

WESTERN UNIVERSITY

Don Wright Faculty of Music

COURSE SYLLABUS APPLIED VOICE 2023-2024

Instructor: Gloria Gassi, *Lecturer – Soprano*

Welcome to Gloria Gassi's Voice Studio

A very warm welcome to new and former students! In our studio you will find a supportive environment where your educational goals are a priority. The study of singing is an exciting journey, which we are privileged to travel together, discovering new horizons each day. In the poignant repertoire of the masters, our lives are touched by the mystery of timeless poetry, profound beauty, energy and emotion. Singing is a soulful art where we discover the miracle that lies within, opening our hearts to endless possibilities. In sharing our creative spirit, we are renewed and changed by the selfless expression of our gifts and talents. May your studies bring fulfillment, growth and success as you begin an exciting year!

Should any university-declared emergency require some or all of the course to be delivered online see University policies pages 10.

COURSE CONTENT

Music 1920, 2920, 3920, 3921, 4920, 4921 - Applied Principal Instrument

Lessons in the student's principal instrument and participation in performance class. For students registered in a degree program in Music.

Music 3930b, 4930b - Recitals - for Performance Majors: Approximately 45 minutes of music performed in a public recital. The Applied Music Department must approve the program content not less than three months prior to the date of public performance.

Voice Studio Performance Class an opportunity to share your repertoire and receive feedback

Music 1925, 2925, 3925, 4925 - Elective Applied Study: For students registered in a Faculty other than Music

COURSE OUTCOMES

By the end of this course students will

- achieve healthy singing technique, aspiring to freedom and artistic expression, with an awareness of body alignment, breath management, resonance, tone, intonation.
- have performed repertoire from a variety of eras and languages with awareness of stylistic musical integrity, artistry, communication, dramatic energy and poise.
- will have acquired research skills for diction, IPA, and analysis of repertoire.

In committing to these goals, students will gain confidence and personal empowerment through sincere and dedicated study.

COURSE MATERIALS

REPERTOIRE: Level appropriate Repertoire from all periods of music in consultation with the instructor. Language requirements: English, Italian, German, French. Students provide their own scores from either the music or personal library. Additional Resource: IMSLP

BINDER: Repertoire should be organized in categories. Each song must have IPA, word by word and a prose translation. **3 working Copies**: one for accompanist, studio file, and binder!

LESSON REQUIREMENTS AND METHODS OF EVALUATION

Course number	Lesson Duration per week	Degree	Weighting	Dec or April Jury	Jury timing requirement	Performance class required	Number of lessons
1920, 2920, etc.	50 minutes	BMus	Jury 25%. MC:10%. Each Term 32.5%.	April	Prepare 20 min of music	Yes	24
3921, 4921	One 50-min. plus one 25-min	BMus(P)	Jury 20%. MC:10%. Each term 35%.	December	Refer to jury requirements	Yes	36
1925, 2925, etc.	50 minutes	non-music	Jury 25% Each term 37.5%	April	Prepare 20 min of music	No	24
Evaluation: Attendance, Attitude, Preparation, Technique, Artistic Expression, IPA, Diction, Research, Singing Journal							
Refer to the Voice Jury/Recital Requirements and Performance Studies Handbook Voice Jury Requirements2.pdf MPS page MPS Handbook							

ASSIGNMENTS

SINGING JOURNAL: Write a short weekly reflection tracking **your progress** in repertoire study, technical goals, master class, etc. Due by Email: Dec. 4, 2023; April 1, 2024

CONCERT REVIEWS: (one paragraph): **review 3 live voice recitals** for **each** term.
Due by Email: Dec. 4, 2023; April 1, 2024

STUDIO RECITALS

Wednesday October 18, 2023, at 6 p.m. MB 242 *Divertimenti e Duetti*

Wednesday Nov. 29, 2023, at 6 p.m. MB 242 *If it ain't Baroque don't fix it*

Wednesday Feb. 7, 2024, at 6 p.m. MB 242 *On the Lighter Side*

Wednesday March 20, 2024, at 6 p.m. MB 254 *March Mysteries - can you guess what we're singing?*

