

Solo Vocal Literature II, MUS 337A,
SPRING 2017, T/R, 2:20-3:10,-GCPA 1118

Dr. Thomas King <Thomasking@depauw.edu>, GCPA 0115, Office hours BEFORE CLASS & by appt.–Email any time OR text me 931-220-2853 **ONLY** between 7 a.m. & 9 p.m.

Required Text: Kimball, Carol. Song: A Guide to Art Song Style and Literature, Milwaukee. Hal Leonard, 2006

Strongly Suggested: French/English Dictionary, with IPA symbols.

Recommended Material for added studies: A History of Song-Denis Stevens [124-180, 194-226], Art Song-James H. Hall [131-186, 224-291], Phonetic Readings of songs and Arias – Berton Coffin, [275-377] The Art of the Song Recital – Emmons & Sonntag, Word-by Word Translations of Songs and Arias – Schoep & Harris (Italian) AND by Coffin, Singer & Delattre (French/German), The Interpretation of French Song – Pierre Bernac, The Ring of Words – Philip Miller [296-379] , A Dictionary of Opera and Songs Themes – Morgenstern & Barlow, Singing in Style – Elliott.
<www.drthomasking.com>

Course Description: A lecture/participation course designed to give an overview of French, British and American classical solo vocal literature. It prepares one with the tools to expand repertoire, explore the wealth of classical solo literature of various countries, eras and styles and provides a basis for useful information for a career in performance and/or academics.

Check “Moodle” and MY website for syllabus, class schedule and updates.

Objectives: The student will become familiar with approximately 30 composers of art songs.

The student will understand the different style of art songs, according to country, era, and form.

The student will be able to discuss style of song through melody, harmony, rhythm, dynamics, form, accompaniment, poetry, text-settings, performance practices and music history.

The student will listen to video and audio recordings of art song artists to compare and contrast singing styles.

The student will begin to acquire preferences for certain composers, styles of art songs, languages, and will be able to discern possible appropriate gender preferences for performances of specific songs.

The student will build a database of art song repertoire appropriate for

performance and teaching, using relevant research sources, texts, biographies of composers and singers, YouTube, etc.

The student will learn and perform art songs by various composers and in various styles and will explore and create solo vocal recital segments and full recitals. **Ask your voice professor to assign songs from our list of composers!!**

Assignments: Reports, presentations, class work and homework should be turned in **ON TIME, ON TIME**. Any late work (should be only minimal!) preferably should be electronically sent to Dr. King OR should be turned in to Dr. King's mailbox at the earliest possible moment. Waiting until the next class period to present late work often means waiting 5 days, which is unacceptable.

Grades: Activities will be assigned percentage points and will be earned based on attendance, punctuality, eagerness to learn, homework promptly completed, participation in class activities and discussions, reports, presentations, performances, performances outside of class, test and exam grades and any extra credit. Anyone missing more than **three** classes will receive a lower grade. Anyone missing more than **six** classes should consider dropping the course. Anyone earning a total of 90+ points will receive an A; 80+ B; 70+ C, etc.

Equal Access: *It is the policy and practice of DePauw University to provide reasonable accommodations for students with properly documented disabilities. Written notification from Student Disability Services is required. If you are eligible to receive an accommodation and would like to request it for this course, please contact Student Disability Services. Allow one week advance notice to ensure enough time for reasonable accommodations to be made. Otherwise, it is not guaranteed that the accommodation can be provided on a timely basis. Accommodations are not retroactive. Students who have questions about Student Disability Services or who have, or think they may have, a disability (psychiatric, attentional, learning, vision, hearing, physical, medical, etc.) are invited to contact Student Disability Services for a confidential discussion in Union Building Suite 200 or by phone at 658-6267. I am in total agreement with the explanation above. Please speak with me about it if you have any questions. I support you 100%.*

Special Religious considerations: In accordance with DePauw policy, I am happy to accommodate students who are adherents of a religious tradition and wish to fulfill obligations of that religious tradition on holy days.

***Classroom procedure and Attendance:** **NO** food or drink except water bottles, **NO** cellphone calls or texting. Be present and on time. 3%

YouTube FRENCH songs ONLY, NO OPERA ARIAS – SEARCH Pierre Bernac, Gerard Souzay, Eleanor Steber, Janet Baker, Regine Crespin, Elly Ameling, Natalie Dessay, Frederica Von Stade, Nicolai Gedda, Dimitri Hvorotovsky.

