

FOUNDATIONS IN SINGING – MU 2104B (Section 001)

Don Wright Faculty of Music, Western University

Lecturer: Professor Janet Loo (she/her)

E-mail: jloo5@uwo.ca | Office Hours: By appointment only

COURSE DESCRIPTION

GENERAL OVERVIEW: Foundations in Singing (MU 2104) is designed to provide an opportunity for students to develop their unique expressive skills. Students enrolled in the course must be able to read music. The anti-requisite to this course is Vocal Methods (MU 1801). *Note: Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.*

CONTENT/LEARNING OUTCOMES: Students will explore the fundamentals of techniques of singing, including (but not limited to) voice function, breath control, tone production, diction, vocal health, performance preparation, and interpretation of song.

FORMAT: The format of the class shall consist of a balance of lectures and performances. Through written assignments, students are encouraged to integrate concepts learned from lectures and their own vocal experiences through the analysis and performance of vocal solo music.

REQUIRED MATERIALS

- Textbook: *The Singing Book, 3rd Edition* by M. Dayme and C. Vaughn (Norton & Co., 2014)
- Electronic device capable of recording video (eg. cell phone, laptop, camera)

OWL

The syllabus, resources, and other important course documents will be available for download on the OWL site by logging on to <http://owl.uwo.ca>. Follow the links to the MU 2104 course page.

METHOD OF EVALUATION

Practical Performances (40%)

Solo performance #1 – 15%

Solo performance #2 – 15%

Ensemble performance – 10%

Written Assignments (35%)

Assignment 1 (10%), Assignment 2 (10%), Assignment 3 (15%)

Written Test (18%)

Covers material from lectures, all in-class discussions, handouts, and textbook

Participation / Engagement (7%)

Ways to engage in the course: Attend lectures and participate in discussions, offer feedback on performances by colleagues. Regular engagement/participation in lectures is strongly encouraged. It is expected that you will engage with the class in a professional manner – being focused, engaging in class discussion, encouraging and respectful of each other. Showing up on time for coachings, rehearsals, and meetings is expected. If you are not able to commit to a given meeting, you must communicate this to your instructor or TA (as the case may be) as soon as possible.

Grading Scale for all aspects of the course:

A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%

Evaluation Policy: At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade. Generally, students can expect some form of feedback on their performance in a course before the drop date.

PRACTICAL PERFORMANCES

Evaluation

SOLO PERFORMANCES: Each solo performance will be evaluated by the instructor taking into account the following criteria: posture, breathing, tone, diction, stage presence, and interpretation. Each solo is chosen well in advance and approved by the instructor. In addition, the student will fill out a self-evaluation form for each performance, after observing each one on video. This will account for one third of the solo mark. Please complete the form with as much detail as you are able to give.

ENSEMBLE PERFORMANCE: Each ensemble performance will be evaluated by the instructor according to the criteria described in class. There is no self-evaluation for this performance.

Timeline/Requirements for solo performances:

	CRITERIA	PRE-PERFORMANCE	POST-PERFORMANCE
Solo #1	- Choose a song from LIST A or LIST B (folksong, spiritual, hymn, artsong, or aria <i>in English</i>) - must be memorized - must be accompanied by piano	- take notes about your process and progress in your preparation - bring video recording device to record your live performance - rehearse with pianist at least once before performance	- watch video recording of your performance - complete self-evaluation form 1 for solo 1 and submit to instructor online – due one class after your solo performance date
Solo #2	- Choose a song from LIST A, B, or C (musical theatre, jazz, folksong, artsong, or aria <i>in English</i>) - must be memorized - must be accompanied by piano	- take notes about your process and progress in your preparation - bring video recording device to record your live performance - rehearse with pianist at least once before performance	- watch video recording of your performance - complete Assignment 3 and self-evaluation form 2 and submit by April 1 (for Group A) or April. 8 (for Group B)

REPERTOIRE LIST FROM TEXTBOOK (SEE NEXT PAGE)

1. INSTRUCTIONS: SOLO #1: Choose a song from LIST A or B (folksong, spiritual, hymn, artsong or aria in English) – **MUST BE MEMORIZED**
2. SOLO #2: - Choose a song from LIST A, B, or C (musical theatre, jazz, folksong, folksong, spiritual, hymn, artsong, or aria in English) – **MUST BE MEMORIZED**
3. If you would like to perform a song outside of the textbook, you must do so in consultation with the instructor. The song you choose must match the criteria for the particular solo.

