PART I. Historical, Stylistic and Theoretical Research

<table>
<thead>
<tr>
<th>SONG/ARIA TITLE</th>
<th>(FROM....OPUS NO.)</th>
<th>DATE</th>
</tr>
</thead>
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<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>DATES</th>
<th>POET</th>
<th>DATES</th>
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During which period in music history was this song written? (Circle one)

<table>
<thead>
<tr>
<th>Medieval</th>
<th>Renaissance</th>
<th>Baroque</th>
<th>Classical</th>
<th>Romantic</th>
<th>20th Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>up to 1400</td>
<td>1400 - 1600</td>
<td>1600 - 1750</td>
<td>1750 - 1825</td>
<td>1825 - 1900</td>
<td>1900 to present</td>
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Please use the back side of the sheets as needed to answer the following questions.
On the sheet provided at the end of the packet, list 4 or more sources that you consulted to answer the questions in Part I and II.

1. List several important stylistic characteristics of this historical period.

2. Briefly describe the composer’s position within the historical period. (Items for consideration include the composer’s dates of birth and death, his/her training, the relative importance of solo vocal music within the total musical output, media other than the solo voice for which he/she composed, musical activities other than composition in which he/she was involved, and any other features of the composer’s career that contribute to his/her special place in music history.)

3. Relate the musical and stylistic characteristics of this song to the composer and the period. (What musical and stylistic characteristics of the composer and the period are illustrated in this piece? In what part of the composer’s career was the piece written - early, middle, or late? In what part of the historical period was the piece written - early, middle, or late? What special features, if any, of the piece illustrate the position of it in the composer’s career and in the historical period?)

O Lisa Grevlos & Monty Barnard - Augustana College Bush Grant 1999
PART II. Technical and Artistic Information

RANGE

What is the overall key of this piece? ____________

TESSITURA (two notes between which most of the song lies)

Using measure numbers, indicate important areas of key change.

1. What are the special technical demands this piece makes of a singer? (tempo, rhythm, intervals, range, diction, breath support, etc...please support your answer with measure numbers.)

2. Which of these technical demands are challenging to you?

3. What vocal exercises help you develop the skill to meet these technical challenges?

4. What is the artistic benefit of solving these technical challenges in this piece?

5. List and define all stylistic markings in the piece. (tempo, dynamics, meter, etc...include accompaniment markings.)

6. How does each of the stylistic markings contribute to the expression of the poetic idea and the composer’s musical intent? What other features help you discover the interpretation of the piece?
PART V. LISTENING RESOURCES

Listening to live and recorded performances of vocal artists can inspire us to find our own true expression. It is important that we retain our individuality and that our expression is truly our own and not an imitation of someone else's. When approached in this way, performances by recording artists or live performers can give us valuable insights as we seek our own interpretation of the piece.

1. Professional recording(s)

   Recording Title__________________________

   Recording Artist________________________

   Recording Label_________________________

   Catalog Number__________________________

   Date Recorded___________________________

   CD_______  Cassette Tape_______  LP_______

2. Live performance(s): if heard in concert or recital

   Performer's Name________________________

   Place__________________________________

   Date____________________________________

3. What aspects of these performances inspire you?
7. For what instrument(s) was the accompaniment of this piece originally written? What instrument(s) are you using in your performance?

8. How does the accompaniment contribute to the expression of the song?

PART III. TRANSLATION AND MEANING

If the song is in a foreign language, write out the original text - triple spacing in order to write the IPA transliteration below each line and the idiomatic English translation below that. If the song is in English, write out the original text with the IPA transliteration below. If no IPA source is available for the song, please consult the instructor. Please attach separate sheet.

EXAMPLE

In what source did you find the translation?

In what source did you find the IPA transliteration?

1. In your own words, briefly describe the poetic idea of this text.

2. How does the composer’s melodic writing in this piece reflect the poet’s textual phrases? Are there problems in the declamation? If so, please specify.

PART IV. PERSONAL REFLECTION

1. How has this song been challenging to you?

2. What have you enjoyed about this song?
PART V. BIBLIOGRAPHY

Include at least 4 references for answering questions in Part I and II.

Author(s) ____________________________________________

Title ________________________________________________

Publisher ____________________________________________

Date _________________________________________________

Library Call No. ___________ Pages Used ____________

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Publisher ____________________________________________

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