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!

INSTRUCTOR’S INFORMATION

Gloria Gassi, Lecturer – Soprano

Voice Studio: MB A545

Phone number: 519-661-2111 x 84346

Email: ggassi@uwo.ca

COURSE INFORMATION

CALENDAR DESCRIPTION

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 3926, 4926 - Recital - 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.

For University Policies see “Master Course Outline for Applied Music Instruction” posted at:
http://music.uwo.ca/departments/music-performance/course-outlines.html

VOICE PERFORMANCE CLASS

WEDNESDAYS – 5:30 - 7:30 p.m. MB254

VOICE STUDIO RECITALS 2 per term. Attendance is mandatory for these and studio members’ recitals.

Saturday, Nov. 4, 2017 at 3 p.m. MB242. Saturday Dec. 2, 2017 at 3 p.m. MB242
Saturday, Feb. 3, 2018 at 3 p.m. MB242 Saturday April 7, 2018 at 3 p.m. TBA
OBJECTIVES

- To develop the singing voice by building healthy technique united with vocal freedom and artistic expression.
- An awareness of body alignment, breathing, tone quality, resonance, diction, and intonation.
- Stylistic musical integrity, artistry, communication, dramatic energy, and poise through performance.
- Research and analysis of voice repertoire.
- To build confidence and personal empowerment which are natural outcomes of sincere and committed study.

COURSE MATERIALS

- **REPERTOIRE**: Level appropriate Repertoire from all periods of music. Language requirements: English, Italian, German, French. Students provide their own repertoire from either the music or personal library.

- **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! Bring binder to every voice lesson.

ASSIGNMENTS

- **SINGING JOURNAL**: Journaling helps to consolidate and integrate learning. Write a short reflection each week tracking your progress in repertoire study, technical goals, master class performances, etc. List questions that arise out of your practice time or performances that you have observed. Due dates: Dec. 4, 2017; April 11, 2018.

- **REFLECTION PAPERS**: For **3 Voice recitals each term**: hand in a short reflection on what you heard and integrated into your own learning. Include these reports in your Singing Journal. Due dates: Dec. 4, 2017; April 11, 2018.

- **RECITAL CARDS MPS requirement**: Attend 12 Voice recitals (6 per term) on or off campus. Obtain a signature from a faculty member for on campus concerts and a program for off campus concerts. Voice Friday attendance is a bonus mark and can be added to the Recital Card. Due dates: Dec. 4, 2017; April 11, 2018. See p. 10 for Opera Performances: Live in HD from the Met, COC, UW Opera.

**From the Performance Department**: All students enrolled in performance classes must attend a minimum of 12 concerts per academic year (excluding concerts and performances in which the student is participating). Each student will be given a concert attendance card, which will be signed by professors at the end of the various concerts. This requirement will be factored in the performance class grade.

- **ATTENDANCE AT GUEST TEACHER MASTER CLASSES IS MANDATORY**

METHODS OF EVALUATION

- **1920 etc.** [65% - 32.5% each term] - Voice Lessons: Attendance, Attitude, Preparation, Technique, Artistic Expression, IPA, Diction, Research, Singing Journal, Recital Cards, Reports. [10% - Studio Master Classes and Recitals] [25% - Jury]

- **3921, 4921**: [70% - 35% each term] [10% Performance Class Mark] [20% Jury]

Refer to the Voice Jury/Recital Requirements Document and Performance Studies Handbook. See links here

**UG Jury Requirements**
**MPS page**
**MPS Handbook**
**Credit Recital Information page**
YOUR VOICE LESSON

- **12 lessons per term.** The “professional hour” is 50 minutes. 25 min. Lessons are scheduled with two sessions weekly, (Technique and Repertoire). Accompanists may attend the repertoire lesson when needed.

- **Preparation** is of upmost importance for successful advancement. Repertoire is learned beforehand e.g. notes and rhythms worked out. Work on 4-5 songs simultaneously: e.g. one memorized (off book) and the others in process. Aim to fully learn 4 songs a month.

- **Dress:** comfortable clothing allowing 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.” With tight schedules it is very difficult to reschedule. **24 hours** notice is required so that another student can take your place. For same day illness, call the studio, my home, or send an email or text. “No shows” are unprofessional. You will be notified in advance if I must reschedule.