***FEBRUARY 2 FULL REPERTOIRE LIST:** Each student will write a complete list of one's repertoire of art songs, [ALL SONGS, ALL LANGUAGES- **NOT JUST** FRENCH AND ENGLISH] with title, composer, language, and year performed or learned, (e.g., Aurore- Gabriel Fauré- French - 1964) **AND** circle the composers on LONG and SHORT lists – see below. - **FEB 2, 3%**

DUE FEBRUARY 9 draft ONLY- 40 words/3 TOPIC TITLES FRENCH OPINION PAPER (see below)

FEBRUARY 14 AN OPINION PAPER OF FRENCH POETRY/SONG TEXTS, INCLUDING A LIST OF YOUR FRENCH REPERTOIRE WITH GRADES (performance ready) AND A LIST OF 50 FRENCH WORDS TYPICALLY USED IN SONGS WITH TRANSLATIONS OF THOSE WORDS: List the topics often used in French poetry and French songs (e.g., winds, waves, water, flowers, gardens, etc.) German texts often include nature themes, but what, if any, are the differences in French poetry? What do you like/dislike, understand/muse about French poetry topics? List all of **your** French songs, including a grade by each song (grade 5 = I can sing it very well memorized or with the music; grade 4 = I can sing it with some review; grade 3 = I would have to re-learn the piece; grade 2 = I don't remember the song well at all; grade 1= I just listed it, but never worked on it) List **50** typical French words used in poetry (e.g. clouds=nuages, love=amour, flower=fleur, morte=death, etc.) List mainly nouns, adjectives and a few verbs. Do NOT list pronouns/prepositions. Write your opinions **in complete sentences**. For lists use bullet items, No need to use complete sentences. **FEB 14, total 10%**

FEBRUARY 16, FRENCH Style Sheet: Each student will compile song title information on composers from the list below. [A representative shorter list of titles is appropriate for composers who have written many songs. Pattern this sheet after ones in the book. (See explanation page 21) List composer information facts similar to the models in your book, and list the sources of your information. **INCLUDE ALL 12 CATEGORIES BELOW.** 1) name, 2) dates, 3) country of origin, 4) representative songs and song cycles [at least six titles, more if you wish], 5) other works-not songs, 6) known for song composition primarily?, 7) known for other works?, which ones?, 8) characteristics in songs, 9) which songs have you sung?, 10) which would fit your voice?, 11) YOUR ++opinion on the songs, 12) any other juicy tidbits, oddities, gossip you would like to add.

You may state the facts **WITHOUT** using complete sentences, **BUT** your ++opinions should be in complete sentences!!! **LIST 3 REFERENCES**

STYLE SHEET: Rameau, Lully, Saint-Saëns, Viardot, Chabrier, Chaminade, Liszt, Milhaud, Nadia Boulanger, Leguerney **FEB 16 3%**

FEBRUARY 21, +MARCH 23, APRIL 20, MAY 4 - CHOOSE FOUR ACTIVITIES BELOW, three PLUS the +required interviews discussion.

- (1) PAPER ON FR/CAN NATIONAL ANTHEM **AND/OR** (1A) FRENCH/BRITISH/AMERICAN SONG CYCLE
- (2) CALENDAR OF ART SONGS
- (3) WEB SITES AND BUILD WEB SITE
- +(4) VOICE TEACHER INTERVIEW DISCUSSIONS GEMS-- required!**
- (5) READ BIOGRAPHY OF A FRENCH, BRITISH OR AMERICAN COMPOSER
- (6) BUY SOLO ART SONG MUSIC BOOK (**ONLY** FRENCH, BRITISH OR AMERICAN SONGS) **DUE: FEB 21, MAR 23, APR 20, MAY 4- 8% each**

(1) Write a paper (300 words) on the origin, the year, the circumstances of the French national anthem **AND** on the origin, the year the circumstances of the Canadian national anthem (with the French text!). What is the derivation of each text and the overall meaning of the words? Why did I qualify the text of the Canadian anthem by saying **THE FRENCH TEXT!**? Learn the Canadian national anthem in French and **sing it in class.** **AND/OR** (1A) write a paper on a famous song cycle (300 words)

(2) MAKE AN ART SONG CALENDAR List at least 30 FRENCH, BRITISH, AMERICAN art songs that fit in a monthly calendar setting. They can be all French, all British, etc. OR any mixture. Include title, composer, language, poet, year composed. e.g., Villanelle, Hector Berlioz, French, Theophile Gautier, 1834 (appropriate for Apr., spring, outdoors, nature, lovers)

Jan. New Year, beginnings of life cycle, Martin Luther King day, snow, friends, parties

Feb. Valentine's day, presidents' birthdays, leap year

Mar. wind, weather, St. Patrick's day, spring break travels, Lent

Apr. rain, Easter, flowers Lily, rebirth

May flowers, love, graduation, Maypole dance, Mother's day

Jun. weddings, fathers, summer sports, hikes, vacations

Jul. hot weather, sun, fireworks, beach, Independence day (USA) and (FRENCH)

Aug. summer, hot, beach last freedom before SCHOOL

Sep. school days, Labor Day, students get together, teachers, leaves change color

Oct. Rash Hashana, Yom Kippur, witches, pumpkins, goblins, Halloween, Nov. All Soul's day, All Saint's day, elections, politics, thanksgiving, foreboding death

Dec. Advent, Virgin Mary, Christmas, end of life, death, afterlife.

