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The Search for Canadian Art Song: Developing the Framework for a Database of Art Song by Canadian Composers

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A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music

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Abstract

Art song is a diverse, inclusive genre of music, as well as an important pedagogical tool for singers. It can be performed in the smallest of spaces, but it is also able to hold its own in the largest concert halls. It requires only a few musicians, making it an ideal choice for a concert or recital setting, and its poetic content describes virtually every aspect of life, in many languages, making it accessible to a broad audience. Many of its works require less physical maturity on the part of singers and require less rigorous technical ability than larger concert repertoire or opera arias. Canadian singers are seldom exposed to their own version of this genre, and/or have difficulty accessing Canadian art song.¹ This study aims to address this problem by demonstrating the need for a graded, online database of Canadian art song, termed the *Database of Canadian Art Song (DoCAS)*. The *DoCAS* will be an open-access, graded online catalogue of Canadian art song. The design of the *DoCAS* will focus on the following primary directives: ease of use, opportunity for exploration and discovery of new music, augmentation of educational resources for singers and singing teachers, knowledge mobilization, and promotion of Canadian composers and their music. All art songs housed in the *DoCAS* will be evaluated according to a grading scheme devised by the author, assigned a difficulty level, and will be catalogued with relevant information. Users of the website will be able to browse a database of Canadian art song by level, or to search by composer (or composer's gender or Indigenous Canadian identification), title, poet, language, duration, voice type, instrumentation, publication date, or keyword and create a profile to save art songs into collections for future reference. Search parameters may also be stacked to create further efficiency when locating repertoire (for example, one could search for art song composed after 1960 with extended techniques, or a novice-level art song by a female composer about spring, etc.). When the desired song is

¹ Kimberly Prins Moeller. "New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005." DMA Monograph, University of Arizona, 2014.

located, a link to purchase the score will be found in the annotation, along with links to recordings or video performances of the song when possible. Additional features of this website include a profile page for anyone who creates a free membership account, the ability to save art song into public or private collections, networking with other members by viewing their profile pages or public collections, an events calendar populated by members (searchable by date, location, and event type), as well as many educational resources. The *DoCAS* will also include biographical and compositional information on each of these composers and a revolving “featured composer” article on the homepage intended to further expose users of the website to the music available to them. This document will develop the necessary curriculum and templates for the website, as well as a sample database with 100 entries to demonstrate the potential functions of the *DoCAS*. An online collection of all Canadian art song does not currently exist, making this project unique in its conception. Having virtually all of our art song collected in one single location alone would be of tremendous value to Canadian musicians or anyone interested in Canadian music, and would increase access to Canadian art song for singers, singing teachers, and collaborative pianists, in addition to increased exposure for Canadian art song and Canadian composers. Also unique to this project is the application of a grading system on the art song housed in the database, which will efficiently indicate the appropriate song choice for a given student, the networking opportunities created for everyone who creates a personal profile, and the promotion of art music events throughout Canada as well as the international art music community.

Keywords: Art Song; Canadian Art Song; Canada; Canadian Identity; Canadian Musical Identity; Curriculum; Database; Website; Catalogue; Vocal Music; Voice Teacher; Singer; Collaborative Pianist; Music Library.

Summary for Lay Audience

Art song is a genre of music written for classically-trained singers to perform. The most typical art song compositions are written for solo voice and piano, but many variations on this model exist, such as art song compositions for solo voice and an instrument other than piano, solo voice and chamber ensemble (numerous instruments), unaccompanied voice, or vocal duets, trios, and small ensembles. These songs utilize text from any genre of literature or are set to poetry that is written by the composer, allowing art songs to be composed about any topic, in any language. Some art songs are quite simplistic or even written for children to sing, while other art songs are among the most challenging repertoire that a singer could attempt to learn and perform. This wide range of difficulty and content means that singers are able to learn and perform art songs throughout their lives; therefore, this is a valuable and inclusive genre of music. Since many art songs are less challenging than operatic or concert repertory (vocal repertoire intended for professional level singers), they are often the favoured musical selections for children and beginner singing students, making this art form an important teaching resource.

Many Canadian composers have written art song, but these songs can be difficult to locate. Currently, there is no singular archive where one can locate all art song written by Canadian composers, and the resources that do exist house incomplete collections and do not indicate the content nor describe the difficulty of the piece, making it impossible to appropriately select repertoire. This monograph aims to remedy this problem by proposing the development of *The Database of Canadian Art Song (DoCAS)*. The *DoCAS* will be an online, open-access catalogue wherein virtually all art song composed by Canadians can be located. Each song will be evaluated in eleven categories and assigned a difficulty level according to a method outlined in chapter three of this document. Songs will also be assigned keywords in the categories of genre, theme/

subject, mood, and features, and will have a “notes” section for any further details. Songs housed in the database will be searchable by numerous filters: level, composer (or composer’s gender or Indigenous Canadian identification), title, poet, language, duration, voice type, instrumentation, publication date, or keyword. These search parameters may also be stacked to create further efficiency when locating repertoire (for example, one could search for art song composed after 1960 with extended techniques, or a novice-level art song by a female composer about spring, etc.). When the desired song is located, a link to purchase the score will be found in the annotation, along with links to recordings or video performances of the song when possible. Additional features of this website include a profile page for anyone who creates a free membership account, the ability to save art song into public or private collections, networking with other members by viewing their profile pages or public collections, an events calendar populated by members (searchable by date, location, and event type), as well as many educational resources.

A service such as the *DoCAS* does not currently exist in Canada and would vastly increase exposure and accessibility to Canadian art song for singers, voice teachers, collaborative pianists, and music librarians. Many networking possibilities will be created through the *DoCAS*, which will foster a sense of community and encourage collaboration among Canadian musicians. This website will also serve to promote Canadian composers as well as demystifying and facilitating the commissioning process, thus expanding the current canon of Canadian art song. Finally, this resource will increase awareness and access to Canadian art song compositions on the international stage, which will ideally strengthen the desirability of Canadian art song on programs throughout the world.

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Preface

Throughout my formative years as a singing student and carrying into my undergraduate degree, I sang very few pieces by Canadian composers. In my youth, I didn't question this deficit, and when I did inquire about Canadian repertoire during my undergraduate studies, I was told that Canadian compositions were too hard, too weird, and alienating to audiences. My exposure to Canadian art song compositions was quite limited until I required a few contemporary (preferably Canadian) selections for my auditions to graduate schools. After seeking recommendations from some trusted members of the music community, I found myself learning art songs by Louis Applebaum, Claude Vivier, Chester Duncan, Nancy Telfer, and Keith Bissell. What was this exciting genre of art song that I had just discovered? I was in love. I loved how vastly different these compositions were from one another. I loved hearing and making sounds that were new to me. I loved the freedom I felt to express myself beyond the confines of the performance practice traditions of the older, more established genres of art song that I was used to singing. I loved that my natural strengths - storytelling, musicianship, expression, drama, comedy, and willingness to take risks - seemed to be naturally suited to the (seemingly) weird, wild world of new music. I loved that many Canadian art song compositions were composed in English, which made this art form interesting and accessible to lay audience members in my community. I loved that some of these compositions challenged the listener's ideas of classical music while others felt soothingly familiar. I loved the many Canadian folksongs and themes that were woven into this canon of work, and that these songs ranged from serious to quirky, heartbreaking to hilarious, exciting to mundane, and everything in between. I loved all that I encountered as I continued to explore this genre, but what I loved most of all was how completely *myself* I felt when performing Canadian art song.

In the years following my discovery, I developed a voracious appetite for Canadian art song. I was constantly borrowing scores from my local music library and the Canadian Music Centre (CMC), and kept a notebook of what I liked, didn't like, possible uses, and features regarding each song that I had learned. Somewhere along the way, it came to my attention that the scores available at the library or at the CMC were merely a *sampling* of the extant art song compositions by Canadians. I began searching in additional locations but felt frustrated that I could not simply find all of the Canadian art songs in one place. Additionally, very little information about each composition was provided by libraries, the CMC, and every other accessible organization or website, which meant that while I was learning a huge amount of Canadian repertoire during this process, only a small percentage of these songs were actually appropriate for me or suited my needs. I realized that Canadian art song — *my love, my inspiration, my muse* — was underrepresented and therefore under-utilized in this country and abroad. I set out to create a better platform for the discovery and accessibility of Canadian art song and have devoted my doctoral studies to the development and creation of this new platform. As such, it is my hope that the framework developed in this monograph will be realized in an open-access website, allowing for exploration and discovery of Canadian art song, promotion of Canadian composers at home and internationally; sparking curiosity and increasing the appetite for this repertoire on concert and recital programs, as well as fostering a sense of community within the Canadian art music scene.

Chapter 1: Introduction and Explanation of the Project

1.1 Introduction²

Art song has a history dating back centuries, with art song in Canada beginning to gain popularity around the end of the nineteenth century. The Canadian art song tradition is diverse and exciting, and has continued to evolve and increase in popularity from the time of its inception to the present day. Art song as a genre is uniquely capable of being intimate, that is, able to be performed in the smallest of spaces, and of being quite robust and able to 'hold its own' in the largest concert halls. Art song often requires only two musicians, making it an ideal choice for a concert or recital setting, and it has been composed about virtually every aspect of life, in many languages, making this genre potentially accessible to a broad audience. Art song is typically the preferred repertoire for beginner and intermediate singing students, as many of its works require less physical maturity and rigorous technical ability than larger concert repertoire or opera arias. For those reasons and many others, art song is an important pedagogical tool for singers and a diverse, inclusive genre of music. While it might seem obvious that extensive knowledge and performance of Canadian art song would be a natural part of the musical education and eventual performance career of Canadian voice students and professional singers, it is often not the case. This is due to limited exposure and often misguided assumptions around the compositional style of all Canadian art song, such as being avant-garde and extremely challenging.³ Consequently, many Canadian singers and voice teachers are not exposed to Canadian art song and/or avoid it deliberately.

² The author of this monograph has chosen to use “they” and “their” as singular third-person pronouns throughout this document. This intentional choice respects the identity of all persons and reflects the spirit of inclusivity which is inherent to the *DoCAS*.

³ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

1.2 Purpose of the Study

The purpose of this study is to explore the genre of art song written by Canadian composers, to survey the resources available to composers and performers, and, most importantly, to propose an online resource which will allow voice teachers, collaborative pianists, singers, and anyone interested by the topic to easily locate Canadian art song appropriate for the intended performer, as well as facilitating further research on this subject. This study will demonstrate the need for a graded, online database of Canadian art song and will create the necessary curriculum and templates for the website, as well as a sample database to demonstrate the practicality and potential function of this initiative. Additional resources for each of the following sections can be found in chapter two (Review of Literature).

1.3 Art Song: What Is It?

Before discussing the shortcomings of art song accessibility in Canada, we must first be clear on the exact definition of art songs. In the 1958 Harvard Dictionary of Music, art song is defined as a “short composition for solo voice, usually but not necessarily accompanied, based on a poetic text, and composed in a fairly simple style so designed as to enhance rather than to over shadow the significance of the text.”⁴ A more modern definition was provided in 2005 by the Webster’s New World College Dictionary, defining art song as “a song written by a trained composer to convey a specific artistic idea, as in projecting the mood and meaning of a poetic text.”⁵ In his 1938 article, *Aspects of the Modern Art Song*, William Treat Upton states that an art song “must be vocal, not an aping of any instrumental idiom; that no matter how rich the accompanying score, the voice part must be thoroughly individualized and dominating;

⁴ Willi Apel. *The Harvard Dictionary of Music*. Cambridge, Mass.: Harvard University Press, 1958.

