FRENCH LYRIC DICTION – MUS 3942 y/a Fall Semester 2020
University of Western Ontario
Don Wright Faculty of Music

Prof. Patricia Green
E-mail: mezzo@uwo.ca
Office: Talbot College 419    Office Hours: By appointment
Owl course site: Music 3942y 001 FW2020

CLASS SCHEDULE
Wednesdays 1:30 pm – 2:45 pm
Talbot College 100 and Online
For health and safety, this class will take place with no more than 15 people in the room at a time. Your presence in the classroom will alternate every week. One week in the classroom, the next week online on Zoom. For the first class, singers with last names King to Steer will be in the classroom. The others will receive a Zoom invitation via email. Masks will be worn in the classroom. For those not in the classroom, TC 203 and 205 are alternate spaces available to you. Please go there.

Teaching Assistants:
Classroom TA – Camila Montefusco  cmontefu@uwo.ca
Piano TA - Megaria Halim mhalim5@uwo.ca  Digital reader for scores
Piano TA - Brian Cho bcho8@uwo.ca  Digital reader for scores
Ensemble pianist Theodore Chow tchow72@uwo.ca
Ensemble pianist Hayoon Kim hkim469@uwo.ca

PREREQUISITE
MUS 2942y (Italian/German lyric diction) or Similar

COURSE DESCRIPTION
Intensive study of French lyric diction and mélodie performance practice; including IPA assignments, tests, transcription and pronunciation practice, study of French composers of song, and performances of songs. The second semester involves application of lyric diction study in performances of works in French and English by Canadian composers and by contemporary French composers. Study and performance of French opera recitatives may be included. Songs will be assigned to you.

COURSE OBJECTIVES
For the student to learn correct pronunciation of French in singing, to gain further facility in the use of IPA for the same purpose, and to build an understanding of the syntax and word stress of the French language and French poetry. Singers are to gain basic knowledge of composers of mélodie and learn the correct interpretive style for singing mélodie, employing it in performance.

REQUIRED MATERIALS
French/English dictionary: Larousse French/English Dictionary or Petit Robert
Songbooks of Berlioz, Gounod, Duparc, Chausson, Fauré, Debussy, Satie, Caplet, Ravel, Poulenc
The Coursepack is required in class in the first 8 weeks of first semester. The Bernac is required from Week 9 – 13.

COURSE PIANIST
Pianists are assigned to this course to accompany you. You must decide your songs and sign up on Owl in RESOURCES – SONG PERFORMANCE LIST no later than SEPT. 30.
It is your responsibility to book a rehearsal with your pianist to take place in the 2 weeks preceding your class performances. If you do not arrange a rehearsal, the pianist is not obliged to accompany you, and
you must provide your own pianist. It is your responsibility to know the text and the score when you arrive at your rehearsal. There may be designated rehearsal times and locations with each pianist, or they may be online.

COMMUNICATION
Important class announcements and information may be sent to you by email. It is your responsibility to check your e-mail regularly and respond as necessary.

OVERVIEW OF FALL SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 9 – Oct. 28</td>
<td>Intensive study of Diction mastery</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>Oct. 28 – MIDTERM</td>
<td>Posted on OWL</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>Oct. 28</td>
<td>Mélodie Performances</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>Nov. 11</td>
<td>Mélodie Performances</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>18th</td>
<td>Mélodie Performances</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>Nov. 25</td>
<td>Mélodie Performances</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
</tr>
<tr>
<td>Dec. 9:</td>
<td>Mélodie Performances</td>
<td>OWL</td>
<td>12 o’clock pm. Friday Oct. 30, uploaded to OWL</td>
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MÉLODIE PERFORMANCE & ACCOMPANYING WRITTEN ASSIGNMENTS

Performances:
You will perform two songs in class chosen from List A and B (pg. 4,5). One will be sung from memory. All songs from Fauré forward should be sung in original keys. Indication of correct keys can be found in composers’ Works list in/on New Grove Dictionary of Music. Dover and Hal Leonard editions of songs are usually in the correct keys. International Editions are usually not. PdFs of the songs are available on the OWL site. The performance will include recitation (memorization encouraged) of the song text in French and demonstrated knowledge of both the word-for-word translation and the poetic meaning.
If the class is 100% online when the performance dates are approached, plan to give a ‘live’ online performance, using playback created by the TA pianist.