VOICE LESSONS

2 lessons per week (technique 25 min., repertoire 25 min), equaling the required 50 minute hour

- **Lessons are scheduled** according to student, teacher, accompanist timetables.
- **Preparation** - is essential. Come to lessons with notes/rhythms worked out. Work on 4-5 songs **simultaneously**: e.g., one memorized (off book) and the others in process. Aim to learn 4 songs a month.
- **Appropriate attire**: comfortable clothing to allow for deep breathing/movement, proper shoes to promote healthy body alignment and grounded support.
- **Cancellations: from the MPS Handbook** “If a teacher cancels a lesson, the lesson must be made up. If a student cancels a lesson for any reason, the teacher is not obligated to make it up.”
- **24 hours’** notice mandatory to allow rescheduling. For emergency illness, call or send an email or text. “No shows” are unprofessional. You will be notified in advance if I must reschedule.
- **Rest, exercise, and proper nutrition contribute to a healthy mind, body and voice. Do not sing with a sore throat.**

“The only reason for any form of technical vocal study is to be able to sing in an artistic and communicative manner. Function and art cannot be long separated at any phase of development.” Richard Miller, *On the Art of Singing*

SELF MOTIVATION

Consistent practice is imperative for self-discovery, muscular coordination. Alternate singing with silent study, memorization, etc. Use the mirror to check breathing, vowel shapes/tongue position, body alignment, facial expression, etc.



Work efficiently. Short sessions more effective than longer. Be your own teacher. You will always need professional ears, but you can accomplish a lot on your own. Minimum 2 hours daily practice



Use the music library.
Read books on voice pedagogy ;
LISTEN - attend recitals, concerts, opera



Learn to play the piano & save yourself time and money as you become self-sufficient.
The tactile spatial relationships of piano study aid in the precise tuning of intervals.