⁵ B. Duckett. *Webster’s New World College Dictionary*, 4th Edition. Bingley: Emerald Group Publishing Limited, 2005.

that there must be lyricism in the broadest sense of the work — in short, that song must remain song and not deteriorate into some hybrid mixture of opposing types.”⁶ Each composer of solo vocal music seems to have their own unique perspective on what specifically creates an art song. For example, in her 1983 article “Opinions on Solo Vocal Literature,” Virginia Palmer interviewed eight composers, inquiring as to their specific definition of art song. Dominick Argento felt that an art song is “a composition for voice and one (or a few) other instrument(s) having as its purpose the subjective interpretation of a particular text being articulated by the singer.” John Eaton stated that “ideally, an art song is a marriage between poetry and music in which neither art form surrenders its integrity, but in which each contributes to the total experience in its own terms.” Gunther Schuller said that “...the only common denominator is the composer’s need or desire to express the essence of a text through musical means and to enhance that communication in some original contributive way,” while composer T. J. Anderson simply defines art song as “a poetic setting for voice and piano.”⁷ The author of this document’s favourite definition of art song can be found on the *Voces Intimae: The Art of Song* website. It defines art song thusly: “Art Song is poetry set to music, usually performed by classically trained voice and piano accompaniment, at times with other instruments, in a chamber music setting. This medium is an art form combining the wisdom & insight of poetry with the inherent beauty of song & the scintillating drama of live performance with the power to stimulate public audiences in a thought provoking manner and enhance the quality of listener's lives.”⁸ Regardless of the specific prose used, it seems that the definition of art song found in *The Canadian Encyclopedia* is

⁶ William Treat Upton. “Aspects of the Modern Art-Song.” *The Musical Quarterly* 24 no.1 (Jan., 1938): 11-30.

⁷ Virginia Palmer. “Composer Survey: Opinions on Solo Vocal Literature.” *Perspectives of New Music* 22, no.1/2v (Autumn, 1983 - Summer 1984): 631-638.

⁸ <http://www.vocesintimaeartsong.org/about.html> accessed July 31, 2019.

universally acceptable: “Art song. Setting of a poem, typically for voice and piano and of a high aesthetic intent.”⁹ For the purposes of this project, the most broad definition of art song will be applied, and will include works sung in a lyrical voice for solo voice and piano, solo voice with any instrument, solo voice and chamber ensemble, unaccompanied songs for voice, and duets, trios, or other configurations of voices (with only one singer per vocal line; not choral music) with any instrumental configuration.

A song cycle is a collection of related art songs. The intention of the composer is for the songs to be performed together, forming a unified musical entity. Cycles of art songs typically tell a story or have a unified theme, whereas sets may be a number of songs intended to be performed together that do not have a common theme, poet or story.¹⁰ In some cases, there is no link between songs in sets except for the editorial decision to publish them together, nor is there an intention for these songs to be performed together as a group. Oxford Music Online elaborates on the definition of a song cycle by stating that “the coherence regarded as a necessary attribute of song cycles may derive from the text (a single poet; a story line; a central theme or topic such as love or nature; a unifying mood; poetic form or genre, as in a sonnet or ballad cycle) or from musical procedures (tonal schemes; recurring motifs, passages or entire songs; formal structures); these features may appear singly or in combination.”¹¹ It was rare for Canadian composers to produce true song cycles prior to the 1920s; however, throughout the twentieth century the composition of song cycles and sets became more frequently

⁹ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

¹⁰ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

¹¹ *Oxford Music Online*, accessed Nov. 27, 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026208>.

seen.¹² The first song cycle published in Canada was J. P. Clarke's *Lays of the Maple Leaf, or, Songs of Canada*,¹³ published in 1853. This cycle of seven songs for solo voice, duet and chorus was the longest composition published in Canada at the time, and combines themes of Canadian scenery, hunters, pioneers, and woodsmen to portray Clarke's interpretation of the essential spirit of Canada in song.¹⁴

Typically considered the original models of the modern art song are German *Lieder*, French *mélodie*, Italian *canzone*, and Spanish *canción*. These forms combine poetry, melody, and instrumental composition, often using the form of the poetry to determine the musical structure and define the emotional apex.¹⁵ Eustace J. Breakspeare states that "Schubert's compositions form the crown and culmination of all the efforts in song that had been made before him; and they constitute the classic model and criterion for all new attempts in the field of lyric composition."¹⁶ Many early Canadian composers were influenced by the art song compositions of German composers from Schubert to Wolf, as seen in the work of Ernest Whyte (Schumann-influenced piano accompaniment), W. O. Forsyth (with a compositional style highly influenced by Schumann and Wolf), and Paul Ambrose (more than 200 art song compositions display many German and European influences).¹⁷

¹² Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

¹³ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

¹⁴ http://www.biographi.ca/en/bio/clarke_james_paton_10E.html accessed May 26, 2020.

¹⁵ John Duke. "Reflections on the Art Song in English." *American Music Teacher* 25, no. 4 (February-March 1976): 26, 29.

¹⁶ Eustace J. Breakspeare, "Songs and Song-Writers." *Proceedings of the Music Association* 8th Session (1881-1882): 59-81.

¹⁷ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

Art song can provide an exciting compositional opportunity for composers, as there are no hard-and-fast rules to which one must adhere. That freedom of form combined with the many textural possibilities of the human voice and endless instrument combinations provide the composer with ultimate liberation when creating. In 1983, Virginia Palmer described this expanse of opportunity, saying that the individual nature of each voice; dramatic, flexible, and sensual, provides composers with unlimited possibility for artistic and musical interpretation of their chosen poetry.¹⁸

Composer Dominick Argento concurs, stating that

The music is essentially a reflection of the emotional response evoked in me by the text — its meaning, its beauty, its insights, its ironies, its timidity, its vulgarity, etc., etc., etc. The music attempts to force the listener (and performer) to share *my* point of view about the text... I view the role of the singer in the traditional way: i.e., I expect him or her to be my collaborator in re-creating the music — I expect (and wish) my music to be filtered through the singer's own sensibilities.¹⁹

This freedom to express any musical or emotional idea in any way is the very reason that art song became a popular compositional genre and is the rationale behind its continuing popularity to this day in Canada and throughout the world.

1.4 Canadian Identity and Canadian Musical Identity

National identity has been defined by the *Oxford English Dictionary* as “a sense of a nation as a cohesive whole, as represented by distinctive traditions, culture, and language.”²⁰ So, then, what does it mean to be Canadian? This question is acrimonious, as Canadians have never reached a consensus with regards to a unified conception of the

¹⁸ Virginia Palmer. “Composer Survey: Opinions on Solo Vocal Literature.” *Perspectives of New Music* 22, no.1/2 (Autumn, 1983 - Summer 1984): 631-638.

¹⁹ Virginia Palmer. “Composer Survey: Opinions on Solo Vocal Literature.” *Perspectives of New Music* 22, no.1/2 (Autumn, 1983 - Summer 1984): 631-638.

²⁰ *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 1989.

nation.²¹ Conflict between Indigenous people and early European colonists, tension between French and English settlers, and division between those peoples and the many immigrant groups that have made Canada home before and since World War II have all contributed to Canada's multiple ethnic identities.²² Canadian identity is further confused by the question of language. Canada is formally known as a bilingual country, with English and French as its official languages. These languages have become tied to the politics of the country, causing certain groups to identify as speaking one language or the other rather than both. Additionally, with Canada's ever-growing multicultural population, far more than two languages can be heard in conversations across the country. The Officer of the Commissioner of Official Languages website states that the top five languages spoken in Canada are, in descending order, English, French, Mandarin, Cantonese, and Punjabi.²³ These five languages are followed by Spanish, Aboriginal languages, and many other languages that represent Canada's diverse population.²⁴ With 85% of Canada's population fluent in English, it is the most universally spoken language in the country, but is far from a unifying force.²⁵ Canada's vast landmass and wide socio-economic spectrum also play a role in the lack of a unified Canadian national identity. In her 2011 dissertation *Performing North in Canadian Music for Solo Voice Composed between 1950 and 2000*, Sophie Bouffard discusses the

²¹ Sophie Bouffard. "Performing North in Canadian Music for Solo Voice Composed Between 1950 and 2000." PhD diss., University of Regina, Regina, Saskatchewan, 2011.

²² Charles Blattberg, "Canadian Identity and Language." In *The Canadian Encyclopedia*. Historica Canada. Article published January 01, 2013; Last edited December 23, 2019. <https://www.thecanadianencyclopedia.ca/en/article/canadian-identity-and-language>.

²³ Officer of the Commissioner of Official Languages, accessed Nov. 27, 2019. <https://www.clo-ocol.gc.ca/en/newsletter/2018/top-5-languages-spoken-canada>.

²⁴ The Canada Guide, accessed Nov. 27, 2019. <https://thecanadaguide.com/basics/language/>.

²⁵ Charles Blattberg, "Canadian Identity and Language." In *The Canadian Encyclopedia*. Historica Canada. Article published January 01, 2013; Last edited December 23, 2019. <https://www.thecanadianencyclopedia.ca/en/article/canadian-identity-and-language>.

lack of a cohesive language or clear cultural distinctiveness in Canada, stating that the many unique qualities of Canada all contribute to an unclear national identity.²⁶ To illustrate this lack of cohesion, let us review the results of a 1972 CBC radio contest, which asked Canadians to find their national equivalent to the American expression “as American as apple pie.” While many submissions came forward, some quite obvious, such as “as Canadian as hockey” or “as Canadian as maple syrup,” the chosen winner summed up our national identity with the phrase “as Canadian as possible, under the circumstances.”²⁷ Peter Henshaw’s essay “John Buchan and the British Imperial Origins of Canadian Multiculturalism” in *Canadas of the Mind: The Making and Unmaking of Canadian Nationalisms in the Twentieth-Century* discusses this very idea. Henshaw explores the ways in which Canada has proudly developed its own national identity while simultaneously maintaining the cultural identities that its citizens previously possessed, determining that Canadians are comfortable with inhabiting more than one identity at a time.²⁸ Pierre Trudeau reinforced this idea with his remarks at the 1971 Ukrainian-Canadian Congress, stating that

Uniformity is neither desirable nor possible in a country the size of Canada. We should not even be able to agree upon the kind of Canadian to choose as a model, let alone persuade most people to emulate it. There are few policies potentially more disastrous for Canada than to tell all Canadians that they must be alike. There is no such thing as a model or ideal Canadian. What could be more absurd than the concept of an “all-Canadian” boy or girl? A society which emphasizes uniformity is one which creates intolerance and hate. A society which eulogizes the average citizen is one which breeds mediocrity. What the world should be seeking, and what in Canada we

²⁶ Sophie Bouffard. “Performing North in Canadian Music for Solo Voice Composed Between 1950 and 2000.” PhD diss., University of Regina, Regina, Saskatchewan, 2011.

²⁷ Charles Blattberg, “Canadian Identity and Language.” In *The Canadian Encyclopedia*. Historica Canada. Article published January 01, 2013; Last edited December 23, 2019. <https://www.thecanadianencyclopedia.ca/en/article/canadian-identity-and-language>.