LIST A	LIST B	LIST C
Shenandoah The House of the Rising Sun Scarborough Fair Danny Boy The Water is Wide Salley Gardens Western Wind Red is the Rose Niño Precioso* L'hirondelle messagère* Amazing Grace Wayfaring Stranger My Lord, What a Mornin' I've Got Peace Like a River How Can I Keep From Singing <i>Ah! simon moine voulait danser!*</i> <i>Dance of Youth</i> <i>Dubinushka</i> <i>Ev'ry Time I Feel the Spirit</i> <i>Flor, Blanca Flor*</i> <i>Mi Caballo Blanco*</i> <i>Paun I Kolo*</i> <i>Suo-gân*</i> <i>The Lark in the Clear Air</i>	Santa Lucia* Come Again, Sweet Love La Paloma Blanca* When Love is Kind I Cannot Sing To-Night <i>Gentle Annie</i> <i>He Shall Feed His Flock</i> <i>If You've Only Got a Moustache</i> You can also find songs outside of the textbook, in English. Here are some recommended composers of arias and artsong: G.F. Handel, John Ireland, Felix Mendelssohn, Aaron Copland, John Jacob Niles, John Dowland, Ralph Vaughan Williams, Thomas Morley, William Byrd, Edward Elgar, Roger Quilter, Gerald Finzi, Michael Head, Benjamin Britten, Charles Ives, Amy Beach	There's a Fine, Fine Line Someone Like You (from the musical <i>Jekyll & Hyde</i> , not by Adele) Goodnight, My Someone Not While I'm Around Oh, What a Beautiful Mornin' I Got the Sun in the Morning Over the Rainbow Somewhere Out There I Sing for You Fields of God Puttin' on the Ritz Blue Skies When I Fall in Love Skylark Side by Side Summertime Come Ready and See Me <i>Modern Major General</i> <i>Oh, better far to live and die</i> <i>The sun, whose rays</i>

*In English

Guidelines on choosing repertoire: Choose songs that are suitable to *your* voice classification, range, tessitura, and level of study. Be creative in choosing *contrasting* songs that you really like to sing and that will encourage a healthy vocal technique. Do not choose music that is too demanding technically or artistically for your level of study.

Sources of vocal repertoire: All songs that can be performed in the class are found in the course textbook (see below for lists of acceptable repertoire). If you would like to perform a song outside of the textbook, you must do so in consultation with the instructor. Other sources of repertoire include the music library, conservatory songbooks, personal collections, www.musicnotes.com, or other sources. Listening to recordings is also a valuable resource for finding repertoire.

Repertoire restrictions: Time does not allow for specific vocal techniques in the “pop” idiom or “belt” style, therefore repertoire is **not** to include any “pop” songs or show pieces requiring a “belt” technique.

Accompaniment: All songs must be accompanied by piano. Students will work with the class accompanist for rehearsals and live performances. **You may not accompany yourself.**

Absence policy: Missed solos will receive a mark of zero. Please note that in the case of illness or emergency, an arrangement can be made to make up for the missed performance, but you must e-mail your instructor as soon as possible to alert her of your situation. You will be asked to present proper medical documentation as soon as possible to the appropriate Dean's office.

When will you perform? Within the first week of the term, your instructor will designate and inform you on whether you are in Group A or in Group B. The term schedule, found on pages 7 and 8 of the syllabus, will indicate when you are assigned to perform your solos.

Policy on guests attending lectures and performances: Guests from outside the class are not permitted to attend lectures or performances.

Performance Preparation Information

Accompanist

You have an accompanist TA available to accompany you on your solos during the term. Her name is **Debbie Grigg** and her e-mail address is **debbiegrigg.dg@gmail.com**.

Coachings/Rehearsals

Before each solo performance, you will receive one coaching either with your TA or with the instructor. *What is the difference between a coaching and rehearsal?* In coachings, there is a little more time to work in a bit more detail on problem areas. Rehearsals are generally shorter in length and are straight run-throughs of the song to determine tempo, phrasing, and entries, etc. Coachings and rehearsals will be scheduled online through **SignUp Genius**. You will receive an e-mail notification to inform you that sign-up times are available. Note that for your online coachings, you will need a separate device to play the accompaniment track (see note below about “accompaniment track”) and it is expected that you will have already warmed up vocally beforehand.

Declaring your song to instructor and reporting/submitting music to the accompanist

The schedule for the course is tight, so it is crucial that you abide by the deadlines proposed for declaring your song to the instructor and reporting/submitting music to the accompanist (see next section on how to submit music score). If the song is from the textbook, then all you need to do is email the TA with the title and (high or low) key of the song. If the song is not from the course textbook, then you are responsible for providing a copy of it to your accompanist TA. See below for how to submit scores to the accompanist TA.

How to submit music to the accompanist

If the music is not in the textbook, then you can submit music scores to Debbie either by scanning a file in PDF format and emailing to debbiegrigg.dg@gmail.com or a hard copy of the score can be placed in the envelope outside of Music Building Rm. 545. Please double-side copy any pieces longer than three pages. Be sure to write your name and group you are in on the first page.

ASSIGNMENTS

Marks are awarded for content, proper grammatical usage, and spelling. Please submit electronically via OWL. Late submission of assignments for non-medical/non-emergency reasons will be assessed a penalty of 10% (of the assignment grade) per day late.