If due to illness or family emergency you are unable to sing on the day you are scheduled, you must notify me and your pianist as soon as possible by e-mail, telephone or text. Please do not use the OWL site for this contact.

Written Assignments:
Some written assignments will be available for download from the course site on OWL, and once completed, must be scanned and uploaded. iPhone users have a scanner in Notes – create a new note – see camera in center of screen – use this for scanning. Android users – CamScan and ClearScan are recommended.
1. There will be weekly diction homework assignments, due by 1pm the following week. Most of these are in your coursepack, but some will be on the OWL site.
2. Poetry of songs to be performed must be written out in French, IPA and English on three consecutive lines. Use a word-for-word translation. Write the IPA by HAND. Create a clear readable scan of your document – give it your name, and the song name ie. Green.Mandoline.pdf.
DUE: On OWL Assignments for this class by 1:00 pm two weeks before your performance date. It will be will be returned to you one week later.
3. Create a Song Profile for each song (see pg.3).
DUE: In Owl Assignments with your IPA.

MIDTERM EXAM
This take-home exam will include IPA transcription, vocabulary, diction rules and a recitation. OWL will be used for access on Wed Oct 28th, and must be uploaded by 5pm Fri. Oct 3

EVALUATION
Diction assignments 20%
First Mélodie Performance* 25% *includes recitation of song text, IPA and song profile.
Second Mélodie Performance* 25% *includes recitation of song text, IPA and song profile
Midterm Exam 20%
Attendance, Participation 10%
SONG PROFILE TEMPLATE

Use the headings of this template to create a Song Profile for each song you perform in class. Provide the information as required, with spacing as needed. Always create a copy for yourself. For more detail, see:
Carol Kimball: SONG- A guide to Art Song Style and Literature Library Call #: MT120. K56 2006

DUE: In Owl Assignments with the IPA of the song; 1 pm Wednesday 2 weeks preceding your performance.

SONG PROFILE

Your Name voice type Date

Song Title (opus) Date composed Composer Dates
(from – if from a set/cycle)

Poet: Poet dates:
Essential meaning of the text (not a translation). Up to 25 words.

Pertinent Historic Information on the composer and their professional work: include a list of important VOCAL works written by the composer, the stage of their career when your song was written, cite influences on compositional style for this song, composer’s connection to the poet if any, and other settings of the same poetry by other composers. Do NOT merely copy from Wikipedia. DO list your sources.

Main Characteristics of Song
Original Key:
Range: (lowest to highest note)
Harmony: (Diatonic / Chromatic / Modal / Serial / Major-Minor contrast)
Rhythm: Outline the predominant rhythmic structure
Form: (Strophic, irregular, binary, ternary, through-composed)
Accompaniment: (Predominant chordal, melodic or rhythmic features)

On a separate sheet:

SONG TEXT IPA ASSIGNMENTS

IPA and translation must be handwritten.
Organize the text on the page on three consecutive lines, followed by a space
French Text
Hand written IPA
Word for word English translation

DUE: On OWL Assignments for this class by 1:00 pm two weeks before your performance date. It will be will be returned to you one week later.
INSTRUCTIONS
1. First mélodie performance – Choose one selection from List A
2. Second mélodie performance – Choose one selection from List B
   At least one selection must be memorized. Both could be.

Songs from Fauré and later must be sung in ORIGINAL keys.

When a song set/cycle is listed, choose one song (unless otherwise stipulated).
Consult me if you wish to perform a song not found on the list.
Guide:  M: Medium voice  M/H: Medium or High  B: baritone  T: tenor

**Text not found in Bernac. Please provide the TA with the text to be projected.**

Selections in italics are song cycles or sets. Unless otherwise indicated, you may select one song to perform from the cycle.