²⁸ Peter Henshaw. “John Buchan and the British Imperial Origins of Canadian Multiculturalism.” in *Canadas of the Mind: The Making and Unmaking of Canadian Nationalisms in the Twentieth Century*, edited by Norman Hillmer and Adam Chapnick, 191-213. Montreal: McGill-Queen’s University Press, 2007.

must continue to cherish, are not concepts of uniformity but human values: compassion, love, and understanding.²⁹

With such an ambiguous national identity, dare we explore what it means to be a Canadian composer? As one might expect, this information is not easily found. The Canadian League of Composers' website does not list any parameters for inclusion as a Canadian composer,³⁰ and the "List of Canadian Composers" found on Wikipedia includes Canadian citizens, Canadian natives, and composers who spent significant time composing in Canada.³¹ It appears that if one identifies as a Canadian, they will be embraced as such. Composers who were born in Canada and still reside in the country are obvious inclusions, but both composers born in other countries who now reside in Canada as well as composers born in Canada who now live elsewhere appear to be included. The inclusivity of this approach is commendable, but without a clear definition: if the definition is simply that a Canadian composer must self-identify as a Canadian, then perhaps this lack of clarity further adds to the confusion surrounding Canadian musical identity, both internationally and at home. How can Canadians be expected to promote something when what they are supposed to be endorsing is not clearly understood?

Canadian composer John Beckwith describes a dismal lack of international knowledge regarding Canadian music and places the blame squarely on the shoulders of Canadians themselves for not promoting the music written in Canada, calling the state of affairs a "P.R. failure."³² Is this laziness on the part of Canadians, or simply confusion? Perhaps this is just not a priority for Canadians. Without a clear picture of what defines

²⁹ Pierre Elliott Trudeau, "Remarks at the Ukrainian-Canadian Congress" October 9, 1971.

³⁰ Canadian League of Composers, accessed Nov. 27, 2019 <https://www.composition.org/join-us/become-a-member/>.

³¹ Wikipedia, List of Canadian Composers. Accessed Nov. 27, 2019 https://en.wikipedia.org/wiki/List_of_Canadian_composers.

³² John Beckwith. "Music in Canada." *The Musical Times* 3, no.1534 (Dec.. 1970): 1214-1216.

Canadian identity (which would then extend to a Canadian musical identity), our population is likely unclear on how to present itself, and therefore unmotivated to seek recognition on the international stage. Jonathan F. W. Vance summarized a generalization on his opinion of Canadian cultural identity in his book, *A History of Canadian Culture*, using the following riddle: “Question: What’s the difference between Canada and yogurt? Answer: Yogurt has an active culture.”³³ While Beckwith and Vance are both justified in their opinions, Boyd Neel presented a somewhat gentler view of Canadian music after visiting Canada in the 1950s. Of Canadian composition, he observed that “as yet, there is no distinctive Canadian idiom in this music, but it will come, just as it has come in the music of all the countries in the world which have produced great composers.”³⁴ Perhaps Beckwith and Vance were simply being impatient in their dismal opinions of Canadian musical culture. Neel summarized his impression of the country’s music scene by saying that “the overall picture of Canadian music and music in Canada is a very healthy one, and in a country which is growing so rapidly, the situation is bound to remain confused for some time to come until the whole picture can be visualized, and all the various factors consolidated. The talent and the enthusiasm are enormous, and, with proper organization, there should be a great musical future for the Dominion.”³⁵ The rapid growth of which Neel wrote continued to happen throughout the remainder of the twentieth century, and has not slowed in the first part of the twenty-first century. It seems that this constant evolution continues to prevent Canada from being able to grasp and define its musical identity, but perhaps this very growth and constant evolution is *itself* our musical identity.

³³ Jonathan Vance. *A History of Canadian Culture*. Don Mills, ON: Oxford University Press, 2009.

³⁴ Boyd Neel. “Music in Canada.” *Tempo* no.38 (Winter, 1955-56): 7-9.

³⁵ Boyd Neel. “Music in Canada.” *Tempo* no.38 (Winter, 1955-56): 7-9.

1.5 A Brief Survey of Musical Resources in Canada

An explosion of musical activity occurred in Canada after World War II, including the founding of many choruses, musical agencies/organizations, and orchestras. There was also a movement towards patriotism and the cultivation of Canadian national identity, which led to scholars such as Ernest MacMillan and Helmut Kallmann to begin researching, documenting, and cataloguing the music and musical traditions of Canada.³⁶ Their books, the 1955 publication *Music in Canada* by Ernest MacMillan, and Helmut Kallmann's 1960 publication *A History of Music in Canada: 1534-1914* are evidence of this growing movement and are still used by music scholars today. These works have done much to bolster Canadian cultural identity within the country and to promote our musical identity internationally.

In 1944, as Canada did not have an organization to advocate for musicians, an umbrella Canadian musical organization was formed. In 1945, it adopted its name, the Canadian Music Council/Conseil canadien de la musique.³⁷ The Council grew to represent numerous Canadian music agencies, such as the Canadian College of Organists, the Canadian Music Association, the Canadian Federation of Music Teachers, The Canadian Music Publishers' Association, the Canadian Library Association, and the Canadian League of Composers.³⁸ In 1990 with a deficit of a meager \$54,000.00 combined with a decline in support from the Canada Council, the Canadian Music

³⁶ Kimberly Prins Moeller. "New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005." DMA Monograph, University of Arizona, 2014.

³⁷ Helmut Kallmann, "Canadian Music Council/Conseil canadien de la musique." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/canadian-music-councilconseil-canadien-de-la-musique-emc>.

³⁸ Karen Keiser, and Mark Hand. "The Canadian Music Centre: A History." *Fontes Artis Musicae* 34, no.4 (Oktober-Dezember 1987): 216-223.

Council/Conseil canadien de la musique ceased operations, thus leaving professional musicians without an effective international liaison or a collective representative voice.³⁹

Due to backlash from publishers, concert managers, and a conservative audience and performer population in the 1940s regarding the use of contemporary compositional idioms, a number of composers decided to unite together, forming a society for themselves. The Canadian League of Composers was established in 1951, and initially sought to “end composers’ isolation from each other, challenge public apathy toward contemporary music, and to establish composition as a recognized profession in Canada.”⁴⁰ Its current purpose is to “promote the music and advance the professional interests of Canadian composers,” serving as an advocate for the value and legitimacy of Canadian musical composition and seeking to provide professional growth opportunities, musical resources and creative support to its members.⁴¹ In his article “Why Canadian Music Doesn’t Exist — And Why I Love It: Homage to Generation Zero,” Tim Brady identifies the founding members of the Canadian League of Composers as “Generation Zero,” crediting them for embracing the political/separatist climate in Canada. Rather than trying to amalgamate their compositional styles into one specific “Canadian” aesthetic, they instead encouraged their individual uniqueness and diversity.⁴² This approach allowed for the development of an experimental compositional environment, welcoming new harmonic and rhythmic devices, forms, and

³⁹ Helmut Kallmann, "Canadian Music Council/Conseil canadien de la musique." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/canadian-music-councilconseil-canadien-de-la-musique-emc>.

⁴⁰ Alexis Luko, Helmut Kallmann, and Monica Pearce, "Canadian League of Composers." In *The Canadian Encyclopedia*. Historica Canada. Article published February 22, 2012; Last edited May 22, 2015. <https://thecanadianencyclopedia.ca/en/article/canadian-league-of-composersligue-canadienne-des-compositeurs-emc>.

⁴¹ Canadian League of Composers, accessed Nov. 12, 2019. <https://www.composition.org>.

⁴² Tim Brady. “Why Canadian Music Doesn’t Exist — And Why I Love It: Homage to Generation Zero.” *Musicworks* 77 (Summer 2000): 5-6.

a more avant-garde approach. For the first time in Canada's history, the profession of composer was seen as a viable option.⁴³

In 1959, the Canadian Music Centre was formed by the Canadian Music Council, funded by the Composers, Authors and Publishers Association of Canada Limited and the Arts Council of Canada. The purpose of the Canadian Music Centre was to “establish a circulating library of Canadian music scores, an institution which would erase the financial and logistical barriers between the composer and the performance of music.”⁴⁴ The Centre maintains physical offices across the country, as well as a highly interactive website that allows the user to search for music by composer, genre, instrumentation, or by searching a specific keyword across the site. Once a free account is set up, the user can purchase physical or PDF scores, listen to recordings, read composer biographies, or request to borrow musical scores.⁴⁵

Other notable associations include The Canadian Cultural Centre/Centre culturel canadien, which was established in 1970 in Paris.⁴⁶ The Canadian Cultural Centre “aims to promote the most innovative contemporary Canadian art forms through public and private institutional partnerships, and collaborations with various French festivals and events,”⁴⁷ which of course includes promoting, performing and collecting Canadian art song. In addition to The Canadian Cultural Centre/Centre culturel canadien is the Association of Canadian Women Composers/L'Association des femmes compositeurs

⁴³ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

⁴⁴ Karen Keiser, and Mark Hand. “The Canadian Music Centre: A History.” *Fontes Artis Musicae* 34, no.4 (Oktober-Dezember 1987): 216-223.

⁴⁵ Canadian Music Centre, accessed Nov. 12, 2019 <https://www.musiccentre.ca>.

⁴⁶ Renée Maheu, "Canadian Cultural Centre/Centre culturel canadien." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/canadian-cultural-centrecentre-culturel-canadien-emc>.

⁴⁷ Canada Cultural Centre, accessed Nov. 27, 2019 <https://canada-culture.org/en/a-propos>.

canadiennes (ACWC), which is a national organization founded by Canadian writer-broadcaster, Carolyn Lomax in 1980. The purpose of the organization is “to promote the performance of works by women composers in Canada and abroad, to encourage women composers to realize their creative potential and to foster the highest standard of composition.”⁴⁸ The ACWC promotes Canadian female composers on their website, publishes a journal, and has numerous initiatives to foster the creation and promotion of new music by female composers in Canada, such as incentives for composition, networking, recording, workshops, etc.⁴⁹

The Encyclopedia of Music in Canada was first published in 1981 in English, followed by its French counterpart in 1983, intending to make Canadian music more accessible to Canadians, and perhaps hoping to remedy the national “P.R. failure” that was identified by John Beckwith in 1969. Originally compiled by a team assembled and financed by Canadian editor Floyd S. Chalmers (including Kenneth Winters, Helmut Kallmann, and Gilles Potvin), this publication remains the most accessible and complete document on the topic of Canadian Music,⁵⁰ containing over 3,100 articles and 500 illustrations covering every facet of music in Canada to the time of publication. The 1992 second edition of *The Encyclopedia of Music in Canada* contains an additional 800 entries and is a standard reference work for musicians, schools and libraries. The Historica Foundation assumed responsibility for *The Encyclopedia of Music in Canada*

⁴⁸ Patricia Wardrop, "Association of Canadian Women Composers/L'Association des femmes compositeurs canadiennes." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited November 17, 2016. <https://www.thecanadianencyclopedia.ca/en/article/association-of-canadian-women-composerslassociation-des-femmes-compositeurs-canadiennes>.

⁴⁹ Association of Canadian Women Composers, accessed Jan. 25, 2020 <https://acwc.ca>.