WORKING WITH ACCOMPANISTS

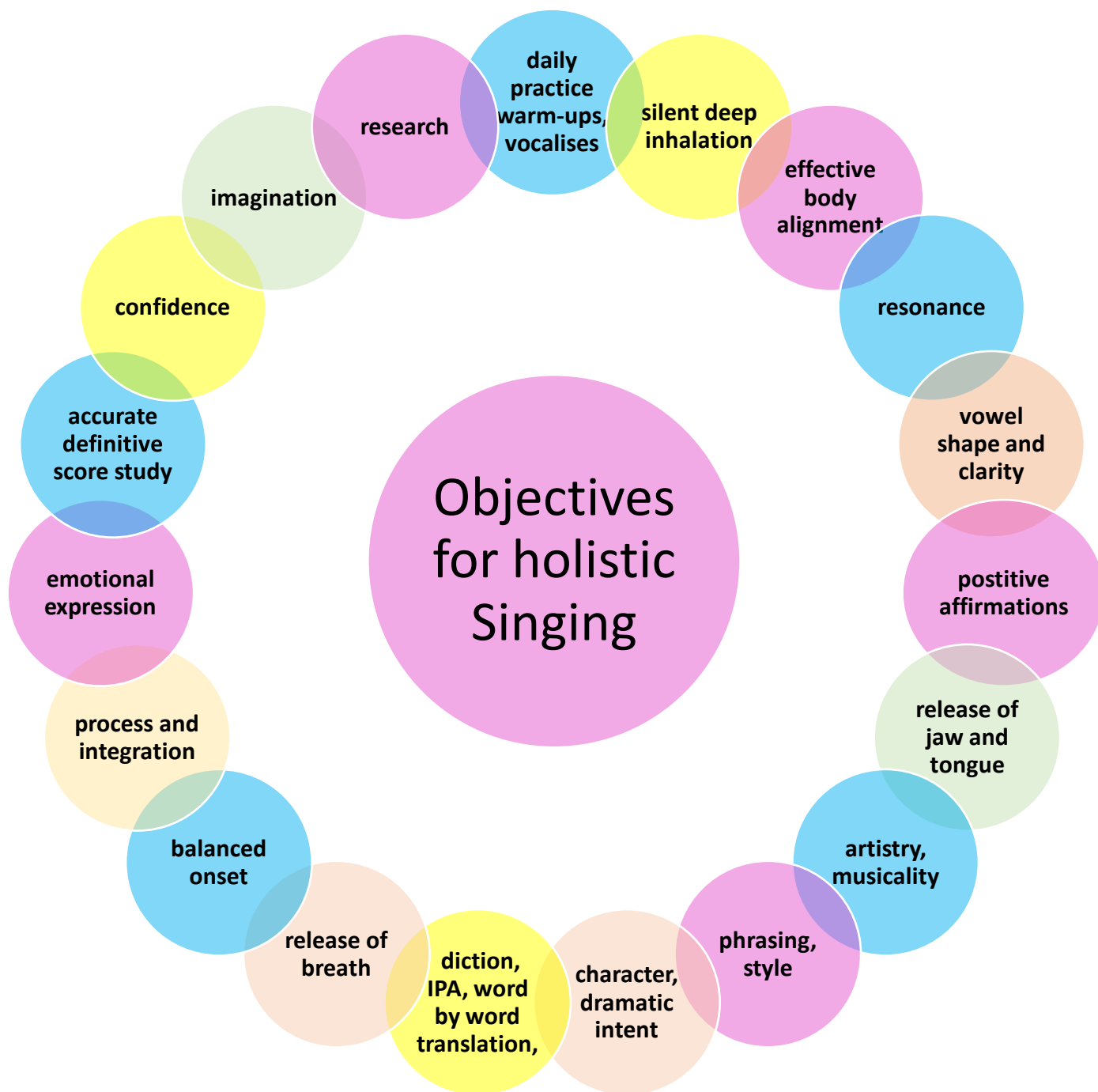
- Set up schedules and payment. Give music to accompanist **in advance** of your coaching.
- Music Preparation/Score Study: work out notes and rhythm before coaching. Coaching is for musical collaboration, sharing ideas, style, dynamics, phrasing, diction, etc. It is a team effort and fun.

KEEPING IN TOUCH

- **Check email everyday** (now the professional communication tool). **It is respectful and courteous to respond as quickly as possible.** Your response may be critical to resolving a scheduling conflict.
- If you need to connect other than lesson times, knock on the half hour, or call, text, or email. You are always encouraged to check in or communicate any concerns.

FESTIVALS, NATS, SUMMER PROGRAMS

- **Festivals** are challenging, valuable experiences, which improve your voice development. Toronto, London, Stratford Kiwanis Festivals are within travel range. Scholarships available.
- **NATS:** Information: www.natsontario.org
- **Summer Programs** in opera are wonderful opportunities to work with international coaches, teachers, and to perform a role. See COAA, AEDO, COSI, HALIFAX, SOLT, NUOVA, LYRICA, etc.



CHOOSING REPERTOIRE

Early planning avoids stress. The study of singing cannot be crammed. It develops with pacing and integration.

Take initiative in repertoire research and in consultation with your teacher. Inappropriate rep choices can result in unhealthy singing.

Italian is the first foreign language studied. Choose a variety of styles, tempos, and poetry to enhance your study.

RESOURCES: RCM syllabus - guideline for level appropriate repertoire. Western Music library (PINK rep sheets). See additional resources on p. 8; recordings, recitals.

