

FRENCH LYRIC DICTION – MUS 9597 y/a Fall Semester 2020

University of Western Ontario
Don Wright Faculty of Music
Prof. Patricia Green
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Office: Talbot College 419 Office Hours: By appointment

Owl course site: Music 3942y 001 FW2020 (no separate site for 9697y)

CLASS SCHEDULE

Wednesdays 1:30 pm – 2:50 pm

Room: Talbot College Room 100 and Online

Format: Blended

For health and safety, this class will take place with no more than 20 people in the room at a time. Your presence in the room will alternate every week. One week in the classroom, the next week online.

For the first class, singers with last names A – K will attend in-person.

Online Platforms: Zoom will be used.

Students will receive a Zoom invitation via email.

Students in the online session will remain muted unless called on, or you wish to ask a question.

To ask a question, state the question in the chat.

Masks will be worn in the classroom.

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.

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

UWO Bookstore Coursepack: T. Donnan: French Lyric Diction. American University Press

P. Bernac: The Interpretation of French Song. New York: Norton, 1976.

Strongly Recommended: Graham Johnson, Richard Stokes: A French Song Companion.

New York: Oxford U. Press 2000

French/English dictionary; Suggested title - Larousse Pocket French/English Dictionary or petit Robert

The Coursepack is required in class the first 8 weeks of first semester. The Bernac is required in class from Week 9 – 13.

COURSE T.A. PIANISTS

Megaraia Halim <mhalim5@uwo.ca> , Brian Cho <bcho8@uwo.ca>

These pianists are assigned to this course to perform with you. It is your responsibility to book a rehearsal to take place in the 2 weeks preceding your class performances. You must decide your songs and sign up

on Owl in *RESOURCES – SONG PERFORMANCE LIST* no later than SEPT. 30 to allow the pianist time to prepare the songs. Note that the pianists are not assigned to coach. It is your responsibility to know the text and the score when you arrive at your rehearsal. We hope to have designated rehearsal times and locations with each pianist. Rehearsals may also be online. Accompaniments may be recorded and provided to you for playback if online classes are required.

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

- Weeks 1 - 6: Intensive study of Diction mastery.
There will be homework assignments each week to be downloaded from OWL, completed, scanned and turned in on OWL by 12pm the following Wednesday.
- Week 7: TAKE HOME written MID-TERM
DUE: 12 o'clock pm. Friday Oct. 30, uploaded to OWL.
- NB: To accommodate the size of the class, MM singers might have a separate performance day.*
- Weeks 8 - 10: Mélodie Performances (Song A)
Weeks 11 - 13: Mélodie Performances (Song B)

MÉLODIE PERFORMANCE & ACCOMPANYING WRITTEN ASSIGNMENTS

You will perform two songs live in class chosen from List A and B (following pages). *One will be sung from memory.* The song pdf's are provided in RESOURCES. **Choose your songs, and sign up no later than Sept. 30**

The performance will include: a. recitation (memorization encouraged) of the song text in French,
b. 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, we hope you will be able to give an 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:

Assignments will be available for download from the course site on OWL, and 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 on OWL by 1pm the following week.
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 returned to you one week later.
3. Create a **Song Profile** for each song (see page 3) **DUE:** In Owl Assignments with the IPA.

MIDTERM EXAM

This take-home exam will include IPA transcription, vocabulary, diction rules and a recitation. OWL will be used for distribution on Wed Oct 28th, and must be uploaded by 5pm Fri. Oct. 30

EVALUATION

Diction Assignments	20%
First Mélodie Performance*	25% *includes recitation of song text, IPA and song profile.
Second Mélodie Performance*	25%
Midterm Exam	20%
Attendance, Repertoire, Participation	10%

SONG PROFILE TEMPLATE

Music 9795ya/b/y

Use the headings of this template to create a Song Profile Sheet 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:

SONG- A guide to Art Song Style and Literature: Carol Kimball Library Call #: MT120. K56 2006

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

Your Name and voice type

Song Title	,(opus)	Date composed	Composer	Dates (from – if from a set/cycle)
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Poet: Poet dates Essential meaning of the text: (no more than two lines) Pertinent Historic

Information on the composer and their professional work:

Note other songs and important vocal works written by the composer, when the song was written in their career, 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.

Main Characteristics of Song 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 and TRANSLATION

IPA must be handwritten.

Be sure to keep a copy for yourself.

Will be handed in 2 weeks preceding the performance of the song.

Organize the text on the page on three consecutive lines followed by a space.

IPA

French Text

Word for word English translation

MÉLODIE SONG LIST- MASTERS

MUS 9597y (Term 1) French Lyric Diction

INSTRUCTIONS

1. *First mélodie performance* – Choose one selection from List A
 2. *Second mélodie performance* – Choose one selection from List B
- At least one of the above selections must be memorized. Both could be. Memorize your poetry.

When a song set/cycle is listed, choose one song unless otherwise stipulated.

For texts not found in Bernac, please send a *digital* copy to me & the TA one week preceding your performance.