⁵⁰ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

in 2003, creating an updated, online edition.⁵¹ In 2009, all entries of *The Encyclopedia of Music in Canada* were amalgamated into *The Canadian Encyclopedia* online, run by The Historica Foundation.⁵² This resource is accessed by more than eight million users annually, with all articles offered in both French and English.⁵³ *The Encyclopedia of Music in Canada* sparked a huge interest in Canadian music throughout the nation, as citizens were now informed of the volume of Canadian music that had been previously written. In 1982, following the publication of *The Encyclopedia of Music in Canada*, the Canadian Musical Heritage Society was formed to meet the growing demand for published sheet music. Its initial purpose was to locate, edit, catalogue, and publish the music of Canada composed prior to 1950.⁵⁴ After publishing *The Historical Anthology of Canadian Music* in 1998 and the 25-volume anthology *The Canadian Musical Heritage* in 1999, the society produced the online resource *Inventory of Notated Canadian Music to 1950* in 2003 in collaboration with Library and Archives Canada.⁵⁵ Containing more than 30, 000 entries, the *Inventory of Notated Canadian Music to 1950* provides a valuable resource for the study and location of early Canadian sheet

⁵¹ Mabel H. Laine, and Betty Nygaard King, "Encyclopedia of Music in Canada." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited September 15, 2015. <https://www.thecanadianencyclopedia.ca/en/article/encyclopedia-of-music-in-canada>.

⁵² Desmond Maley, "The Encyclopedia of Music in Canada at 30." In *The Canadian Encyclopedia*. Historica Canada. Article published October 18, 2013; Last edited April 04, 2016. <https://thecanadianencyclopedia.ca/en/article/the-encyclopedia-of-music-in-canada-at-30-feature>.

⁵³ "Historica Canada". In *The Canadian Encyclopedia*. Historica Canada. Article published October 08, 2015; Last Edited October 09, 2015. <https://thecanadianencyclopedia.ca/en/article/historica-canada>.

⁵⁴ Kimberly Prins Moeller. "New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005." DMA Monograph, University of Arizona, 2014.

⁵⁵ Clifford Ford, "Canadian Musical Heritage Society." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/canadian-musical-heritage-society>.

music.⁵⁶ In 2003 the Canadian Musical Heritage Society ceased operations, with sales activities and publications taken over by Clifford Ford Publications.⁵⁷

1.6 Art Song in Canada

Thanks to letters written in Canada in the late 1700s,⁵⁸ it is known that Canadian women would often perform French and Italian songs while accompanied by keyboard at various social functions. August Ludwig von Schlözer wrote in 1777 that “You should know, dear sir, that the Canadian belles sing Italian and French *chansons* at dinner; and that several *chansons* already have been written and set to music in honour of General von Riedesel and frequently are sung in Trois-Rivières.”⁵⁹ Sadly, much of that early music has been lost over time. However, our surviving manuscripts, including monthly editions of *The Literary Garland* indicate that simple strophic songs composed in a European style were the norm.⁶⁰ The earliest surviving art songs in Canada are “The Fairy Song” and “They Are Not All Sweet Nightingales,” composed by Stephen Codman

⁵⁶ Inventory of Notated Canadian Music, accessed Nov. 27, 2019 http://cliffordfordpublications.ca/index_i.php.

⁵⁷ Clifford Ford, "Canadian Musical Heritage Society." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/canadian-musical-heritage-society>.

⁵⁸ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

⁵⁹ August Ludwig von Schözer. *Vertrauliche Briefe aus Kanada und Neu-England vom Jahre 1777 und 1778*. Göttingen, 1779.

⁶⁰ Canadiana Online: The Literary Garland archive, accessed Nov. 27, 2019 http://www.canadiana.ca/view/oocihm.8_06178.

and published in 1827.⁶¹ These highly ornamented *canzonette* for coloratura soprano reveal the influence of Italian opera on our early art song composers.⁶²

In the 1830s, literary journals in Canada (such as *The Literary Garland*) began to include music. These journals were dispersed widely throughout the Canadian public, and the popularity and accessibility of vocal music in Canada began to grow.⁶³ The first glimpses of nationalism in Canadian art song occurred when Canadian composers chose Canadian themes and texts for their compositions. This is evident in Percival Illsley's 1896 "Canadian Ballad," the 1911 composition *Canadian Song Cycle* by Laura Lemon,⁶⁴ and in the 1911 *Songs from Sappho* by Ernest MacMillan, which feature text from poems by Bliss Carman, a Canadian writer.⁶⁵ In addition to setting the poems of Canadian poets, Canadian themes emerged such as climate and geography/landscape in the absence of more traditional nationalist markers.⁶⁶

Throughout the 1930s and 1940s, Canadian composers continued to free themselves from European art song tradition by incorporating elements found by drawing from the vast wealth of Canadian folk song in combination with musical

⁶¹ Lucien Poirier, "Stephen Codman." In *The Canadian Encyclopedia*. Historica Canada. Article published July 04, 2007; Last edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/stephen-codman-emc>.

⁶² Kimberly Prins Moeller. "New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005." DMA Monograph, University of Arizona, 2014.

⁶³ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

⁶⁴ Helmut Kallmann, "Laura Lemon." In *The Canadian Encyclopedia*. Historica Canada. Article published January 22, 2008; Last edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/laura-lemon-emc>.

⁶⁵ John Beckwith, "Sir Ernest MacMillan." In *The Canadian Encyclopedia*. Historica Canada. Article published August 19, 2010; Last edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/sir-ernest-macmillan-emc>.

⁶⁶ Christopher MacRae. "The Portrayal of Canadian National Identity in Soul Irving Glick's Song Cycle *South of North, Images of Canada*." DMA Lecture Recital Document, Boston University, 2015.

techniques such as serialism, polytonality, and exoticism.⁶⁷ Canadian composers found themselves able to utilize compositional techniques from across the globe, while intertwining Canadian folk melodies and themes of Canadian landscape and climate. The first Canadian composer to employ the twelve-tone method was John Weinzweig, who explored this new technique in the second movement of his *Suite for Piano No. 1* (1939).⁶⁸ From 1934-37, Weinzweig studied composition under the tutelage of Healy Willan, Sir Ernest McMillan, and Leo Smith at the University of Toronto. Following his time at the University of Toronto, he continued his composition studies at the Eastman School of Music under Howard Hanson.⁶⁹ Weinzweig's use of serialism served as a source of motivic fragments and influenced the Canadian art song compositions that would follow.⁷⁰ Weinzweig's students Harry Somers and Harry Freedman both continued to adopt some of his then-unusual compositional features in their own works.⁷¹ Many composers continued to experiment with what were regarded as unorthodox compositional techniques, such as polytonality, serialism, folk material, exotic scales, modes, and abstract techniques with varied reception.⁷² Canadian composers wrote more than 1,300 art songs during the latter half of the twentieth

⁶⁷ Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

⁶⁸ Catherine Nolan. "The First Canadian Serialist." In *Weinzweig: Essays on His Life and Music*, ed. John Beckwith and Brian Cherney, 131-150. Waterloo: Wilfrid Laurier University Press, 2011.

⁶⁹ <http://www.johnweinzweig.com/biography/> accessed July 23, 2020.

⁷⁰ Krista L. Roberts, Richard Henninger, and John Beckwith, "John Weinzweig." In *The Canadian Encyclopedia*. Historica Canada. Article published February 14, 2012; Last edited March 04, 2015. <https://thecanadianencyclopedia.ca/en/article/john-weinzweig-emc>.

⁷¹ John Beckwith. "Music in Canada." *The Musical Times* 3, no.1534 (Dec.. 1970): 1214-1216.

⁷² Frederick A. Hall, Lucien Poirier, and Helmut Kallmann, "Art Song." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited January 20, 2014. <https://thecanadianencyclopedia.ca/en/article/art-song-emc>.

century alone,⁷³ providing many unconventional and unique musical ideas to this genre by incorporating Canadian folk music and themes of Canadian climate, landscape, nature, and folklore with the many previously mentioned experimental compositional techniques that have been employed by composers the world over. This prolific body of work demonstrates that art song was and continues to be a rapidly expanding art form in this country.

Kimberly Prins Moeller describes the contemporary art song of Canada, in particular compositions originating from Vancouver, as featuring “the use of exotic scales and modes, the employment of minimalist textures, and the application of contemporary techniques within neo-tonal harmonic environments.”⁷⁴ While Moeller is referring specifically to the art song of Vancouver in recent years, many of the same techniques are evident in art song compositions throughout the country. In his 1984 publication *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*, Istvan Anhalt describes some of the newer compositional practices found in Canadian art song, citing extended vocal techniques such as “spoken, whispered, murmured, and hummed delivery,” experimental sound effects such as intentionally breathing audibly, sighing and coughing, and the more traditional vocal techniques of the bel canto style coming together to form a new and exciting genre of art song.⁷⁵ Anhalt himself utilized many of these techniques in his own compositions for the voice, such as “Thisness,” which employs sprechstimme, guttural utterances, phonetic improvisation, heavy breathing, and vocal slides.⁷⁶ Such techniques are of course not

⁷³ Erika Switzer. “Canadian Art Song Post-World War II: A Catalogue and Discussion of Select Composers and Their Songs.” DMA Monograph, The Julliard School, 2012.

⁷⁴ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

⁷⁵ Istvan Anhalt. *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*. Toronto: University of Toronto Press, 1984.

⁷⁶ Erika Switzer. “Canadian Art Song Post-World War II: A Catalogue and Discussion of Select Composers and Their Songs.” DMA Monograph, The Julliard School, 2012.

exclusive to art song compositions from Canada, nor are they found in every Canadian art song. It seems that expanding one's exploration of Canadian art song will reveal a vast expanse of compositional style and idioms, thus serving to directly increase the difficulty in identifying compositional elements that are uniquely Canadian. The previously determined conclusion that Canada's prolific growth and constant evolution is *itself* our musical identity can then extend to Canadian art song: there is not one singular style or idiom that encompasses art song composition in Canada, rather, the acceptance of all possible compositional techniques, degrees of difficulty, languages, and themes has *itself* come to characterize Canadian art song composition. This is consistent with the author's personal experiences with and observations of the general Canadian population as being a collective which takes pride in its welcoming, accepting, and inclusive nature.

1.7 Locating Canadian Art Song

The largest and easiest-to-navigate collection of Canadian art song (and other Canadian music) is undoubtedly at the Canadian Music Centre. Housing more than 18,000 scores (of all types of Canadian music) by more than 700 composers, its sheer volume of compositions and numerous search functions make locating the music it houses simple. With composer biographies, recorded audio files, and options to purchase or borrow scores, the Canadian Music Centre has created a vast archive of the Canadian music canon.⁷⁷

The music collections created in many public libraries across the country in the twentieth century were an exciting development for musicians. Prior to this time, collections of Canadian music were mostly found in private homes, church libraries, or in the few musical conservatories founded during the late 1800s, most notably the Royal

⁷⁷ Canadian Music Centre, accessed Nov. 27, 2019 <https://www.musiccentre.ca>.