- **Stay healthy.** Rest, exercise and proper nutrition contribute to a physically fit body and healthy 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*

- **Daily practice** is imperative for self-discovery, muscular co-ordination, and consistency. Alternate singing with silent study of text, memorization, etc. Use the mirror to check breathing, vowel shapes, body alignment, facial expression, etc. Plan at least 2 hours daily practice for the active study of singing.

- **Work efficiently.** Short sessions are more effective and less tiring vocally than longer ones. Be your own teacher. You will always need professional ears, but you can accomplish a lot on your own.

- **Use the library well.** Read books on Singing; attend recitals, concerts, opera performances.

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

- **Attend live performances e.g.** COC, Roy Thomson Hall Voice Recitals. Listen to great singers, past and present.

FESTIVALS, NATS, SUMMER PROGRAMS

- **Festivals** are challenging, valuable experiences, which improve your voice development. Toronto, London, Stratford Kiwanis Festivals are within travel range. See websites for entry dates. Scholarships available.

- **NATS Sat. Nov. 18 and Sun. Nov. 19, 2016 York University.** Take the opportunity to perform and hear your colleagues. Information: [www.natsontario.org](http://www.natsontario.org) NATS Official Accompanists’ fees are $50.00 per day. Consider using your own accompanist. No photocopies allowed. Accompanists play from original copies. Adjudicators do not need copies. Entry date: Oct. 14, 2017

- **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, etc.
Objectives for Learning Process and Integration

Technical Goals
- balanced onset,
- silent, deep inhalation,
- release of the breath,
- breath management,
- effective body alignment,
- resonance,
- vowel shape and clarity,
- accurate pitch, rhythm,
- release of jaw and tongue,
- diction

Artistic Goals
- musicality,
- phrasing,
- style,
- characterization,
- word meaning,
- emotional expression,
- integration,
- accurate definitive score study

Daily practice
- warm-ups, vocalises,
- healthy voice production, IPA,
- word by word translation,
- repertoire, journalling

Imagination
- imagery,
- song message,
- dramatic intent,
- related to life experience

Confidence in Performance
- positive self-talk,
- affirmations,
- (brief, on task, calming),
- positive approach to musical challenges,
- visualization

Research
- recordings, books,
- articles, recitals,
- masterclasses
**CHOOSING REPERTOIRE**

- Early planning avoids stress for performance deadlines. Integration develops with daily practice. The study of singing cannot be crammed – pacing is optimal.
- Take initiative in repertoire research and in consultation with your teacher. Inappropriate rep choices can result in unhealthy singing.
- The RCM syllabus is a concise guideline for level appropriate repertoire. The Western Music library is the best in the country. Start research in M1600’s. Browse by composer, anthologies, genre. See repertoire resources p. 8
- Attend Lisa Philpott’s lecture on Researching Repertoire: Voice Friday. Use the “Pink” sheets on Voice Repertoire Research posted in the Music Library. See p. 11/12
- Italian is the first foreign language studied. Explore repertoire by attending recitals, listening to recordings. Choose a varied program of styles, tempos, and poetry to enhance your program of study.

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**MINIMUM REPERTOIRE EXPECTATIONS FOR UNDERGRADUATES**

_Education, History, Theory Programs:_ Repertoire fully prepared & memorized

<table>
<thead>
<tr>
<th>Year</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Year</td>
<td>16</td>
</tr>
<tr>
<td>2nd Year</td>
<td>18</td>
</tr>
<tr>
<td>3rd and 4th Year</td>
<td>20</td>
</tr>
</tbody>
</table>

_Performance Program:_ Repertoire fully prepared & memorized

<table>
<thead>
<tr>
<th>Year</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Year</td>
<td>16</td>
</tr>
<tr>
<td>2nd Year</td>
<td>22</td>
</tr>
<tr>
<td>3rd Year</td>
<td>Oratorio Jury, Recital, plus 10 songs</td>
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<tr>
<td>4th Year</td>
<td>Opera Jury, Recital, plus 12 songs</td>
</tr>
</tbody>
</table>

Complete the following chart and submit by email on Oct. 2, 2017.