LIST A:

**HECTOR BERLIOZ** 1803-1869
M/H Villanelle *from Les Nuits d’été*

**CHARLES GOUNOD** 1818-1893
Sérénade
Au rossignol
Mignon

**GEORGES BIZET** 1838-1875
Chanson d’avril
Les adieux de l’hôtesse arabe
Ouvre ton cœur

**HENRI DUPARC** 1848-1933
Chanson triste
M/H Extase
T Phidylé

**GABRIEL FAURÉ** 1845-1924
Les berceaux
Au bord de l’eau
Prison
T Lydia
Nell
B Automne
M/H Le secret
Les roses d’Ispahan
Prison
M/H Adieu *from Poemes d’un jour*
**M** Rêve d’amour
**Dans les ruines d’une abbaye*

**ERNEST CHAUSSON** 1855-1899
Le charme
Les papillons
Sérénaïde italienne
Le colibri

**REYNALDO HAHN** 1874-1947
*Si mes vers avaient des ailes*
*L’heure exquise*
*L’énamourée*

**CLAUDE DEBUSSY** 1862-1918
Beau soir
Les cloches
M Romance
*Nuits d’étoiles*

**EMMANUEL CHABRIER** 1841-1894
L’ile heureuse
B Ballade des gros dindons
BVillanelle des petits canards
Les cigales
M Chanson pour Jeanne

**GABRIEL FAURÉ** 1845-1924
**Aurore**
Chanson du pêcheur
Après un rêve
M * Toujours *from Poemes d’un jour
M * Rencontre *from Poemes d’un jour
Spleen
C’est l’extase
Au cimetière
En sourdine

**FAURÉ cont’d**
Clair de lune
Mandoline
**Green**
Notre amour
Soir
Une sainte en son aurore from *La bonne chanson*
La lune blanche from *La bonne chanson*
B La mer est infinie from *L’horizon chimérique*
B Je me suis embarqué from *L’horizon chimérique*

**LIST B**

**HENRI DUPARC** 1848-1933
M/H Sérénade Florentine
M/H Soupir
H Le manoir de Rosemonde
H **L’invitation au voyage**
**La vie antérieure**
Testament
M Lamento

**CLAUD DEBUSSY** 1862-1918
M Mandoline
M Chansons de Bilitis – choose one
C'est l'extase langoureuse from *Ariettes oubliées*
Il pleure dans mon Coeur from *Ariettes oubliées*
Fêtes galantes (I) Choose one
Fêtes galantes (II) Choose one
M Le Promenoir des deux Amants - Choose one

**ALBERT ROUSSSEL** 1860-1937
M Le jardin mouillé
Amoureux séparés
Sarabande

**ERIK SATIE** 1866-1925
La statue de bronze
Daphéneo
Le chapelier
**Trois poèmes d'amour - sing 2**

**ANDRÉ CAPLET** 1879-1925
M- Songe from *Le vieux coffret*
M- Forêt from *Le vieux coffret*

**PAULINE VIARDOT** 1821-1910
Chanson de mer
Chanson de la pluie
Au jardin de mon père
Aime-moi
M Bonjour, mon cœur
M Chanson de l’enfante
Rossignol, rossignolet
Seize ans!

**LILI BOULANGER** 1893-1918
*Clarières dans le ciel: cycle* choose one

**MAURICE RAVEL** 1875-1937
*Cinq mélodies populaires grecques*
Tout gai + le réveil = 1
La-bas ver l’église + Quel galant= 1
Chanson des cueilleuses de lentisques= 1
B *Don Quichotte a Dulcinée* sing one

**FRANCIS POULENC** 1899-1963
Air champêtre from *Airs chantés*
Air vif from *Airs chantés*
Priez pour paix
‘C’
B/M Le bestiaire: *any TWO songs*
Fiançailles pour rire
La dame d’André
Dans l’herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

La grenouillère
Le pont
Montparnasse
Banalités

Chanson d’Orkenise
Fagnes de Wallonie
Voyage à Paris + Hôtel = one
Sanglots

La courte paille – choose one
M Le sommeil
Quelle aventure
M La reine de coeur
Be, be, bi, bo, bu
Les anges musiciens
Le carafon
Lune d’avril
UWO POLICY NOTES

Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.
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

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.

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

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

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.

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.


Contingency Plan: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, synchronously. The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

Recording of Online Activities: All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other
individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

**Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:
- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material. There are 2 study rooms set aside for Music students to use for this purpose: TC 203, 205
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:
- If you wish to speak, select the “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.

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.

Disruptive behaviour of any kind 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.