypt*
 - 36-39 Finale
 - Zadok the Priest*
 - from *Acis and Galatea*
 - 13. Happy we

German

- George Philipp Telemann
- Werfet Panier auf im Lande
- Johann Sebastian Bach
- Chorales
 - from *Christmas Oratorio*
 - Break forth, O beauteous heavenly light
 - from *St. Matthew Passion*
 - O Sacred head now Wounded
 - Choruses
 - from *Mass in b minor*
 - Crucifixus
 - from *Magnificat*
 - Magnificat
 - from *Christmas Oratorio*
 - Christian be Joyful
 - Motets
 - from *Motet I: Singet dem Herr nein neues Lied*
 - Alles, was O dem hat (finale)
 - from *Motet III: Jesus, mine Freude*
 - Gute Nacht (verse 5)

CLASSICAL

Viennese

Ludwig van Beethoven	from <i>Mass in C</i> 1. Kyrie 2. Gloria
Franz Joseph Haydn	from <i>Creation</i> 14. The heavens are telling <i>Lord Nelson Mass</i> – Kyrie Die Beredsamkeit
Wolfgang Amadeus Mozart	from <i>Vesperae Solennnes de confessore</i> , K. 339 5. Laudate Dominum from <i>Requiem</i> 2. Dies irae 7. Lacrymosa Missa Brevis in F 4. Sanctus Ave Verum Corpus

Early America

John Antes	Go, Congregation Go! And Surely He has Bourne Our Griefs
William Billings	I am the Rose of Sharon An Anthem, for Thanksgiving: O Praise the Lord of Heaven
Justin Morgan	Amanda

ROMANTIC

Central Europe

Atonin Dvorak	Requiem
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Germanic

Johannes Brahms	In stiller Nacht Der Abend O Heiland, reiss die Himmel auf from <i>Ein Deutsches Requiem</i>
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4. Wie lieblich sind deine Wohnungen

Anton Bruckner	Christus factus est Locus iste
Felix Mendelssohn	Heilig Die Nachtigall from <i>Elijah</i> 29. He watching over Israel
Franz Schubert	Der Tanz Mass in G: 1. Kyrie 4. Sanctus
Richard Wagner	from <i>Tannhäuser</i> - Pilgrims' Chorus

French

Gabriel Fauré	from <i>Requiem</i> 3. Sanctus 5. Agnus Dei
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Russian

Pavel CheNikolay Kedrovsnakov	from <i>All-Night Vigil</i> , Op. 44 2. Blazhen muzh (Blessed Is the Man)
Modest Mussorgsky	from <i>Boris Gudunov</i> Coronation Scene
Sergei Rachmaninov	from <i>All-Night Vigil</i> , Op. 37 6. Bogoroditsye Dyevo (Ave Maria)
Nikolay Kedrov	Otche Nash

Italian

Pietro Mascagni	from <i>Cavalleria Rusticana</i> Regina coeli
Giuseppe Verdi	from <i>Nabucco</i> Va, pensiero (Chorus of Hebrew Slaves) from <i>Macbeth</i>

Witches Chorus

from *Quattro pezzi sacri*

1. Ave Maria

from *Requiem*

4. Sanctus

TWENTIETH CENTURY

Central & Eastern Europe

Carl Orff

from *Carmina Burana*

14. In taberna quando sumus

24. Ave fromosissima

25. O Fortuna

Krzysztof Penderecki

Stabat Mater (1962)

Germanic

Hugo Distler

Singet dem Herr ein neues Lied

Paul Hindemith

from *Six Chansons*

5. En Hiver

Arnold Schönberg

Friede auf Erden, Op. 13

Heinz Werner Zimmerman

Psalmkonzert

French

Maurice Duruflé

from *Requiem*

4. Sanctus

Ubi Caritas

Arthur Honegger

from *King David*

24. Thee will I Love, o Lord

Oliver Messiaen

O Sacrum Convivium

Francis Poulenc

Gloria

Hodie Christus Natus Est

English

Benjamin Britten	Rejoice in the Lamb
Gustav Holst	The Hymn of Jesus, Op. 37
John Rutter	from <i>Requiem</i> 6. The Lord is my Shepherd
Charles Villars Stanford	Blue Bird
Ralph Vaughan Williams	from <i>Mass in g minor</i> 4. Sanctus – Osanna I – benedictus – Osanna II

American

Samuel Barber	Sure on this Shining Night Agnus Dei
Leonard Bernstein	Chichester Psalms
Aaron Copland	The Promise of Living
Norman Dello Joio	A Jubilant Song
Irving Fine	from <i>The Hour-Glass</i> Have You Seen the White Lily Grow
Morten Lauridsen	O Magnum Mysterium Lux Aeterna: 1. Introit 4. Veni Sancte Spiritus
Randall Thompson	Alleluia The Peaceable Kingdom
Eric Whitacre	When David Heard Glow

Russia

Sergei Prokofiev	Alexander Nevsky Cantata, Op. 78
Igor Stravinsky	Anthem (1962) Symphony of Psalms

MINIMALISTS

Franz Biebl	Ave Maria
Ola Gjeilo	Dark Night of the Soul
Henryk Mikolaj Gorecki	Totus Tuus
Arvo Pärt	Magnificat
John Tavener	Song of Athene

SPIRITUALS

William Dawson	There is a Balm in Gilead
Jester Hairston	Elijah Rock
Moses Hogan	The Battle of Jericho
Hall Johnson	Ain't Got Time to Die

HYMN & CAROL ARRANGEMENTS

Robert Russell Bennett	from <i>The Many Moods of Christmas</i> Suite No. 4
Alive Parker	Hark I hear the harps eternal
Mack Wilberg	from <i>Four American Folk Hymns</i> 3. Come, Thou Fount of Every Blessing

MULTICULTURAL WORKS

David Fanshaw	African Sanctus 1. Sanctus
Woo Hyo-Won	Pal-So Seong
Reed Criddle	Chant of the Sixth patriot

Choral Literature – Suggested Readings

Garretson, Robert L. *Choral Music: History, Style and Performance*. Prentice Hall.
ISBN 0131371916

Pahlen, Kurt. *The World of the Oratorio*. Amadeus Press, 1985.
ISBN 0-931340-11-X

Rutter, John, ed. *European Sacred Music*. Oxford, Oxford University Press, 1996.
ISBN 0-19-343695-7

Ulrich, Homer. *Survey of Choral Music*. International Thompson Publishing, 1973.
ISBN 0155848631