Conservatory of Music, established in 1886.⁷⁸ Canadian music collections in public libraries vary greatly in both quality and quantity but can still be an excellent resource for music scholars and performers alike. The music collection at the Metropolitan Toronto Reference Library is the largest in a Canadian public library, housing over 41,000 volumes of printed music, although this collection is not exclusive to Canadian compositions.⁷⁹

In addition to music collections in public libraries are the dedicated music libraries across the country. These are organized collections containing literature about all types of music (theory, education, composition, etc., as well as items such as concert programs, reviews, posters and the like), recordings, and scores. Music libraries can be located in some public libraries, and on college, conservatory, and university campuses throughout the country. Canadian Music libraries are governed by the Canadian Association of Music Libraries, Archives & Documentation Centres (CAML). The CAML aim to “encourage and promote the activities of institutions concerned with music information and materials in Canada,” and are supportive of every aspect of music librarianship throughout Canada.⁸⁰

1.8 Perceptions of Canadian Art Song

In a 1995 survey conducted by the United Nations, ninety countries were studied in the area of “presentation and promotion of its own culture.”⁸¹ Based on the findings of the study, Canada was ranked in last place. How could that be possible, given the

⁷⁸ The Royal Conservatory of Music, accessed Jan. 25, 2019 <https://www.rcmusic.com/about-us/our-mission>.

⁷⁹ Isabel Rose. “Music in Public Libraries in Canada.” *Fontes Artis Musicae* 34, no.4 (Oktober-Dezember 1987): 184-187.

⁸⁰ Canadian Association of Music Libraries, Archives & Documentation Centres, accessed Nov. 27, 2019 <https://www.caml-acbm.org/en/about/>.

⁸¹ UNESCO Digital Library, accessed Feb. 4, 2020 <https://unesdoc.unesco.org/ark:/48223/pf0000101651>.

continually expanding musical landscape in this country? It seems that Canada's monetary resources, attention, and allocation of perceived value have been focused on issues of a more economic nature, such as free trade, national deficit, environmental issues, and renewable energy sources. While private funding towards the arts has increased over the years, the decline in public spending towards the arts and Canadian culture has left many Canadians underexposed to and uninterested in the Canadian art music scene.⁸² Perhaps John Beckwith was not so far off in referring to the "P.R. failure" that has taken place in our country surrounding music and the arts.

Canadian art song also suffers from a somewhat misguided reputation. Students and teachers alike have often expressed the perception that Canadian art song is weird, too artsy, un-relatable, and un-singably difficult. Many Canadian undergraduate singers will complete their music degrees without singing a single Canadian art song, as both they and their teachers do not realize that Canadian art song does not all align with their conceptions of it as being overly challenging and unapproachable.⁸³ It is unfortunate that such a vast wealth of beautiful Canadian art songs, appropriate for every level, exist but are very difficult to locate. The experimental and abstract works written in Canada, particularly during the 1970s, are exciting both to perform and to experience for many; however, compositional practices such as minimalism, neo-tonality, postmodernism, and experimental vocal techniques can leave some potential performers feeling intimidated and some audience members feeling alienated. Kimberly Prins Moeller writes that in an interview with Rena Sharon, collaborative pianist and founder of the Vancouver International Song Institute, Sharon conceded that the average concert-goer still probably prefers "singable" melodies and tonality, but also shared that she feels

⁸² Kimberly Prins Moeller. "New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005." DMA Monograph, University of Arizona, 2014.

⁸³ Clea Christine Nemetz. "Contemporary Canadian Art Song for the Mezzo-soprano (from 1940-2006): An Annotated Bibliography." PhD diss., University of Colorado, 2005.

contemporary listeners are increasingly receptive to more “eclectic” music.⁸⁴ Sharon further states that despite the growth in the genre of Canadian art song, it is still viewed as an “artistic sub-culture,” even within the world of art music. She warns that “overly restrictive performance practice,” weak partnership between artistic collaborators, and insufficient connection with the audience are potential liabilities for the reputation of Canadian art song, and urges performers to be aware of these issues.⁸⁵ Even the Association of Canadian Women Composers/L’Association des femmes compositeurs canadiennes who have many initiatives to foster creativity in art song composition concede that there is an “ongoing need to ensure the performance and dissemination of the results of this creativity.”⁸⁶ Very little attention is paid to Canadian art song compositions that are intended for children or beginner singers, but a wealth of music in this category exists. It is paramount to promote all levels of Canadian art song to foster curiosity and patriotism in even the youngest Canadian singers, and to exhibit the accessibility of these compositions to Canadian singing teachers. Canadian music will only thrive if we support it, and the first step toward supporting Canadian art song is being able to easily find it.

⁸⁴ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

⁸⁵ Kimberly Prins Moeller. “New Voices: A Context For And Sampling of Song Cycles By Vancouver Composers Since 2005.” DMA Monograph, University of Arizona, 2014.

⁸⁶ Patricia Wardrop, "Association of Canadian Women Composers/L'Association des femmes compositeurs canadiennes." In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last edited November 17, 2016. <https://www.thecanadianencyclopedia.ca/en/article/association-of-canadian-women-composerslassociation-des-femmes-compositeurs-canadiennes>.

1.9 Explanation of the Project

1.9.1 The Problem

Canadian art song has been composed in abundance throughout and beyond the last century, and, as stated above, many national organizations and associations have been formed to catalogue, create, and promote the music of Canadian composers. What other reasons in addition to those exposed in the previous section could lead to so many Canadians' ignorance of their own music? The author posits that in Canada, even for musicians who actively search for Canadian art songs, it remains nearly impossible to efficiently locate all of our collective compositions.

A search for Canadian art song often begins with the terms "Canadian art song" in an internet search engine, only to come up largely empty-handed. A preliminary internet search of this topic will not yield a basic Wikipedia page or a simple list of Canadian art song composers or their compositions. Next, the singer might try the local music library's website. The same search, "Canadian art song," will this time generate many results. However, in order for a score to be identified in such a search, it has to have been tagged as "Canadian." At university music libraries, only a small percentage of the Canadian art song available on the bookshelves is identified as such in a library search due to inconsistent and out-sourced cataloguing. Moreover, there is no indication of difficulty or theme in these search results.⁸⁷ Also, the "Canadian" tag is an indication of Canadian content, not a Canadian composer; the nationality of authors/composers is not one of the criteria for library cataloguing.⁸⁸

A next step might include a search of the Canadian Music Centre (CMC)'s website.⁸⁹ This is the largest and easiest-to-navigate collection of Canadian art song and

⁸⁷ Gale Cengage Learning. "Super LCCS: Gale's Library of Congress Classification Schedules, Combined with Additions and Changes through 2016," 2016.

⁸⁸ Gale Cengage Learning. "Super LCCS: Gale's Library of Congress Classification Schedules, Combined with Additions and Changes through 2016," 2016.

⁸⁹ Canadian Music Centre, accessed Nov. 26, 2019 <https://www.musiccentre.ca>.

other Canadian music; however, this collection is far from comprehensive. While the initial intention of the CMC was to catalogue all Canadian sheet music presented to them, by 1965 the CMC had fallen victim to budget cuts which forced them to be far more exclusive with regards to the composers whom they chose to represent. Associate candidates must now meet rigorous standards (such as formal training in composition, typically a Master's degree, and public performances of at least five works performed by professionals)⁹⁰ and pass the criteria of the anonymous CMC's Selection Committee⁹¹ ("Applications are reviewed by the Regional Review Committee and recommendations are forwarded to the National Office. The CMC Board of Directors approves the final slate of new Associate Composers at our June and December meetings.").⁹² As a result, many Canadian composers are not represented by the CMC and many composers who are represented do not have their full catalogue of compositions included in the Centre's collection.⁹³ Additionally, the database search results may include some indication of the content of a piece but it does not specify the difficulty level or technical, musical or expressive challenges in each composition. The information on the CMC website includes: Title, Composer, Composition Date, Revision Date, Duration, Genre, Instrumentation, Call Number, Date of Acquisition, Type, Physical Description, and Additional Information.⁹⁴

Having gone through these options, a singer might turn to the Canadian League of Composers (CLC), which is a support organization for Canadian music composers,

⁹⁰ Canadian Music Centre, accessed Nov. 4, 2019 <https://www.musiccentre.ca/become-an-associate>.

⁹¹ Karen Keiser, and Mark Hand. "The Canadian Music Centre: A History," *Fontes Artis Musicae* Vol. 34, No. 4 (1987): 216-223.

⁹² Canadian Music Centre, accessed Nov. 4, 2019 <https://www.musiccentre.ca/become-an-associate>.

⁹³ Karen Keiser, and Mark Hand. "The Canadian Music Centre: A History," *Fontes Artis Musicae* Vol. 34, No. 4 (1987): 216-223.

⁹⁴ Canadian Music Centre, accessed May 8, 2019 <https://www.musiccentre.ca>.

albeit far from inclusive. Historically, admission to the organization was by invitation only, requiring a nomination from an existing member. Currently, to gain admission a composer must submit a CV, a complete list of compositions, details regarding public performances of their music (premier information and other recitals, concerts, etc.), as well as the scores for three compositions to be reviewed by a committee within the League.⁹⁵ Additionally, while their website does have a list of active (dues-paying) members, there is no indication of past members, nor is there a listing of each composer's compositions or even the genres of music created. One could navigate to the composers' individual websites from the CLC website, but this is time consuming, and despite this tedious search for art song it still would not represent all Canadian composers, nor indicate the level of the art songs located.⁹⁶ Many Canadian composers rejected by the CMC and/or the CLC have decided to self-publish their compositions and often work from their own websites, and as indicated earlier no central catalogue of these individual websites exists.

The Alliance for Canadian New Music Projects (ACNMP) is an organization dedicated to commissioning, preserving, and promoting music by Canadian composers. Ongoing projects include a non-competitive festival, student workshops, teacher outreach sessions, and composition classes. The ACNMP website contains a very useful graded curriculum of Canadian art song among the many resources on its website. Unfortunately, the selection of songs is very limited and there is no indication of how the grading scheme was determined or what specific challenges are presented by each song.⁹⁷

⁹⁵ Monica Pearce. "Canadian League of Composers." *The Canadian Encyclopedia*. 2012.

⁹⁶ Canadian League of Composers, accessed May 8, 2019 <https://www.composition.org>.

⁹⁷ Alliance for Canadian New Music Projects, accessed July 31, 2019 <http://acnmp.ca>.

The Plangere website presents a more commercial option for this search.⁹⁸ Plangere is a Canadian publishing house that specializes in piano music and music composed for voice and piano. They offer a directory of the Canadian composers whose compositions are available for purchase on their website; however, this list does not provide a complete account of each composer's art song compositions, nor an index of all Canadian composers. The Conservatory Series (whose contents are not strictly Canadian compositions) is a curriculum published by Plangere which does classify songs into various grade levels, although there is no explanation of the grading scheme that was used to determine the difficulty of each piece. Outside of The Conservatory Series, there is no indication of musical difficulty to be found on the Plangere website.

Such a search can be wildly frustrating and overwhelming. None of these options provides an easy-to-use, comprehensive collection of Canadian art songs suitable for the needs of educators and performers. Inevitably, most singers and many singing teachers simply follow the path of least resistance and choose the Canadian art songs which are the most known and easily accessible to them, rather than searching through all resources outlined above. This approach, regrettably, can limit their knowledge of the vast collection of art song that Canada has to offer and unfortunately contributes to keeping lesser-known composers on the fringe of the Canadian art music community.