Assignment 1: Personal Voice Profile / Reflection - Due: January 23, 2024 at 11:55PM ET

Assignment 2: Listening Analysis Assignment - Due: February 27, 2024 at 11:55PM ET

Assignment 3: Self-Evaluation Form 2 / Final Progress Report - Due: April 1, 2024 by 11:55PM ET for Group A; April 8, 2024 by 11:55PM ET for Group B

WRITTEN TEST

A written test, worth 18% of your final grade, will assess content from the course, covering material from lectures, all in-class discussions, handouts, and textbook. If you miss the test due to non-medical or non-emergency reasons, you will receive a mark of zero. Please note that only in the case of illness or emergency, an arrangement can be made to make up for the missed test, but you must call and e-mail your instructor as soon as possible to alert her of your situation. You will be asked to present proper medical documentation as soon as possible to the appropriate Dean's office before you will be permitted to write a make-up test.

NOTES

i) Academic Consideration for Student Absence & Missing Work ($\geq 10\%$): Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

ii) Academic Consideration for Missing Work (<10%): In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

iii) Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

iv) Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.

v) Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

vi) Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.
<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

vii) Contingency Plan: Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any assessments affected will be conducted online as determined by the course instructor.

viii) Gender-Based and Sexual Violence: Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.

ix) Examinations & Attendance: Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

x) Electronic Devices in Exams: Electronic devices of any type [will or will not] be permitted during the Midterm Test and/or Final Exam in this course (unless required for accessibility reasons based on an approved accommodation request from Accessible Education).

xi) Electronic Devices in Classrooms: The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

xii) Plagiarism Detection Software Usage: All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

FOUNDATIONS IN SINGING (MU 2104B) TERM SCHEDULE

DATE	SUBJECT MATERIAL / EVENT	TEXT READING (2 ND EDITION)	TEXT READING (3 RD EDITION)	OTHER READINGS & VIDEOS	DUE DATES / NOTES
January 9	- Introduction to course/syllabus - Introduction to Assignment 1 - Finding vocal range (one-on-one sessions with instructor)				Declare any academic conflicts that occur on Tuesday evenings (eg. exam) to Prof. Loo via email by no later than Jan. 12 Declare first song to Prof. Loo via email by no later than Jan. 15 Submit or report music to TA (indicate key) by Jan. 16
January 16	<i>Last day to add a first term half-course</i>				
January 16	Lecture topics: - How is sound created in instruments and with the voice? - Posture, Breathing, and Tone - Resonance - Registers - How to describe vocal qualities (voice classification, elements of the voice)	7-10, 279-291 300-307	7-11, 259-271 280-287	Article: “What vocal sounds are made of” Videos on vocal technique, different voices qualities	Coachings available through the week (sign up through Sign-up Genius)
January 23	Lecture topics: - Warming up the voice - Song preparation - Practice habits - Performance anxiety - Introduction to Assignment 2	18-20 21-22 11-15, 341-344 23-25	18-19 20-21 12-15, 317-320 22-24	Article and video on performance anxiety	Assignment 1 due by Jan. 23 at 11:55PM ET Coachings available through the week (sign up through Sign-up Genius)
January 30	Solo Performance #1 – GROUP A Group A performs, Group B evaluates				Coachings available through the week (sign up through Sign-up Genius)
February 6	Solo Performance #1 – GROUP B Group B performs, Group A evaluates				Declare second song to Prof. Loo via email by no later than Feb. 5 Submit or report music to TA (indicate key) by no later than Feb. 6 Self-Evaluation Form 1 due for Group A by Feb. 6 at 11:55PM ET
February 13	Lecture topics: - Ensemble singing - Diction (Part I: Vowels) - Diction (Part II: Consonants)	308-318, 337-340	288-298, 321-324		Self-Evaluation Form 1 due for Group B by Feb. 13 at 11:55PM ET Declare ensemble membership by Feb. 15

February 20	Spring Reading Week (February 19 to 23, 2024)				
February 27	Lecture topics: - Vocal anatomy & Vocal health - Interpretation & Expression	292-299, 319-327 335-336	272-279, 299-307 315-316		Assignment 2 due by Feb. 27 at 11:55PM ET Coachings available through the week (sign up through Sign-up Genius)
March 5	Written Test				Rm. TC 100 at 7:00PM Coachings available through the week (sign up through Sign-up Genius)
March 7	<i>Last day to drop a second term half-course without academic penalty</i>				
March 12	Rehearsals with TA and optional coachings (either for solo or ensemble performances) with instructor				Sessions to be scheduled via SignUp Genius
March 19	Ensemble Performances				
March 26	Solo Performance #2 – GROUP A Group A performs, Group B evaluates				Assignment 3 & Self-Evaluation Form 2 due for Group A due by April 1 at 11:55PM ET
April 2	Solo Performance #2 – GROUP B Group B performs, Group A evaluates				Assignment 3 & Self-Evaluation Form 2 due for Group B due by April 8 at 11:55PM ET