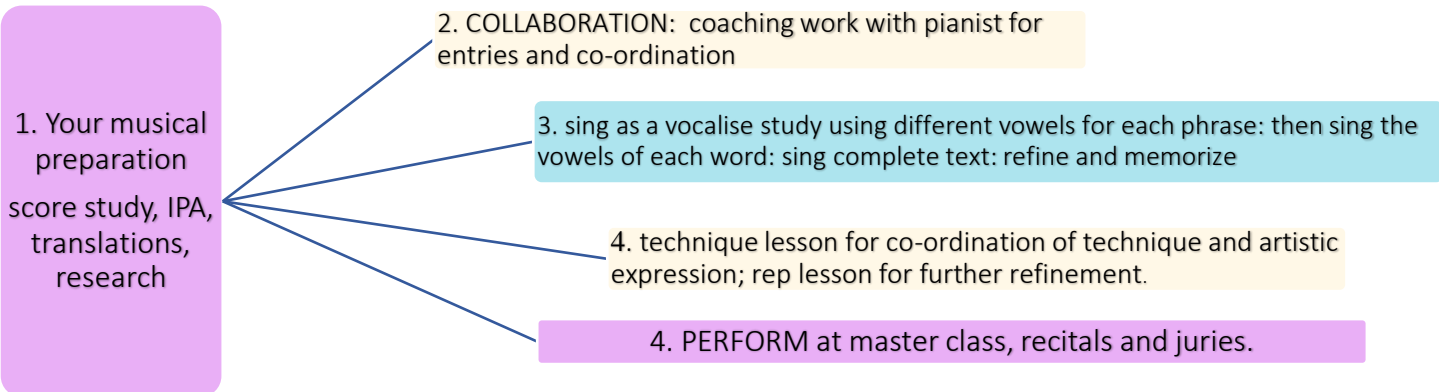
MINIMUM REPERTOIRE EXPECTATIONS FOR UNDERGRADUATES

Non-performance: 1920: 12 songs; 2920: 14 songs; 3920/4920: 16 songs
Performance: 3921: Oratorio Jury, Recital, + 8 songs; 4921: Opera Jury, Recital, + 8 songs

**Complete the following chart and submit by email on Oct. 10, 2023.
 Changes may occur later, but a starting list is required.**

My Repertoire					
Title	Composer	Language	IPA	Tempo	Timing
Baroque 1600-1750					
<i>Monteverdi, Bach, Handel, Purcell, 24/26 Italian Arias.</i>					
Da Capo arias are ornamented on repeat of A. Sing all recitatives preceding the aria.					
e.g. Amailli	Guilio Caccini	Italian	Complete	Slow	3:00
Classical 1700-1800					
<i>Mozart, a MUST do! Haydn, and other composers, etc.</i>					
Romantic 1800-1900					
German Lieder: <i>Schubert, Brahms, Wolf, Schumann</i> , French Chanson: <i>Fauré, Debussy, Ravel</i> ,					
Contemporary 20th Century					
Canadian					

THE PROCESS OF LEARNING REPERTOIRE



- Memorize Jury repertoire by **March 1**; Recital repertoire 4 weeks in advance.
- Schedule public performances before recitals and/or juries to solidify repertoire.
- From MPS Handbook: *Non-Studio Repertoire*: As a matter of courtesy and good pedagogy, all students should inform their studio teachers as early as possible of *non-studio repertoire that they have been asked or assigned to do in addition to their studio course load*.
- **IPA transcription, word by word, and prose translations are required for every song and brought to every lesson** see: **IPA Source** see Western Libraries Data base <http://www.ipasource.com/>

Un moto di gioia

Susanna's aria from the opera *Le nozze di Figaro* (soprano)
Text by *Lorenzo da Ponte* (1749–1838), based on *La folle journée, ou le Mariage de Figaro* by *Pie Beaumarchais* (1732–1799)
Set by *Wolfgang Amadeus Mozart* (1756–1791)

Un	moto	di	gioia
[un	'mɔ:.to	di	'dʒɔ:.ja]
An	emotion	of	joy

*An feeling of joy
stirs in my breast,
it proclaims delight
amid my fears.*

Mi	sento	nel	petto,
[mi	'sen.to	nel	'pɛt:.to]
I	feel	in-my	breast,

*Hope that in contentment
will end your distress;
for fate and love
are not always a tyrant.*

Che	annunzia	diletto
[ke	an.'nun.tsja	di.'lɛt.to]
that	announce	delight

*From tears and pain
can steal the appetite,
but sometimes is born
joy from sorrow.*

In	mezzo	il	timor!
[in	'mɛd.dzo	il	ti.'mɔ:r]
a-	mid	the	fear!