The project proposed in this document, the *Database of Canadian Art Song* (DoCAS) will consequently differ from the previously mentioned resources by including art song by a wider and ever-growing representation of Canadian composers, and more importantly, by applying an evaluation and grading scheme, indication of content, and multiple search possibilities to each song. These additional elements will allow users to easily locate material that suits their needs and, over time, will hopefully establish a more complete and inclusive collection of Canada's art songs. The following chart

⁹⁸ Plangere, accessed May 8, 2019 <http://store.plangere.com>.

(Figure 1) summarizes the discussion in this section and illustrates the need for the *DoCAS*.

Figure 1: *DoCAS* Vs. Other Resources

	CMC	Music Libraries	CLC	ACNMP	Plangere	<i>DoCAS</i>
Provides open-access to all Canadian Composers						*
Provides open-access to every Canadian art song						*
Grading Scheme				*	*	*
Multiple search functions	*	*				*
Access to scores	*	*			*	*
Events Calendar	*					*
Networking options						*
Educational information		*		*		*
Personal collections of art song						*

1.9.2 The Solution

This research aims to solve the previously described dilemma with the proposed creation of the *DoCAS*. The *DoCAS* will be an open-access, graded online catalogue of Canadian art song. The design of the *DoCAS* will focus on these primary directives: ease of use, opportunity for exploration/discovery of new music, augmentation of educational resources for singers and singing teachers, and promotion of Canadian composers and

their music. All art songs housed in the *DoCAS* will be evaluated and assigned a difficulty level according to an evaluation system/grading scheme devised by the author (detailed below), and will be catalogued to include the following information: Title, Composer (including dates, gender, and if the composer identifies as an Indigenous Canadian), Poet, Level, Voice Type (if specified), Range, Instrumentation, Language, Song Cycle/Number Within the Cycle (if applicable), Duration, Publisher, Publication Date, and Link to Obtain. A breakdown of the difficulty of various song components will be included (range, tessitura, leaps, chromaticism and key, rhythm, length of phrases, tempo, text setting, content, pianistic support/independence, and dynamics/articulation), along with any relevant notes about the piece and a list of keywords relating to the composition (genre, subject/theme, mood, and features). When available, links to purchase scores for immediate digital delivery and links to performances will be embedded in the annotation. Users of the website will be able to browse Canadian art song by level of difficulty or to search by composer (or composer's gender or Indigenous Canadian identification), title, poet, language, voice type, instrumentation, duration, publication date, or keyword (in the categories of genre, subject/theme, mood, and features). These search parameters may also be stacked; for example, a visitor of the website could search for intermediate art songs by female composers with a romantic theme, or songs about winter composed before 1975 in English, etc. As art songs are searched, keywords which have been used will also appear on a clickable list of keywords intended to spark the imagination of the user and to further expose the users to the available art song in the database. The website will allow users to create a profile (including a photo, biography, indication of voice type or user type, and a link to their personal website) and save art songs into collections for future reference. Users will have the option to make these collections public or private, and members will be able to view each other's public collections, fostering inspiration, networking and community. The *DoCAS* will also include biographical and compositional information on each of

these composers, inputted using a consistent template with built-in coding to allow for ease of searching (see Appendix 3), a calendar of art song events throughout the country (populated by users of the website and searchable by date, location or event type), educational resources (such as performance practice suggestions, pedagogical tips, an ongoing blog containing voice-related entries populated by singers and musicians from across the country), and a revolving “featured composer” article on the homepage intended to further expose users of the website to the music available to them. For more details on the website's development, see Appendix 1.

All art song will be catalogued in the *DoCAS* using a consistent template, coded to account for all of these searching possibilities (see Appendix 2). For the purposes of this monograph, the author has created a sample database of 100 art songs, consisting of 25 entries for each of the four levels of difficulty. Every effort has been made to demonstrate geographical and gender diversity among the composers of the art songs in each section. Brief biographical information pages for each composer represented in the sample database have also been included, and can be found following the sample database in Chapter 4 of this monograph.

Chapter 2: Review of Literature

In this chapter, the author examines the literature related to the development of the *DoCAS*. Identifying resources, deepening the understanding of each topic, and justifying the need for a graded, online database of Canadian art song are the overarching goals for this chapter. Six categories necessary to the creation of the *DoCAS* were identified, and relevant resources have been documented within each category. Those categories are: Art Song, Music/Art Song in Canada, Canadian Identity, Canadian Musical Institutions and Resources, Curriculum Development, and Project-Specific Documents and Resources.

2.1 Art Song

Defining and understanding art song has been a surprisingly complex endeavour. In addition to the aforementioned resources, the documents mentioned in this section further illuminate the parameters of this genre as well as contextualizing the perceptions and inclusions of art song in various parts of the world. Many studies discuss the criteria of this genre and its merits as a musical art form, such as “Why Sing Art Songs?,” wherein Carol Kimball generalizes a broad interpretation of art song and outlines the many benefits of this pursuit (blending word and music into imagery, attention to detail, increasing vocabulary in various languages, etc.).⁹⁹ Online resources with similar aims include Art Song Update, which defines art song as “a poem set to music, usually for trained voice and piano accompaniment, with a duration of about three minutes,”¹⁰⁰ and Lumen Learning, which defines art song as “a vocal music composition, usually written for one voice with piano accompaniment, and usually in the classical tradition. By extension, the term “art song” is used to refer to the genre of such songs. An art song is

⁹⁹ Carol Kimball. “Why Sing Art Songs?,” *Journal of Singing* Vol. 70, No. 3 (2014): 361-364.

¹⁰⁰ <http://www.artsongupdate.org> accessed July 31, 2019.

most often a musical setting of an independent poem or text, ‘intended for the concert repertory’ ‘as part of a recital or other relatively formal social occasion.’” This site goes on to list various types of vocal music that Lumen Learning do not categorize as art song, such as folk music, sacred music, vocalises, vocal chamber work, and vocal orchestral works.¹⁰¹ The website Study.com contains an interesting video lecture introducing art song. While somewhat basic, this would be an excellent first foray into this genre and helps to demonstrate the most simplistic understanding of what comprises an art song.¹⁰² Interestingly, trombone.net¹⁰³ includes an insightful article by Cory Mixdorf titled “Art Songs: Vocal Repertoire as a Gateway to Musicality,” containing a fascinating perspective of art song intended for instrumentalists. Mixdorf briefly discusses the history of art song and states that instrumentalists have much to gain by studying and even performing art song on their instruments. He outlines a practice method and details many benefits attained from this endeavour, such as increased musicality, improved phrasing, and a deeper understanding of performance practice.¹⁰⁴ This article supports the argument that art song is a valid form of art and a valuable tool for all musicians, not just singers. It is interesting to read how various definitions and perspectives of art song differ, from liberal through to strict, while none are blatantly incorrect.

Writings discussing the performance practice of art song abound and are sometimes acrimonious in their opinions. The most influential publication on this topic is Carol Kimball’s *Art Song: Linking Poetry and Music*, which encompasses everything from discussions on art song and poetry to inspiration regarding working with text,

¹⁰¹ <https://courses.lumenlearning.com/music/chapter/art-song/> accessed July 31, 2019.

¹⁰² <https://study.com/academy/lesson/art-song-definition-composers.html> accessed July 31, 2019.

¹⁰³ www.trombone.net accessed July 31, 2019.

¹⁰⁴ Cory Mixdorf. “Art Songs: Vocal Repertoire as a Gateway to Musicality.” *International Trombone Association Journal* Vol. 43, No 4 (2015): 37-38.

interpreting music, and recital programming.¹⁰⁵ Kimball furthers her thoughts on this topic in her articles “Making Poems Sing,” wherein she discusses methods for singers to connect more deeply to poetry and divides the learning process into four component parts: word sounds, texture, rhythm, and imagery,¹⁰⁶ and “A Smorgasbord of Song Groups,” in which she suggests possible song groupings for recital using various topics and themes.¹⁰⁷ “The Art of Performance: Song Interpretation,”¹⁰⁸ also provides some interesting ideas for performers, from considerations of posture and poise to dialect, interpretation, and individual personality. Richard De Young states that “the finest voice in the world means nothing to one who has not learned the art of communication,” which, he feels, is the true purpose of art song. Many books and articles elaborate on the art song traditions, catalogues, and performance practices of art song from various countries, such as *The Interpretation of French Song*,¹⁰⁹ *A French Song Companion*,¹¹⁰ *The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs*.¹¹¹ “A New Look At — The Solo Vocal Form,” discusses the various forms of art song (strophic, through-composed, etc.) as well as dissecting some of the stylistic differences between German *lied*, French *chanson*, and Italian *canzone*.¹¹² “The Modern

¹⁰⁵ Carol Kimball. *Art Song: Linking Poetry and Music*. Milwaukee: Hal Leonard Corporation, 2013.

¹⁰⁶ Carol Kimball. “Making Poems Sing,” *Journal of Singing* Vol. 69, No. 5 (2013): 615-618.

¹⁰⁷ Carol Kimball. “A Smorgasbord of Song Groups,” *Journal of Singing* Vol. 66, No. 3 (2010): 345-350.

¹⁰⁸ Richard De Young. “The Art of Performance: Song Interpretation (Concluded),” *Journal of Singing* Vol. 74, No. 2 (2017): 221-224.

¹⁰⁹ Pierre Bernac, *The Interpretation of French Song*. Amersham: Kahn & Averill, 1970.

¹¹⁰ Graham Johnson, and Richard Stokes. *A French Song Companion*. Oxford: Oxford University Press, 2000.

¹¹¹ Dietrich Fischer-Dieskau. *The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs*. New York: Knoph, Inc., 1998.

¹¹² Betty Jane Grimm. “A New Look At — The Solo Vocal Form,” *The Choral Journal* Vol. 1, No 4 (1960): 5-6.

Art Song in English,”¹¹³ observes that “popular” and “serious” music have grown together in every era and finds many examples of each style drawing from the other. Special attention is paid to poetry, folk music, and the vocal music of Gustav Holst, while in “The Modern Art Song in English (Part 2),” Mary Elizabeth Whitner provides a comprehensive list of art song composed in English from 1920-1955.¹¹⁴ While these resources do not relate directly to this project, they provide a deeper understanding of art song as a genre, a vast account of compositions that are accepted as art song and insight into the extensive possibilities of this art form. This understanding strengthened the author’s ability to describe and eventually catalogue art song. Observing the value placed on art song in other parts of the world substantiates this project and its intentions to increase accessibility to Canadian art song, while the differing and often liberal inclusions of compositions for voice into the category of art song enable the author to follow suit in the development of the *DoCAS*.

2.1.1 Music/Art Song in Canada

Several articles discuss the art song produced specifically in Canada. These documents illuminate many aspects of the Canadian art music scene and provide details on Canadian composers and their compositions. In addition to the resources previously cited in this monograph, the following documents provided additional/deeper perspective and insight to this section. In “Of Music and Sweet Poetry: The Canadian Art Song Project Wants to Put a New Focus on an Unsung Genre of Our Vocal Arts,”¹¹⁵ Neil Crory explores both past and present art song performance traditions in Canada,

¹¹³ Mary Elizabeth Whitner. “The Modern Art Song in English,” *American Music Teacher* Vol. 6, No.4 (1957): 22-23.