(3) Compile a list of French, British or American art song composer websites (at least 10 addresses and one complete site) Complete site= list each section of the web site, copy and paste at least three parts of the web site into your paper. **AND BUILD** a web site for a composer who “needs” one. Duparc was a sad, sad case. Besides listing all of his songs and the poets for those songs, pictures of him, a complete biography, etc., add in fictitious dates as if he were still alive! He will be giving a master class in Detroit, he has written two new songs that will be premiered at DePauw University on April 1, 2017 (April Fool’s day, get it??) Choose Duparc OR Amy Beach, Nadia Boulanger, Pauline Viardot, John Ireland, Margaret Bonds, John Alden Carpenter, etc.

(4) +REQUIRED: by MARCH 23 Interview discussion. Review the interview questions below. READ all of the VOICE PROFESSOR INTERVIEWS (TK WILL PROVIDE THEM) Be ready to discuss your findings. What is the most valuable thought you read? What is the most valuable thought FOR A BEGINNING SINGER? WOMEN: What is most valuable for MEN? MEN: What is most valuable for WOMEN?

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QUESTIONS LISTED BELOW ARE JUST TO REMIND YOU OF ALL OF THEM.

#1 YOUR PERSONAL EXPERIENCES: Describe your voice type, (lyric soprano, Italian tenor, bass buffo, etc.) Which *French, British, American composers’ songs do YOU like to sing? (Can be more than one). Why?, Which the least?, Why?, Which composers’ songs fit your voice well?, (range?, timbre?, texts?), why?, which do not?, why?, Tell two experiences of performing songs by your favorite composers. How recent was this? Do you approach any songs differently than you did 15 or 20 years ago? Why? Why not? What research have you completed about your favorite composers? Share one or two interesting facts you uncovered?

#2 APPROPRIATE REPERTOIRE CHOICES FOR YOUNG STUDENTS (range, timbre, texts, length, etc.): Which of the above favorite composers wrote appropriate literature for freshmen? Name two or three specific songs appropriate for freshmen. Name two songs that would be more advanced and appropriate for graduate students. In general which songs/composers of song do you quite often assign to young students? Why?

HINTS TO YOU: 1) If, after asking the questions listed above, the professor (& you) explore other areas of repertoire, feel FREE to do so. Your interview can be unique. Be sure that solid topics are covered. 2) GIVE EACH TEACHER A DEADLINE. [then I gave ideas about nudging the teacher to ANSWER you!]

COMPILE YOUR DETECTIVE WORK ANSWERS. FIND “GEMS” THAT ARE ESPECIALLY WORTHY TO YOU. **OUR ACTIVITY THIS SEMESTER WILL BE TO DISCUSS THE “GEMS.” GET YOUR NOTES IN ORDER AND BE READY TO TAKE PART FULLY.**

(5) Read a biography of a French, British or American art song composer and discuss it with Dr. King (best completed by MAY 4)

(6) Buy a new **FRENCH, BRITISH or AMERICAN solo art song** book (one composer or an anthology) Bring me the receipt. (best completed when you are VERY busy!) **All ACTIVITIES** must be completed by dates listed.

February 23 Perform 2 French, British, American songs you **ALREADY** know. **FEB 23 3%**

***BEGIN NOW!!! DUE APRIL 27** Learn (not necessarily memorize) **THREE** songs from the LONG list of composers below AND ONE from the short list. Be bold in choosing. Ask your voice professor for advice.

Learn songs from the SHORT list below to increase one's repertoire to at least SEVEN COMPOSERS. Ask for advice. Long plus short **8%** (e.g., TK will learn a song by Purcell to complete his repertoire of AT LEAST one song by each SHORT LIST composer & TK will learn songs by Satie, Milhaud and Finzi to ADD to his repertoire of LONG LIST songs, clear? Ask me for clarification) **total for 4 songs learned and performed(?) 8%**

FEBRUARY 28 FRENCH TEST 5% Chanson, Romance, and Mélodie of Berlioz, Duparc, Fauré; 50 often-included French words in Mélodie; YOUR opinion about French Mélodie. **FEB 28 5%**