Changes may occur later but a starting list is required.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Language</th>
<th>IPA</th>
<th>Tempo</th>
<th>Timing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Baroque 1600-1750</strong></td>
<td>Monteverdi, Bach, Handel, Purcell, 24/26 Italian Arias.</td>
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<tr>
<td>Da Capo arias are ornamented on repeat of A. Sing all recitatives preceding the aria.</td>
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<tr>
<td><strong>Classical 1700-1800</strong></td>
<td>Mozart, a MUST do! Haydn, and other composers, etc.</td>
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<tr>
<td><strong>Romantic 1800-1900</strong></td>
<td>German Lieder: Schubert, Brahms, Wolf, Schumann, French Chanson: Fauré, Debussy, Ravel, Poulenc, etc.</td>
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<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Contemporary 20th Century</strong></td>
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<td></td>
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<tr>
<td><strong>Canadian</strong></td>
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</tbody>
</table>
LEARNING REPERTOIRE

Guideline
1. PRELIMINARY STUDY: research, musical preparation, IPA and translations.
2. COLLABORATION: coaching with accompanist - work out entries, tempos, diction, etc.
3. IN DEPTH STUDY: Work the song into your voice e.g. sing to vowels first as a vocalize: then vowels of the words: then complete text: refine and memorize
4. VOICE LESSON: Bring to your tech lesson first where a co-ordination of technique and artistic expression can be integrated. Then bring to your rep lesson for further refinement.
5. PERFORM the repertoire at master class
6. PERFORM the repertoire in recital and/or jury.

- Memorize Jury repertoire by March 1. Memorize Recital repertoire 4 weeks in advance. Schedule public performances before recitals or juries. These dry runs will solidify, integrate and polish the repertoire.
- Listen to several professional recordings. Bring all repertoire to your lesson before you perform it. This will assist you in singing with correct style, diction and technical support. 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.
- Know the complete story: e.g. translation, background e.g. opera plot, composer's life, historical era, style, etc.
- IPA transcription, word by word, and prose translation are required for every song and brought to every lesson see: IPA Source [http://www.ipasource.com/](http://www.ipasource.com/)

UN MOTO DI GIOIA

Susanna's aria from the opera Le nozze di Figaro Text by Lorenzo da Ponte (1749-1838) Wolfgang A Mozart (1756-1791)

e.g. Un mo-to di gio-ia (original language)

[un mɔːto di dʒɔːja] (IPA pronunciation and transcription)

an emotion of joy (word by word translation)

I feel so joyful, excited, happy (prose translation)

WORKING WITH ACCOMPANISTS

- Set up rehearsal schedules. Agree on payment schedule. Give music to accompanists in advance of your coaching.
- Be prepared. Do not expect your accompanist to teach you the notes and rhythm. Coaching is for musical collaboration, sharing ideas, working out entries, style, dynamics, phrasing, diction, etc. It is a team effort and fun.

KEEPING IN TOUCH

- Check email everyday for DWFOM notices of guest master classes, etc. Email is now the professional communication tool; therefore it is respectful and courteous to respond as quickly as possible. Your response may be critical to studio decisions e.g. for scheduling, etc.
- If you need to connect with me in addition to your lesson time, try to knock on the door between lesson times, call, text, or email. You are always encouraged to check in, ask questions or communicate any concerns.
PERFORMANCE MASTER CLASS

- An opportunity to air your repertoire, and receive supportive feedback before a public performance.
- Attendance is required for the entire class with time allotted for everyone to sing every week. As you observe others, your own performances are enhanced and improved.
- Performances are from memory. RECORD your performances for self-evaluation.
- Wear appropriate attire for stage decorum with suitable shoes for balance and body alignment.
- For more information on performance class requirements see: MPS Handbook

Fill in the chart below and email to the instructor. A personally planned schedule will enhance your performance. This is a suggested outline only. You may plan your own performance repertoire as scheduled.