Guide: **M:** Medium voice **M/H:** medium or High **B:** baritone **T:** tenors

LIST A:

HECTOR BERLIOZ	1803-1869	GABRIEL FAURÉ	1845-1924
<i>From Les Nuits d'Étés</i>		*Aurore	
Villanelle		Après un rêve	
Le spectre de la rose		Le papillon et la fleur	
Absence		Prison	
		Chanson d'amour	
		B Automne	
		Au cimetière	
CHARLES GOUNOD	1818-1893	C'est l'extase	
Sérénade		M Dans la forêt de septembre	
Au rossignol		Dans les ruines d'une abbaye	
Mignon		T Lydia	
*O ma belle rebelle		Les roses d'Ispahan	
		Nell	
ÉDOUARD LALO	1823-1892	ERNEST CHAUSSON	1855-1899
*Oh, quand je dors		H Sérénade italienne	
		Le colibri	
CAMILLE ST-SAËNS	1835-1921	La cigale	
M La cochenille		B Chanson d'Ophélie	
B Mélodies persanes: La brise, au cimetière			
Dans ton cœur		EMMANUEL CHABRIER	1841-1894
M La Cigale et la fourmi		B Ballade des gros dindons	
		B Villanelle des petits canards	
GEORGES BIZET	1838-1875	L'île heureuse	
Chanson d'avril		Les cigales	
Ouvre ton cœur		M Chanson pour Jeanne	
Les adieux de l'hôtesse arabe			
M Douce mer			
LEO DELIBES	1836-1895	<u>LIST B:</u>	
Les filles de Cadix		GABRIEL FAURÉ	1845-1924
B Bonjour, Souzon!		Green	
		En sourdine	
HENRI DUPARC	1848-1933	Chanson du pêcheur	
Phidylé (tenors especially)		Clair de lune	
Au pays où se fait la guerre		Notre amour	
L'invitation au voyage		M from <i>Poemes d'un jour</i> : Toujours, Rencontre	
Le manoir de Rosemonde		Soir	
Lamento		Spleen	
		From <i>La bonne chanson</i> : Une sainte en son aureole	

La lune blanche, L'hiver a cessé

Mezzo: La Chanson d'Eve (choose one)

B *L'horizon chimérique* (choose one)

ERNEST CHAUSSON 1855-1899

M - Le temps de lilas

M/H Cantique à l'épouse

Dans la forêt du charme et de l'enchantement

HENRI DUPARC 1848-1933

M/H Sérénade Florentine

M/H Soupir

Le manoir de Rosemonde

*L'invitation au voyage

*La vie antérieure

CLAUDE DEBUSSY 1862-1918

Mandoline

M *Chansons de Bilitis*: La flûte de Pan, La chevelure, Tombeau des naïades

Ariettes oubliées: C'est l'extase, Il pleure dans mon cœur

En sourdine: *Fêtes galantes (I)*

Les ingénus: *Fêtes galantes (II)*

M *Auprès de cette grotte sombre*

B *Colloque sentimentale (Fêtes galantes I)*

B *Le faune (Fêtes galantes II)*

CLAUDE DEBUSSY 1862-1918

Le promenoir des deux amants:

Crois mon conseil, Je tremble en voyant ton visage

Noël des enfants qui n'ont plus de maisons

ALBERT ROUSSEL 1860-1937

M *Le jardin mouillé*

Sarabande

Réponse d'une épouse sage

Rossignol mon mignon

ERIK SATIE 1866-1925

La statue de bronze

Le chapelier

Trois poèmes d'amour: choose two

ANDRÉ CAPLET 1879-1925

M *From Le vieux coffret*,

Songe, Berceuse, In una selva oscura, Forêt

Trois Fables (La Fontaine) 1919

Le corbeau et le renard, La cigale et la fourmi, Le loup et l'agneau

ALBERT ROUSSEL 1860-1937

M *Réponse d'une épouse sage*

A un jeune gentilhomme

PAULINE VIARDOT 1821-1910

Chanson de mer

Chanson de la pluie

Aime-moi

M *Bonjour, mon cœur*

Rossignol, rossignolet

Seize ans!

M *Chanson de l'enfance*

MAURICE RAVEL 1875-1937

B- *Don Quichotte a Dulcinée: choose one*

M *Histoires naturelles*: Le paon, Le cygnet,

Sur l'herbe

MAURICE DELAGE 1879-1961

**Quatre poèmes Hindous* (choose one)

FRANCIS POULENC 1899-1963

C *from Deux poèmes de Louis Aragon*

Fiançailles pour rire

La dame d'André

Dans l'herbe

Il vole

Mon cadavre est doux comme un gant

M/B *Priez pour paix*

B *Hymne*

La grenouillère

Le pont

H *Montparnasse*

Banalités

Chanson d'Orkenise

Fagnes de Wallonie

Sanglots

M / S *La courte paille* (choose two)

Le sommeil, Quelle aventure!,

La reine de cœur

Ba be bi bo bu, Les anges musiciens

Le carafon, Lune d'avril

Les chemins de l'amour

B *Chansons gaillardes: (choose one)*

La maîtresse volage, Chanson à boire

Madrigal, Invocation aux parques

JACQUES IBERT 1890-1962

B *Chansons de Don Quichotte* (choose one)

LILI BOULANGER 1893-1918

Clairières dans le ciel (choose one)

IMPORTANT UWO POLICIES regarding ATTENDANCE and ASSIGNMENTS

The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may sometimes be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. 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 his/her academic responsibilities.

Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), *not to the course instructor.*

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at: http://www.health.uwo.ca/mental_health/resources.html

Students may be excused to observe a religious holy day of their faith without penalty provided they notify the Professor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work (in the case of this course, up to ten days).

Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

Plagiarism: Complete your assignments independently. Submission of work with which you have received help from someone else other than the TA or Professor is an example of plagiarism, which is a major academic offence. Furthermore, you won't learn anything!!

Scholastic offences are taken seriously. The definition of such is found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf