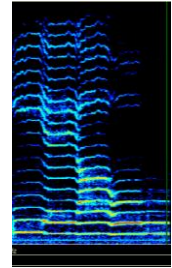
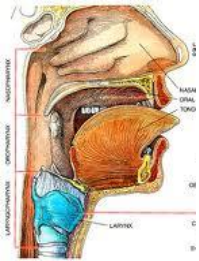


Syllabus

Music 166B: Introduction to Voice Studies

Instructor Dr. Amber Sudduth Bone, Amber.Bone@wwu.edu



COURSE OVERVIEW

In this course we will explore over a thousand years of vocal literature in the western classical and popular traditions. Through this study, we will investigate some big questions about how music works, such as:

- Is musical communication an innate manifestation of human empathy or a learned aspect of culture?
- Can anyone be a virtuoso? What does it mean to be “musical”?
- Which is “better,” popular or classical music? What should be studied at the university?
- How do you make “innovative” not equal “ugly”? Is it possible to produce art according to “rules”?

Students will develop their understanding of the principles of vocal technique, utilize resources appropriately to prepare and evaluate performances, and insightfully discuss vocal music as a form of expression through identification of the components and organizational principles from which songs are fashioned.

COURSE MATERIALS

Textbooks

You are welcome to read these on reserve in the Music Library or to purchase your own copies online.

- Kimball, C. (2006). *Song: A guide to art song style and literature*. New York: Hal Leonard.
- Coyle, D. (2007). *The talent code*. New York: Bantam.

Scores

The scores for this course can be found on Canvas in pdf format. You should download them to a tablet, e-reader, or laptop to refer to in class (or you may print them as a less-eco-friendly alternative.) You will not be considered present for any class unless you have a personal copy of that day’s score available and your corresponding journal entry submitted on Canvas before class begins at 11am. If needed, laptops are available for checkout from the WWU Library (see <http://library.wwu.edu/wireless>). We will generally read through these in class, so please look them over beforehand so that you are not sight-reading, but instead can make a significant contribution to the group.

FORMAT

This course is discussion and experience-based, supplemented with listening, multimedia, and reading assignments which can be found on Canvas.

Expectations for successful students in this class include:

- ✓ Study each reading and listening assignment thoroughly, look over the scores and complete the corresponding journal entry *before* coming to class to discuss and sing through the material.
- ✓ Participate enthusiastically in class activities and be supportive of classmates.
- ✓ Actively communicate with me when you need clarification or help.

EVALUATION AND GRADING

Your grade will be based on your work in class, your assignment journal, and a final exam.

Assignment Journal (40%)

For each class session, there will be a reading, listening, or multimedia assignment which you should look over on your own in order to familiarize yourself with that day's repertoire and to keep up with our discussion of *The Talent Code*. These assignments will be posted in the corresponding folder on Canvas along with questions on this material which you should answer for that day's journal entry. These are due *before* class begins. No late assignments will be accepted.

Class Activities (40%)

This component of your grade will be compiled from scores on frequent and varied in-class assessments such as reading and listening quizzes or activities, and your contributions to discussions and the group readings of the assigned scores.

Final Exam (20%) Wednesday, December 10, 8:00am

The Final Exam for this class will consist of listening, short answer, and essay questions about the repertoire we are surveying this quarter. Be prepared to identify the selections by ear and to discuss how they are put together (composer, style period, genre, musical elements, etc.) You will also be asked to create a list of potential repertoire for your years ahead at WWU using the Kimball book and other resources, including a recital program. Directions for this component of the final will be passed out in class in early December. You will be able to track your accumulated grade via the running total on Blackboard throughout the quarter. 93-100=A, 90-92=A-, 87-89=B+, 83-86=B, 80-82=B-, 77-79=C+, 73-76=C, 70-72=C-, 67-69=D+, 63-66=D, 60-62=D-, <60=F

Leave of Absence, Workload, and Due Date Policy

An excess of two class absences will lower a student's final grade by one full letter. Each student will receive one "free" emergency tardy. Additional tardies will be treated as absences.

This is a two-credit class, and you should expect to spend about six hours a week on it, depending on your musical background, desire to learn the content, and the level of personal integrity you bring to the tasks. That said, music is an art that exists in time, and you must listen repeatedly in order to start recognizing the sound patterns that we will discuss, particularly if you are new to music. Try finding a daily time to put on the audio files for this class (even while you are doing other things) to give your brain a chance to process this material according to the principles of distributed practice – also expand your playlist to other selections in the Kimball book, etc. This will really help you with the listening portion of final exam and you never know when you will find something that speaks to you which you will just have to sing!

Assignments are due as indicated on the Course Schedule. Please refer to the WWU policy on obtaining documentation for *extreme* circumstances (e.g., hospitalization) to accompany any request to complete missed assessments at <http://www.wvu.edu/dos/office/loa.shtml>. No Incomplete ("K") grades will be given for this course unless you have a prior written agreement with me.

Academic Integrity

I expect you to complete the coursework with fairness and honesty. Any written assignments for this class may be evaluated using the TurnItIn plagiarism detection tool. For WWU's definition of plagiarism, as well as policies and links to further information, see <http://www.library.wvu.edu/ref/plagiarism.html>.

Make sure to cite your sources and use quotation marks if you refer to the words and ideas of another, including the textbook author. A great resource for help with this is the WWU Writing Center <http://www.acadweb.wvu.edu/writingcenter/index.htm> Please note that according to WWU policy, consequences for academic dishonesty can include a grade of zero for an assignment or even the entire course.

disAbility Resources for Students

I will welcome requests to arrange, on a flexible and personalized basis, reasonable accommodations which students may require due to a disability. WWU's assistance information for students: *Students with academic accommodation needs must initiate a request for services through disAbility Resources for Students (DRS). Students with disabilities are required, by law, to provide written documentation of their disability (from a qualified professional) before services can be provided.* For further information, please refer to the University website at <http://www.wvu.edu/depts/drs/>.

Office Hours and Contact Information

I enjoy teaching, and I am always happy to talk about music. If you have questions or just want to explore an idea, please send me an email at (Amber.Bone@wvu.edu). I will generally respond within a day, except for certain weekends. Office Hours are on Wednesdays at 10am, or by appointment.

Course Schedule

Remember: The reading, listening and journal assignments which correspond with the repertoire listed below are due *before* class begins each day. *Talent Code* chapter questions are due with the Thursday entry each week.

	Tuesday	Thursday
Week 1		9/25 Introduction: Music and Meaning
Week 2	9/30 Chant and Visions: the Middle Ages von Bingen (1098-1179) <i>Ordo virtutum</i> el Sabio (1221-1284) <i>Aquel que de voluntade</i> Landini (1325-1397) <i>Ecco la primavera</i> Machaut (1300-1377) <i>Je puis trop bien</i> *Journal entries begin: due before each class	10/2 The Renaissance des Prez (1450-1521) <i>El grillo</i> Weelkes (1575-1623) <i>Since Robin Hood</i> Byrd (1542-1623) <i>Sing Joyfully</i> Passereau (1509-1547) <i>Il est bel et bon</i> <i>Talent Code</i> : Intro, Chapter 1 "The Sweet Spot"
Week 3	10/7 Italian Baroque: Arias and Cantatas Monteverdi (1567-1643) <i>Vi ricordi, o boschi ombrosi, Tu se' morta (Orfeo)</i> Strozzi (1619-1677) <i>La vendetta</i> Scarlatti (1660-1725) <i>Mi rivedi, o selva ombrosa (Griselda)</i> and Vivaldi (1678-1741) <i>Agitata da due venti (Griselda)</i>	10/9 The Reformation Handel (1685-1759) <i>Rejoice Greatly, Thou Shalt Break Them (Messiah)</i> Bach (1685-1750) <i>Quia respexit, Deposuit potentes (Magnificat)</i> <i>Kaffeekantate</i> <i>Talent Code</i> : Chapter 2 "The Deep Practice Cell"
Week 4	10/14 Early Shakespeare Settings Morley (~1557-1604) <i>It Was a Lover & His Lass</i> Purcell (1659-1695) <i>If Music Be the Food of Love</i> Arne (1710-1778) <i>When Daisies Pied</i> Haydn (1732-1809) <i>She Never Told Her Love</i>	10/16 The Enlightenment Mozart (1756-1791) <i>Non più andrai, Voi che sapete, Deh vieni non tardar (Le Nozze di Figaro)</i> <i>Laudamus Te, Et incarnatus (Mass in C minor)</i> <i>Talent Code</i> : Chapter 3 "The Brontës. the Z-Boys, and the Renaissance"
Week 5	10/21 Romanticism: The Lied Schubert (1797-1828) <i>Ständchen</i> <i>Gretchen am Spinnrade</i> <i>Heidenröslein</i> <i>Die Forelle</i>	10/23 Romanticism: The Song Cycle Schumann (1810-1856) <i>Dichterliebe</i> <i>Talent Code</i> : Chapter 4 "The Three Rules of Deep Practice "