*And when one believes
the hour is the darkest,
one sees shining
a greater calmness.*

Speriam	che	in	contento
[spe.'rja:m	ke	in	kon.'ten.to]
Let-us-hope	that	in	contentment

VOICE PERFORMANCE CLASS Wednesdays 5:30 - 7:30 p.m.

Studio master class provides an excellent opportunity to air repertoire weekly and receive supportive feedback. Attendance is required and repertoire **memorized**. Performances should be recorded for a written self-evaluation in one's singing journal. Appropriate stage attire (with suitable shoes 2-inch heel for balance and body alignment) will help to prepare for recitals and juries. See performance class requirements at: [MPS Handbook](#)

The chart below **suggests** repertoire for weekly performance class.

Fill in your rep and **email to instructor by OCT. 10, 2023**

(Changes are permitted but scheduling will keep you organized).

TERM 1		
WEEK	SUGGESTED Repertoire planning	FILL IN YOUR REP
1	Course outline and songs of your choice	
2	English Art Song	
3	Italian Art song	
4	Your choice	
5	French Chanson	
6	Studio Recital	
7	German	
	READING WEEK	
8	Oratorio	
9	Recital /NATS Repertoire	
10	Opera	
11	Studio Recital	
12	Best piece of the term!	

TERM 2		
1	Your choice - Welcome Back	Fill in your Rep
2	Contemporary	
3	Classical	
4	Romantic	
5	Studio Recital	
6	Baroque	
	READING WEEK	
7	Your choice	
8	Jury Rep list due	
9	Recital Rep	
10	Studio Recital	
11	Mock juries	
12	Mock juries	You did it!

WESTERN'S MUSIC LIBRARY VOICE RESOURCES

REPERTOIRE		
All voices	High voice	Low voice
Singer's Repertoire Edition 2d ed. Coffin, Berton . ML128.V7C64 1962 pt. 1. Coloratura soprano, lyric soprano, and dramatic soprano. pt. 2. Mezzo soprano and contralto. pt. 3. Lyric and dramatic tenor. pt. 4. Baritone and bass. pt. 5.	Soprano arias from the oratorios compiled by Irving Brown. G. Schirmer, c1977. M2006.B768S6.	The First Book of Mezzo-Soprano/Alto Solos compiled Joan Frey Boytim. M1619.F572 1991
40 French Songs , Kagen, Sergius M1619.K15F63.	40 Favourite Songs and arias high voice, M2110.S563 1997.	55 Songs: Low Voice ; Quilter, Roger, M1620.Q55F56 2003.
55 Art Songs compiled and edited by Sigmund Spaeth and Carl O. Thompson M1619.S738F5 1974.	Standard Vocal Literature: Soprano Hal Leonard, c2004. M1619.S78W2 2004	Favorite German art songs: low voice M1619.F3952 1992 with companion accompaniment
26 Italian songs and arias: authentic sources, John Paton, editor MVS19.	Favorite German Art Songs: high voice. Milwaukee, Wi : Hal Leonard, 1992. M1619.F3951 1992	American art songs , 20th C from Charles Ives to Elliott Carter, medium voice & piano M1619.A49
Anthology of Modern French song; English translations M1619.S75A52	Wolf, Hugo Songs Selections high-medium voice M1620.W85L441 1980z.	12 songs low voice Henri Duparc M1620.D92K33
Anthology of Sacred Song: arias oratorios ed. Spicker. M2062.4.S75.	100 Songs Franz Schubert M1620.S384S76 2000.	Fifty Songs: low voice Hugo Wolf M1620.W85N4
Arnold Book Of Old Songs arranged by Roger Quilter. MVS14.	The First Book of Soprano Solos M1619.F571 1991.	Collected Songs for low voice Samuel Barber M1620.B37S33
A Heritage of 20th century British song London; M1738.H475.	The Second Book of Soprano Solos G. Schirmer M1495.S434 1994	Five Elizabethan songs for low voice M1621.G87E4
Songs of Love and Affection Boosey M1619.S7371 1985.	Three Songs high voice John Duke M1620.D84S6731989	Canadian art songs low voice M1619.C21322003
French Art Songs of the 19 th C. Berlioz to Debussy M1619.F848.	Seven Songs high voice Hubert Parry M1620.A766P5	24 Songs low voice Gustav Mahler M1620.M34162
Songs. Selections Franz Peter Schubert with singable translations, M1620.S384K25.	Fifty Songs high voice Edvard Grieg M1620.G75F5	Eighteen songs low voice Johannes Brahms M1620.B73S32