¹¹⁴ Mary Elizabeth Whitner. “The Modern Art Song in English (Part 2),” *American Music Teacher* Vol. 6, No. 5 (1957): 13, 17-19.

¹¹⁵ Neil Crory. “Of Music and Sweet Poetry: The Canadian Art Song Project Wants to Put a New Focus on an Unsung Genre of Our Vocal Arts,” *Opera Canada* Vol. 55, No. 4 (2014): 28+.

describing early Canadian art song as being quite traditional. Crory then outlines the dramatic post-World War II shift in Canadian art song composition, illustrating the new, “mechanical” treatment of the voice, and the trend toward expanding the boundaries and limitations of what the voice is capable of in song. Katherine Eberle Fink and Carolina Satoria Plata Ballesteros have both done extensive research on distinct areas of Canadian art song in their documents “Finding North: Noteworthy Canadian Women Composers’ Contributions for Mezzo, Contralto, or Unspecified Voice,”¹¹⁶ and “The Musical Influence of Continental Europe in Art Song Repertoire of Great Britain, the United States, and Canada.”¹¹⁷ While not comprehensive catalogues, Katherine Eberle Fink catalogued selected art song for low female voice, while Carolina Satoria Plata Ballesteros recorded art song compositions by Jean Coulthard, Violet Archer, and R. Murray Schafer. These documents contribute to a deeper understanding of art songs written specifically in Canada and present a small glimpse of what a comprehensive catalogue of Canadian art song could be.

In addition to the preceding writings, many books, articles, and theses have been written about Canada’s musical culture. With opinions ranging from enthusiastic to utterly pessimistic, these cultural references convey the multi-faceted feelings regarding the Canadian music scene over time and offer glimpses into Canada’s musical history. Some of the vast books and articles written on this topic include *Hello Out There!: Canada’s New Music in the World, 1950-85*, containing essays on the Cultural Agencies of Canada, the Canadian media (and lack of arts representation and support), Canadian

¹¹⁶ Katherine Eberle Fink. “Finding North: Noteworthy Canadian Women Composers’ Contributions to Vocal Compositions for Mezzo, Contralto, or Unspecified Voice.” *Journal of Singing* Vol. 65, No. 2 (2008): 153-167.

¹¹⁷ Carolina Satoria Plata Ballesteros. “The Musical Influence of Continental Europe in Art Song Repertoire of Great Britain, the United States, and Canada.” Master of Music thesis, University of Saskatchewan, 2005.

music education, Canadian performers, and Canadian composers.¹¹⁸ In *Music Papers: Articles and Talks by a Canadian Composer, 1961-1994*, John Beckwith writes about various musical topics, including music in Canada and composing/composers in Canada.¹¹⁹ Beckwith is often critical of the poor support received by Canadian art musicians and composers but is quite supportive of the arts community. *Mapping Canada's Music: Selected Writings of Helmut Kallmann* contains many writings by Helmut Kallmann on Canadian music and Canadian identity.¹²⁰ These writings are more matter-of-fact and less dire than the writings of Beckwith, but it is clear that Kallmann also felt that the arts in Canada require far more support, promotion, opportunity, and interest from the Canadian public, media, and arts organizations. *Canadian Music: Issues of Hegemony and Identity* was designed as a text for university courses in Canadian music history, and contains many essays and articles on topics regarding the social history of Canadian music,¹²¹ while *Canada's Music: An Historical Survey*¹²² contains 29 essays on various aspects of Canadian music, from Canadian musical identity to ethnomusicological, anthropological and political perspectives on music in Canada. Of particular interest in the latter collection is Porter's essay titled "A Canadian Music Style: Illusion and Reality," wherein the idea of Canada's unique musical signature is considered and debated. *Growing with Canada: The Émigré Tradition in Canadian Music* continues this investigation by reviewing the history and development of every

¹¹⁸ John Beckwith and Dorith R. Cooper, eds., *Hello Out There!: Canada's New Music in the World, 1950-85*. Toronto: Institute for Canadian Music, 1988.

¹¹⁹ John Beckwith. *Music Papers: Articles and Talks by a Canadian Composer, 1961-1994*. Ottawa: The Golden Dog Press, 1997.

¹²⁰ John Beckwith and Robin Elliott, eds., *Mapping Canada's Music: Selected Writings of Helmut Kallmann*. Waterloo: Wilfred Laurier University Press, 2013.

¹²¹ Beverly Diamond and Robert Witmer, eds., *Canadian Music: Issues of Hegemony and Identity*. Toronto: Canadian Scholars' Press Inc., 1994.

¹²² Clifford Ford. *Canada's Music: An Historical Survey*. Agincourt: GLC Publishers Limited, 1982.

aspect of music in Canada from a non-biased perspective,¹²³ while *Music in Canada: Capturing Landscape and Diversity* elaborates on this topic even further by describing a detailed and fascinating history of all of Canada's music, art music and otherwise.¹²⁴ In his book *Canadian Music of the Twentieth Century*,¹²⁵ George A. Proctor continues this narrative, dividing the twentieth century into seven eras and discussing in detail the politics, musical trends, and notable compositions of each time frame. Of interest to this project in R. Murray Schafer's *On Canadian Music* are the author's short history of music in Canada, his thoughts on nationalism in Canada, and his projections for the future of Canadian art music.¹²⁶ "Finding the Sounds of Canada's Musical Past," presents a brief history of printed art music in Canada and the many attempts to collect these works into anthologies or catalogues. Many of Canada's musical institutions were conceived during these efforts and this article outlines that growth and articulates the ever-present need for access to the works of Canadian composers and the difficulties in achieving that accessibility.¹²⁷ In her article, "A History of Canadian Music in the Arts: Paintings, Prints, and Drawings Collection of the National Archives of Canada," Emily-Jane Orford provides an interesting history of music in Canada as found through its art within the National Archives of Canada, including information regarding the music of the First Nations both pre- and post-European arrival in Canada.¹²⁸ Thomas C. Chattoe's

¹²³ Paul Helmer. *Growing with Canada: The Émigré Tradition in Canadian Music*. Montreal: McGill-Queen's University Press, 2009.

¹²⁴ Elaine Keillor. *Music In Canada: Capturing Landscape and Diversity*. Montreal: McGill-Queen's University Press, 2006.

¹²⁵ George A. Proctor. *Canadian Music of the Twentieth Century*. Toronto: University of Toronto Press, 1980.

¹²⁶ R. Murray Schafer. *On Canadian Music*. Bancroft: Arcana Editions, 1984.

¹²⁷ Elaine Keillor. "Finding the Sounds of Canada's Musical Past," *Fontes Artis Musicae* Vol. 41, No. 1 (1994), 20-31.

¹²⁸ Emily-Jane Orford. "A History of Canadian Music in the Arts: Paintings, Prints, and Drawings Collection of the National Archives of Canada," *RiDIM/RCMI Newsletter*, Vol. 19, No. 1 (1994): 3-17.

thesis “Music in Canada: 1931... A Depression Year” discusses a number of Canadian musicians, musical institutions, competitive festivals, and educational institutions in Canada, as well as illuminating the state of the Canadian art music scene in 1931.¹²⁹ It is interesting to compare the challenges presented to Canadian composers and art musicians in 1931 to the challenges presented today, nearly 90 years later. While advancements in technology have made promotion and publication much easier, there are still issues surrounding support, accessibility, and interest. These writings touch on a multitude of issues surrounding Canadian music, from political and economical concerns to musical trends and notable compositions. Many of these documents contain the theme of frustration and disappointment in the distribution and awareness of Canadian art music, which implies and confirms a deep-rooted need for a central art song database such as the *DoCAS*.

2.2 Canadian Identity

As previously demonstrated, Canadian identity is ambiguous and hard to define. While not the purpose of this study, a brief exploration into what it means to be a Canadian and an abridged investigation into Canada’s musical identity provide crucial insight into what makes Canadian art song unique, helps to refine the elements that can aid in determining which composers are considered Canadian, and illustrates why an undertaking such as the *DoCAS* is necessary to preserve and expand awareness surrounding Canadian art song. Included in this section is a small sample of literature that has furthered the author’s understanding of this topic and has helped to inform some of the decisions made in creating the *DoCAS*.

¹²⁹ Thomas C. Chattoe. “Music in Canada: 1931... A Depression Year.” Thesis, University of Birmingham.

George Grant's *Lament for a Nation: The Defeat of Canadian Nationalism*¹³⁰ discusses Grant's perceived absorption of Canada by the United States, and was recognized as one of Canada's most important books by The Literary Review of Canada in 2005. A far more neutral study is Stanley E. McMullin's "Canadian Studies,"¹³¹ which discusses Canadian nationalism and the history of Canadian studies. Both of these essays contribute to a deeper understanding of Canadian identity, which in turn helps to inform the parameters of inclusion for composers of art song in the DoCAS. Elizabeth Hedler explores the relationship between Canadian identity and the Canadian landscape in her PhD dissertation, *Stories of Canada: National Identity in Late-Nineteenth-Century English-Canadian Fiction*.¹³² These same themes of geography, climate, and landscape are often found in Canadian art song, making this perspective quite important to this project.

As previously discussed, Canada's musical identity is equally difficult to pin down. Although previously mentioned as books discussing Canadian culture, *Mapping Canada's Music: Selected Writings of Helmut Kallmann*¹³³ and *Canadian Music: Issues of Hegemony and Identity*¹³⁴ both discuss Canadian musical identity at length with no obvious conclusions. Additionally, in his article "Emigration of Canadian Musicians,"¹³⁵ Kallmann examines the phenomenon of talented Canadian musicians leaving the country, largely in search of better opportunities and greater funding elsewhere.

¹³⁰ George Grant. *Lament for a Nation*. Montreal: McGill-Queen's University Press, 1965.

¹³¹ Stanley E. McMullin. "Canadian Studies." *The Canadian Encyclopedia*, 2006.

¹³² Elizabeth Ester Hedler. "Stories of Canada: National Identity in Late-Nineteenth-Century English-Canadian Fiction." PhD dissertation, University of Maine, 2003.

¹³³ John Beckwith and Robin Elliott, eds., *Mapping Canada's Music: Selected Writings of Helmut Kallmann*. Waterloo: Wilfred Laurier University Press, 2013.

¹³⁴ Beverly Diamond and Robert Witmer, eds., *Canadian Music: Issues of Hegemony and Identity*. Toronto: Canadian Scholars' Press Inc., 1994.

¹³⁵ Helmut Kallmann. "Emigration of Canadian Musicians," *The Canadian Encyclopedia*, 2006.

Kallmann's thoughts on this trend further illustrate how difficult it is to define Canadian musical identity, and the need for greater supports for Canadian artists.

2.3 Canadian Musical Institutions and Resources

Understanding the resources available to Canadian musicians and the availability of Canadian art song is paramount to this project. The organizations mentioned previously in this document remain the most widely used resources for locating art song, and as illustrated numerous times already, a graded online database of Canadian art song does not currently exist. While many organizations have developed resources with similar features to the *DoCAS*, there is not one resource that includes all Canadian art song, applies a grading system to the music, and allows for multiple search possibilities as well as creating a marketplace for composers, providing educational material for singers and singing teachers, and fosters opportunities for networking and promotion of performances across the country. The following section reviews the additional documents and resources surrounding this topic and further demonstrates the need for the *DoCAS*.