	Tuesday	Thursday
Week 6	10/28 Romanticism: Text vs Melody Brahms (1833-1897) <i>Die Mainacht</i> <i>Sapphische Ode</i> <i>Ständchen</i> <i>Von ewiger Liebe</i>	10/30 Romanticism: Text vs Melody Wolf (1860-1903) <i>Das verlassene Mägdlein</i> <i>In der Frühe</i> <i>Anakreons Grab</i> <i>Auch kleine dinge</i> <i>Der Musikant</i> Talent Code : Chapter 5 "Primal Cues"
Week 7	11/4 The <i>Mélodie</i> and Impressionism Fauré (1845-1924) <i>Nell, Le Secret, Clair de lune</i> <i>Lydia, Mandoline</i> Debussy (1862-1918) <i>Beau soir, C'est l'extase, Clair de lune</i> <i>Fantôches, Mandoline</i>	11/6 Romantic Opera Verdi (1813-1901) <i>Libiamo ne' lieti calici, E strano... Sempre libera (La Traviata)</i> Puccini (1858-1924) <i>Che gelida manina, Si mi chiamano Mimi, O soave fanciulla (La Bohème)</i> Talent Code : Chapter 6 "The Curaçao Experiment"
Week 8	11/11 VETERANS DAY	11/13 Spain and South America Granados (1867-1916) <i>Amor y odio</i> Obradors (1897-1945) <i>Del cabello mas sutil</i> Guastavino (1912-2000) <i>Se equivocó la paloma</i> Villa-Lobos (1887-1959) <i>Bachianas Brasileiras 5</i> Talent Code : Chapter 7 "How to Ignite a Hotbed"
Week 9	11/18 American Art Song Barber (1900-1990) <i>Hermit Songs</i>	11/20 British Art Song Vaughan Williams (1872-1958) <i>Songs of Travel</i> Talent Code : Chapter 8 "The Talent Whisperers"
Week 10	11/25 Operetta and Musical Theater Kern (1842-1900) <i>The Pirates of Penzance</i> Bernstein (1918-1990) <i>West Side Story</i>	THANKSGIVING
Week 11	12/2 20 th Century Art Songs Schoenberg (1874-1951) <i>Columbine (Pierrot Lunaire)</i> Ives (1874-1954) <i>The Houseatonic at Stockbridge, Memories A& B</i> <i>Is My Team Plowing?</i> (settings by Orr, Butterworth, and Vaughan Williams)	12/4 Contemporary Commercial Styles Hollmann/Kotis <i>Urinetown</i> (2001) Talent Code : Chapter 9 "The Teaching Circuit: A Blueprint," Chapter 10 "Tom Martinez and the \$60 Million Bet," and Epilogue "The Myelin World"

Final Exam: Wednesday, December 10th 8:00am, PAC 16