DICTION; TRANSLATIONS; ENCYCLOPEDIAS; BIOGRAPHIES; PLOTS; SCORES; AV; CAREER RESOURCES

<https://guides.lib.uwo.ca/vocalperformance>

IPA SOURCE found in DATABASES Western Library. <https://guides.lib.uwo.ca/az.php?a=i>

IPA CHARTS are found in the RCM Voice Syllabus as well as several diction books

Diction for Singers, Joan Wall, Robert Caldwell MT883.D52.1990

English Diction for Singers, Lloyd Plautsch (MT883.P43)

International Phonetic Alphabet for Singers, Joan Wall, (MT883.W35 1989)

Phonetic Readings of Songs And Arias; authentic pronunciation of 413 Italian, German, and French lyrics from "The singer's repertoire" in IPA transcription, Berton Coffin (MT883.C64)

Word-By-Word Translations of Song and Arias, Berton Coffin, MUS reference (ML54.6.C63) v.1

BOOKS - SINGING AND PEDAGOGY

Bass-Baritone Voices

Complete Preparation: a Guide to Auditioning for Opera

Dynamics of The Singing Voice

Essays on the Nature of Singing

Expressive movement

Great Singers on Great Singing

Italian for the Opera

Maria Callas; the Woman behind the Legend

On the Art of Singing

Power Performance for Singers

Singing and Imagination

Singing: the Mechanism and the Technique

Solutions for Singers

The 19th Century Lied

The Art of Auditioning

The Art of the Song Recital

The Complete Singer Actor

The Naked Voice

The Inner Game of Music

The Interpretation of French Song

Training Soprano Voices

Training Tenor Voices

Vocal Wisdom

Richard Miller

Joan Dornemann

Meribeth Bunch

Cornelius L. Reid

Alexandra and Robert Pierce

Jerome Hines

Robert Stuart Thomson

Arianna Huffington

Richard Miller

Shirley Emmons

Thomas Hemsley

William Venard

Richard Miller

Lorraine Gorrell

Anthony Legge

Shirley Emmons

H. Wesley Balk

Stephen Smith

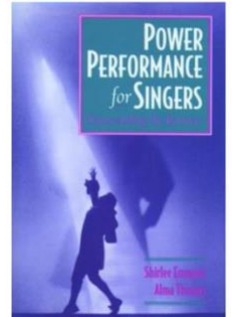
Barry Green

Pierre Bernac

Richard Miller

Richard Miller

Giovanni B. Lamperti

**The Met: Live in HD**

<https://www.metopera.org/season/in-cinemas/>

**Canadian Opera Company 2023-2024 Toronto**

<https://www.coc.ca>

Western Choral Season 2023-2024

<http://www.music.uwo.ca/ensembles/index.html>

Western Opera Season 2023-2024

<http://www.music.uwo.ca/events/opera.html>

UNIVERSITY POLICIES

i) **Course Prerequisites: (Music 1920, 2920, 3920, 3921, 4920, 4921 - Applied Principal Instrument)** 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.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence & Missing Work (≥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. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf

Whenever possible, students who require academic consideration 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.

iv) **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 / lessons, or equivalent in applied studio courses) 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.

v) **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

vi) **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 Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education 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

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information. <https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **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.

xi) **Evaluation Policy Exemption:** This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “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.”

xiii) **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.

xv) **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.

Online Etiquette: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.