<table>
<thead>
<tr>
<th>DATE</th>
<th>SUGGESTED TOPIC / Guideline</th>
<th>MY REPERTOIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 13</td>
<td>Course outline/ Opera Audition arias</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>English Art Song</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Italian Art song</td>
<td></td>
</tr>
<tr>
<td>Oct. 4</td>
<td>Your choice</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>READING WEEK</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>French</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>German</td>
<td></td>
</tr>
<tr>
<td>Nov. 1</td>
<td>Recital Repertoire for Nov. 4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Canadian/Contemporary</td>
<td></td>
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<tr>
<td>15</td>
<td>NATS Repertoire</td>
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</tr>
<tr>
<td>22</td>
<td>Opera/Oratorio</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Recital repertoire for Dec. 2</td>
<td></td>
</tr>
<tr>
<td>Dec. 6</td>
<td>Best piece of the term! Wrap up end of term</td>
<td></td>
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</tbody>
</table>

Term 2

<table>
<thead>
<tr>
<th>DATE</th>
<th>SUGGESTED TOPIC / Guideline</th>
<th>MY REPERTOIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 3</td>
<td>Your choice</td>
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</tr>
<tr>
<td>10</td>
<td>Contemporary</td>
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<tr>
<td>17</td>
<td>Classical</td>
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</tr>
<tr>
<td>24</td>
<td>Romantic</td>
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<tr>
<td>31</td>
<td>Recital Repertoire for Feb. 3</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Your choice</td>
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</tr>
<tr>
<td>14</td>
<td>Concert</td>
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<tr>
<td>21</td>
<td>READING WEEK</td>
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<tr>
<td>28</td>
<td>Baroque</td>
<td></td>
</tr>
<tr>
<td>March 7</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>French</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Italian</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>German</td>
<td></td>
</tr>
<tr>
<td>April 4</td>
<td>Mock juries</td>
<td></td>
</tr>
<tr>
<td>April 11</td>
<td>Mock juries</td>
<td></td>
</tr>
</tbody>
</table>
Western’s Music Library


40 French songs, for voice and piano. **Kagen, Sergius** CALL M1619.K15F63.


**American art songs**, 20th C from Charles Ives to Elliott Carter, medium voice & piano [1980]. CALL M1619.A49

**Anthology Of Sacred Song:** arias selected from oratorios edited by Max Spicker. CALL M2062.4.S75.


**Arnold Book Of Old Songs** arranged by Roger Quilter. CALL MVS14.


**A Heritance of 20th century British song** London; Toronto : Boosey & Hawkes, CALL M1738.H47S.


40 French songs, for voice and piano. Selected and edited by Sergius Kagen. CALL M1619.K15F64.

**French Art Songs** of the nineteenth century: 39 works from Berlioz to Debussy CALL M1619.F848.

**Anthology of Modern French song:** English translations by Henry G. Chapman, CALL M1619.S75A52


**Wolf, Hugo Songs Selections.** high-medium voice CALL M1620.W85L441 1980z.


**Songs. Selections** Franz Peter Schubert 38 Lieder with new, singable translations, CALL M1620.S384K25.


RESOURCES - IPA

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

**Diction for Singers**, Joan Wall, Robert Caldwell

**Diction**, Italian, Latin, French, German, the sounds and 81 exercises for singing them, John Moriarty (MT872.M67)

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


**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, Werner Singer, Pierre Delattre. MUS reference NO LOAN (ML54.6.C63) v.1

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RESOURCES - BOOKS - SINGING AND PEDAGOGY