MARCH 7 & 9 FRENCH; APRIL 6 & 11 AMERICAN/BRITISH Present **TWO ORAL REPORTS** on the art songs of a composer, e.g. French, perhaps Gounod, Franck, Massenet, Bizet, Chausson, Satie, Hahn, Ravel, Ibert, Lili Boulanger; British, perhaps Campian, Dowland, Elgar, Stanford, Holst, Warlock, Head, Finzi, Ireland, Clarke;-American perhaps Foster, Burleigh, Rorem, Thomson, Duke, Pasatieri, Gordon, Hundley, Laitman, Larsen **16%**

MARCH 14 TEST 5% French ORAL reports of all colleagues, voice teacher gems, opinions (written prequel of MAR 23 discussion) **MAR 14 5%**

MAY 2 TEST British, American composers, styles, poets, texts,

By MAY 9 Complete any **EXTRA** activities for EXTRA CREDIT-

MAY final exam **10%**

TOTAL PERCENTAGES: Attendance 3%, personal repertoire sheet 3%, French poetry characteristics/typical French words paper 10%, previous songs performed 3%, new songs learned 8%, four activities 32%, two oral reports 16%, one style sheet 3%, three tests 15%, final 10% = 100+%

***DUE FEBRUARY 2 Circle** composers you have already sung.

SHORT COMPLETE LIST: I assume you have already learned songs by: *Barber, Brahms, Britten, Copland, Debussy, Dowland, Fauré, Purcell, Bellini, Schubert, Schumann, Brahms, R. Strauss, Wolf, Ives* (15)

LONG COMPLETE LIST: [Kimball: FRENCH pp. 157-244, AMERICAN 245-350, BRITISH 351-406] **Berlioz, Liszt, Gounod, Saint-Saëns, Bizet, Délibes, Massenet, Franck, Lalo, **Duparc, Chabrier, Chausson, **Fauré, **Debussy, **Poulenc, Honegger, Milhaud, Satie, Hahn, **Ravel, Leguerney, (21) **PLUS** J. B. Weckerlin, Tiersot, Martini- (Schwarzendorf), **Hall 136-8**, Paladilhe, Pauline Viardot, Cécile Chaminade, Jacques Ibert, Lili Boulanger, Nadia Boulanger, David, Reyer, Reber, Massé, Auric, Durey, Tailleferre, Roussel, (17)

**Foster, Burleigh, **Beach, Farwell, **Ives, Griffes, Thomson, Bacon, **Duke, **Copland, Chanler, **Barber, Bowles, **Bernstein, Joplin, Carpenter, Persichetti, **Rorem, **Hoiby, Faith, **Argento, **Hundley, Bolcom, Pasatieri, Zaimont, Paulus, **Larsen, Musto, **Laitman, Hagen, MacDowell, Barab, Bonds, Still, Chadwick, Loeffler, Homer, **Gordon, **Heggie, Moore. (40)

**Dowland, **Campian, Lawes, Jones, Rosseter, Arne, **Purcell, **Quilter, Grainger, Gardiner, Scott, Parry, Stanford, Elgar, **Ireland, Howells, **Holst, **Vaughan Williams, Gurney, Bax, Butterworth, Gibbs, Orr, **Head, Moeran, Warlock, **Finzi, Delius, **Britten, Bush, Dickinson, Dring, Clarke, Holloway. (34)

USE SHORT and LONG lists to: ADD at least **THREE NEW songs** from the **LONG COMPLETE LIST**, and **KNOW at least seven** from the **SHORT COMPLETE LIST**

SPRING 2017 DUE DATES, PREPARE WORK ON TIME

(all %'s are UP TO that amount!)

FEB 2 full repertoire list 3%, ALL SING PLAISIR D'AMOUR

FEB 7 light work, in class ONLY, OPERA WEEK

FEB 9 draft of FRENCH OPINION PAPER, 40 words, 3 TOPIC TITLES

FEB 14 FRENCH OPINION PAPER 10% total 13%

FEB 16 FRENCH STYLE SHEET 3% total 16%

FEB 21 ACTIVITY #1 8% total 24%

FEB 23 PERFORM YOUR REPERTOIRE SONGS 3% total 27%

FEB 28 FRENCH TEST 5% total 32% **MAR 2 CATCH UP**

MAR 7,9 ORAL REPORT FRENCH COMPOSER 8% total 40%

MAR 14 TEST 5% total 45%

MAR 23 ACTIVITY #2 8% discuss voice teacher opinions total 53%

MARCH 25-31 SPRING BREAK

APR 6,11 ORAL REPORT BRITISH OR AMERICAN COMPOSER 8% total 61%

APR 20 ACTIVITY #3 8% total 69% **APR 27 PERFORM NEW SONGS 8% total 77%**

MAY 2 TEST 5% total 82%

MAY 4 ACTIVITY #4 8% total 90%

MAY 9 LAST DAY- TURN IN EX. CREDIT ACTIVITY **MAY FINAL EXAM 10% total 100%**