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass-Baritone Voices</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Complete Preparation: a Guide to Auditioning for Opera</td>
<td>Joan Dornemann</td>
</tr>
<tr>
<td>Dynamics of The Singing Voice</td>
<td>Meribeth Bunch</td>
</tr>
<tr>
<td>Essays on the Nature of Singing</td>
<td>Cornelius L. Reid</td>
</tr>
<tr>
<td>Expressive movement</td>
<td>Alexandra and Robert Pierce</td>
</tr>
<tr>
<td>Great Singers on Great Singing</td>
<td>Jerome Hines</td>
</tr>
<tr>
<td>Italian for the Opera</td>
<td>Robert Stuart Thomson</td>
</tr>
<tr>
<td>Maria Callas; the Woman behind the Legend</td>
<td>Arianna Huffington</td>
</tr>
<tr>
<td>On the Art of Singing</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Power Performance for Singers</td>
<td>Shirley Emmons</td>
</tr>
<tr>
<td>Singing and Imagination</td>
<td>Thomas Hemsley</td>
</tr>
<tr>
<td>Singing: the Mechanism and the Technique</td>
<td>William Venard</td>
</tr>
<tr>
<td>Solutions for Singers</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>The 19th Century Lied</td>
<td>Lorraine Gorrell</td>
</tr>
<tr>
<td>The Art of Auditioning</td>
<td>Anthony Legge</td>
</tr>
<tr>
<td>The Art of the Song Recital</td>
<td>Shirley Emmons</td>
</tr>
<tr>
<td>The Complete Singer Actor</td>
<td>H. Wesley Balk</td>
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<tr>
<td>The Naked Voice</td>
<td>Stephen Smith</td>
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<tr>
<td>The Inner Game of Music</td>
<td>Barry Green</td>
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<tr>
<td>The Interpretation of French Song</td>
<td>Pierre Bernac</td>
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<tr>
<td>Training Soprano Voices</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Training Tenor Voices</td>
<td>Richard Miller</td>
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<tr>
<td>Vocal Wisdom</td>
<td>Giovanni B. Lamperti</td>
</tr>
</tbody>
</table>
The Met: Live in HD 2017-2018 Cineplex Odeon
See this link for outstanding operas such as Norma, Die Zauberflöte, The Exterminating Angel, Tosca, L’Elisir D’Amore, La Bohème, Semiramide, Così fan Tutte, Luisa Miller, Cendrillon, Carmen, (summer) Les Pêcheurs de Peries (summer encore) Nabucco (summer encore)
Macbeth (summer encore)

https://www.cineplex.com/Events/MetOpera?cmpid=20170712___Email_SCENE_CTA_-_Loyalty_METOpera2017_-_-

Canadian Opera Company 2017-2018 Toronto

http://www.coc.ca/PerformancesAndTickets/1718Season.aspx

ARABELLA OCTOBER 5 TO 28, 2017
THE ELIXIR OF LOVE OCTOBER 11 TO NOVEMBER 4, 2017
RIGOLETTO JANUARY 20 TO FEBRUARY 23, 2018
THE ABDUCTION FROM THE SERAGLIO FEBRUARY 7 TO 24, 2018
THE NIGHTINGALE AND OTHER SHORT FABLES APRIL 13 TO MAY 19, 2018
ANNA BOLENA APRIL 28 TO MAY 26, 2018

Opera at Western 2017-2018

Carmen by Bizet - Fall 2017 (November)
Conductor: Simone Luti Director: TBA

The Pirates of Penzance by Gilbert & Sullivan - Winter 2018 (January/February)
Conductor: Tyrone Paterson Director: Theodore Baerg

Spring Gala: Favourite Scenes - Spring 2018 (March)
RESOURCES - LISA PHILPOTT’S

Finding Repertoire for Voice

Find a Known Piece of Music. Check the Helpful Hints on our main Finding Repertoire page. Browsing | Subject Searching | Ensembles | Repertoire | Periodicals | History | Recordings

Use "Collective Titles". The Library buys composers' songs in collections and enters them under "collective titles." e.g. [Songs] = ALL of a composer's songs [Songs. Selections] = SOME of a composer's songs

To find such collections in the Music Library, e.g. a Peters edition of Schubert songs for medium voice, use the "Keyword Search" on Western Libraries Catalogue and simply type "songs and Schubert and Peters and medium."

Browse the Shelves for Music

a. Solo songs with piano:
   M 1619 -- Collections (more than one composer)
   M 1620 -- Collections of songs by a single composer
   M 1621 -- Single works by one composer
   M 1621.3 - Single works with additional or obbligato instrument
   M 1621.4 - Song cycles

b. Sacred songs with piano or organ
   M 2110 -- Collections (more than one composer)
   M 2112 -- Collections by a single composer
   M 2113 -- Single works with additional or obbligato instrument
   M 2113.4 -- Sacred song cycles

c. Arias from operas:
   M 1500 -- Full score of operas
   M 1503 -- Piano-vocal scores of operas
   M 1505 -- Operatic excerpts (full scores)
   M 1507-8 -- Operatic excerpts (piano-vocal scores)

d. Arias from oratorios and cantatas:
   M 2000 -- Full scores of oratorios
   M 2003 -- Piano-vocal scores of oratorios
   M 2020 -- Full scores of sacred cantatas
   M 2023 -- Piano-vocal scores of sacred cantatas
   M 1613 -- Full scores of secular cantatas
   M 1614 -- Piano-vocal scores of secular cantatas

Search by Subject (Library of Congress) A SUBJECT search is NOT the same as a KEYWORD search. Library of Congress Subject Headings are assigned by cataloguers Library of Congress/Class M, Music Classification (George F. De Vine Music Library, Univ. Tennessee, Knoxville)

SONGS (HIGH VOICE)  N.B. Most music will be found under the Subject Heading for a specific genre
SONGS (MEDIUM VOICE) Words or terms from Subject Headings may be used in KEYWORD searching, but NOT vice-versa.
SONGS (LOW VOICE)
SONG CYCLES
OPERAS--VOCAL SCORES WITH PIANO
ORATORIOS
ORATORIOS--VOCAL SCORES WITH ...
SOLO CANTATAS SACRED
SOLO CANTATAS SECULAR CANTATAS etc.
**Music for Voice and Instruments, in Addition to Piano** - consult repertoire lists for voice and the various orchestral instruments.

**Vocal music found in the Solo Music Reference Collection**

Much unusual and twentieth-century music for the voice may be found in the Solo Music Reference Collection housed in the Choral/Band/Orchestral Music Library. The general classification number for trumpet music in the SMRC is MUS 4000

- **The Song Index** Nearly all of the UWO Music Library's OLDER multi-composer collections were indexed in the SONG INDEX (housed in the Music Library's Seminar Room). Also included were popular songs, folk songs, operatic arias, art songs, and songs from musical theatre. Over many years, we have systematically added "contents notes" into the Library Catalogue - which means that titles that were once buried in song anthologies are now searchable by a KEYWORD search:

- **Use Western Libraries Catalogue KEYWORD search** to find songs by title. (You MUST search by KEYWORD--if you use a regular title search, you are guaranteed to MISS the songs you seek!) Be sure to "enclose your title" in either quotation marks, or (within parentheses) - to keep the words side-by-side.

- **Suggested Sources for Repertoire Lists**
  Click-on either of these Subject Headings to find repertoire lists for voice:

  - **Vocal Music Bibliography** Song Bibliography
  - **texts and Translations** Do not overlook record jackets and CD booklets for translations of obscure texts. It is worth checking translations with the aid of a dictionary to ensure that emotional emphasis placed on the correct note! Some useful collections are found under the following Subject Heading: Song Texts
  - **Diction and Phonetics** – IPA Books concerning the diction of different languages and phonetics are shelved at MT 883. [Be sure to check the Reference Area, too!] Many of these books are practical, using well-known song texts as examples. We also have a copy of Karen Jensen's CD-ROM: Singer's guide to the IPA at the Circulation Desk. You can get your own copy of this excellent resource from: Karen Jensen c/o School of Music, University of Manitoba, Winnipeg, MB R3T 2N2 kjensen@cc.umanitoba.ca
  - **Periodicals for Singers**
    Vocal Music Periodicals
    Opera periodicals

**New Grove Dictionary of Music and Musicians** [Ref ML 100.G8 2001-on the Dictionary Table]


**Recordings** Finding CDs, LP recordings and videos  Hints on the most efficient ways to find recordings in our library. NEED a MEZZO CD? Or BARITONE, or ... ?? If you are taking the "Introductory Vocal" class, you will need to find CDs of 'voice-types' that match your own (e.g. soprano, mezzo-soprano, contralto, countertenor, tenor, baritone, or bass). Have a look at our handout SINGERS-on-CD - which offers names of singers, categorized by voice-type. Use KEYWORD to search for desired CDs, remembering to use COMPACT as one of your keywords

Western's Don Wright Faculty of Music Student/Faculty/Guest Artist Recitals

*Lisa Rae Philpott Music Reference, Collections Instructional Librarian, UWO Music Library*