2.3.1 Library

The strengths, challenges and holdings of various Canadian music libraries are outlined in a number of articles. In the highly informative "Bibliographic Control of Canadian Music Materials," Joan Colquhoun details the institutions, policies, legalities, and processes that are responsible for cataloguing music in Canada and also provides a directory of all holdings of Canadian music scores, recordings, and literature at the time of publication.¹³⁶ While out of date, "Canadian Music Libraries: Some Observations,"

¹³⁶ Joan Colquhoun. "Bibliographic Control of Canadian Music Materials," *Fontes Artis Musicae* Vol. 34, No. 4 (1987): 255-259.

outlines the functions and challenges of Canadian music libraries in 1960.¹³⁷ It is interesting to note that concerns regarding budget, understaffing and removal of books due to lack of physical space are challenges that continue to afflict the modern library. Another highly informative resource is “The Music Collection of Library and Archives Canada in 2011.” In this article, Richard Green and his associates have outlined the history, purpose, function, and modern challenges of the Music Collection of the Library and Archives Canada (LAC) at the time of publication. This article also discusses the on-demand printing/copying services/web access of the LAC website and discusses their other services, exhibitions, highlights of the musical holdings, publications, recordings, and recent digital initiatives.¹³⁸ “Music at the Library and Archives Canada” briefly describes the history and purpose of the music at the Library and Archives Canada and details their music holdings, exhibitions, projects, and publications,¹³⁹ while “Music Libraries” outlines the purpose and history of music libraries in Canada and includes a list of Canadian public libraries with significant music holdings.¹⁴⁰ In his article, “Musical Canadiana at Mount Allison University,” Peter Higham describes the special collection of Canadian music and musical recordings housed at Mount Allison University at the time of publication (1987).¹⁴¹ Of particular interest to this project is Renée Landry’s “The Need for a Survey of Canadian Archives with Holdings of Ethnomusicological Interest.” This article details the results of a survey conducted by

¹³⁷ Marvin Duchow. “Canadian Music Libraries: Some Observations,” *Notes* Vol. 18, No. 1 (1960):33-39.

¹³⁸ Richard Green and Library and Archives Canada Music Staff. “The Music Collection of Library and Archives Canada in 2011,” *Fontes Artis Musicae* Vol. 58, No. 3 (2011): 227-235.

¹³⁹ Richard Green, Helmut Kallmann and Florence Hayes. “Music at the Library and Archives Canada,” *The Canadian Encyclopedia*, 2011.

¹⁴⁰ Richard Green and Helmut Kallmann. “Music Libraries.” *The Canadian Encyclopedia*, 2011.

¹⁴¹ Peter Higham. “Musical Canadiana at Mount Allison University,” *Fontes Artis Musicae* Vol. 34, No. 4 (1987): 247-250.

Landry to various Canadian public institutions, educational institutions, associations and organizations, and private collections, in an attempt to locate and catalogue Canadian musical records (both commercial and non-commercial), tapes, manuscripts, books, publications, library facilities, bibliographies, musical instruments, and other information on Canadian music. A detailed record of these items (at the time of publication) is given.¹⁴² Although not specifically about art song, this article illustrates that the need for a central cataloguing system for Canadian music was present at least as far back as 1972. “Directory of National Music Centres,” catalogues and describes the music centres of many global countries, including Canada,¹⁴³ while “Music Periodicals: Canadian Music Periodicals,” provides a directory and brief description of the music periodicals in Canada at the time of publication (1980).¹⁴⁴ “The University of Calgary Music Library,” discusses the resources available and music holdings at the University of Calgary Music Library as of 1987.¹⁴⁵ In her article, “Arts, Heritage and Cultural Industries Funding,” Jocelyn Harvey defines not-for-profit arts and heritage institutions and outlines the funding that they can propagate from self-generated means, all levels of government, and from the private sector.¹⁴⁶ Finally, Lisa Rae Philpott has created a directory of online resources available in her article “CanCon on The Web: A Survey of Freely-Available Musical Canadiana.”¹⁴⁷ This highly informative article contains

¹⁴² Renée Landry. “The Need for a Survey of Canadian Archives with Holdings of Ethnomusicological Interest,” *Ethnomusicology* Vol. 16, No. 3 (1972): 504-512.

¹⁴³ Keith MacMillan and André Jurses. “Directory of National Music Centres,” *Notes* Vol. 27, No. 4 (1971):680-693.

¹⁴⁴ Kathleen McMorrow and Charles Lindhl. “Music Periodicals: Canadian Music Periodicals,” *Notes, Second Series* Vol. 36, No. 4 (1980): 904-913.

¹⁴⁵ Rita Vine. “The University of Calgary Music Library,” *Fontes Artis Musicae* Vol. 34, No. 4(1987): 237-238.

¹⁴⁶ Jocelyn Harvey. “Arts, Heritage and Cultural Industries Funding,” *The Canadian Encyclopedia*, 2006.

¹⁴⁷ Lisa Rae Philpott. “CanCon on The Web: A Survey of Freely-Available Musical Canadiana,” *Notes, Second Series* Vol. 64, No. 2 (2007): 344-351.

resources for locating Canadian Aboriginal music, Canadian composer information, Canadian copyright information, encyclopedias, resources for Canadian folk music, Canadian performers, periodicals, popular music, recordings, repertoire lists, sheet music (popular and art music), dissertations, and other miscellaneous resources. Also contained is a convenient list of the author's reviewed websites. While libraries are the most obvious resource for locating Canadian art song, no library has a complete collection of Canadian composer's collected compositions and the cataloguing of Canadian music can be inconsistent. This is further justification for the development of the *DoCAS*. Additionally, the need for greater access to online resources, not necessarily in a library context supports this project.

2.3.2 Organizations

In her 1994 article, "Finding the Sounds of Canada's Musical Past," Elaine Keillor traces the history of music in Canada by following the growth of various musical institutions.¹⁴⁸ In addition to those listed by Keillor and the organizations mentioned previously in this document, below is a survey of resources and organizations that exist or have existed for Canadian Musicians:

Music

- Institute for Canadian Music¹⁴⁹
- Associated Board of the Royal Schools of Music¹⁵⁰
- Art Song Foundation of Canada¹⁵¹
- Royal Conservatory of Music¹⁵²
- Conservatory Canada¹⁵³

¹⁴⁸ Elaine Keillor. "Finding the Sounds of Canada's Musical Past," *Fontes Artis Musicae* Vol. 41, No. 1 (1994), 20-31.

¹⁴⁹ Robin Elliott. "Institute for Canadian Music," *The Canadian Encyclopedia*, 2012.

¹⁵⁰ Nadia Turbide, Patricia Wardrop, and Kenneth Winters. "Associated Board of the Royal Schools of Music," *The Canadian Encyclopedia*, 2006.

¹⁵¹ <http://artsongfoundation.ca> accessed July 31, 2019.

¹⁵² <https://www.rcmusic.com/about-us/historical-timeline> accessed July 31, 2019.

¹⁵³ <https://conservatorycanada.ca> accessed July 31, 2019.

Publishing

- The Canadian Music Publishers Association¹⁵⁴
- Leslie Music Supply, Inc.¹⁵⁵
- Palliser Music Publishing¹⁵⁶
- Berandol Music Limited¹⁵⁷
- Western Music Company Ltd.¹⁵⁸
- Waterloo Music Company Ltd.¹⁵⁹
- Warner Chappell Music Canada Ltd.¹⁶⁰
- Gordon V. Thompson Music¹⁶¹
- Jarman Publications Limited¹⁶²
- Mayfair Music¹⁶³
- Alberta Keys Music Publishing Company Ltd.¹⁶⁴
- Counterpoint Music Library Services, Inc.¹⁶⁵

¹⁵⁴ John C. Bird. "Canadian Music Publishers Association/Association canadienne des éditeurs de musique," *The Canadian Encyclopedia*, 2006.

¹⁵⁵ <http://www.lesliemusicsupply.com/index.htm> accessed May 30, 2020.

¹⁵⁶ <https://www.pallisermusic.com> accessed May 30, 2020.

¹⁵⁷ Wehrle, Marlene, "Berandol Music Limited". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last Edited December 13, 2013. <https://www.thecanadianencyclopedia.ca/en/article/berandol-music-limited-emc>.

¹⁵⁸ Kallmann, Helmut, "Western Music Company Ltd". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last Edited December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/western-music-company-ltd-emc>.

¹⁵⁹ Mowat, Bruce Farley, and Marlene Wehrle, "Waterloo Music Company Ltd.". In *The Canadian Encyclopedia*. Historica Canada. Article published September 09, 2013; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/waterloo-music-company-ltd-emc>.

¹⁶⁰ Mowat, Bruce Farley, and Marlene Wehrle, "Warner/Chappell Music Canada Ltd". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last Edited December 16, 2013. <https://thecanadianencyclopedia.ca/en/article/warnerchappell-music-canada-ltd-emc>.

¹⁶¹ Kallmann, Helmut, and Marlene Wehrle, "Gordon V. Thompson Music". In *The Canadian Encyclopedia*. Historica Canada. Article published October 01, 2013; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/gordon-v-thompson-music-emc>.

¹⁶² "Jarman Publications Ltd.". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last Edited December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/jarman-publications-ltd-emc>.

¹⁶³ <http://www.mayfairmusic.com> accessed May 30, 2020.

¹⁶⁴ <https://albertacorporations.com/alberta-keys-music-publishing-company-ltd>.

¹⁶⁵ <https://cpmusiclibrary.ca> accessed May 30, 2020.

Societies

- Canadian University Music Society¹⁶⁶
- Society of Canadian Music¹⁶⁷

Media

- CBC/Radio-Canada¹⁶⁸

Canada

- Association for Canadian Studies¹⁶⁹
- Canada Council for the Arts¹⁷⁰

Competition

- Canadian Music Competitions Inc.¹⁷¹
- Eckhardt-Gramatté National Music Competition for the Performance of Canadian Music¹⁷²
- History of Music Festivals in Canada:
<http://www.thecanadianencyclopedia.ca/en/article/festivals-emc/>¹⁷³

2.4 Curriculum Development

Developing a grading scheme for art song has been a complex endeavour with many areas for consideration. How many levels should be included? What categories will be analyzed to determine the difficulty of a song? What will be the parameters to determine each class within a category? This section reviews influential documents

¹⁶⁶ Donald F. Cook. "Canadian University Music Society/Société de musique des universités canadienne," *The Canadian Encyclopedia*, 2006.

¹⁶⁷ Isabell Papineau-Couture. "Society of Canadian Music/Société de musique canadienne," *The Canadian Encyclopedia*, 2006.

¹⁶⁸ Ross A. Eaman. "CBC/Radio-Canada," *The Canadian Encyclopedia*, 2012.

¹⁶⁹ Paul Gallagher. "Association for Canadian Studies," *The Canadian Encyclopedia*, 2006.

¹⁷⁰ <https://apply.canadacouncil.ca/Login.aspx> accessed July 31, 2019.

¹⁷¹ Cécile Huot. "Canadian Music Competitions Inc/Concours de musique du Canada Inc," *The Canadian Encyclopedia*, 2006.

¹⁷² Lorne Watson. "Eckhardt-Gramatté National Music Competition for the Performance of Canadian Music/Concours national de mystique Eckhardt-Gramatté," *The Encyclopedia of Canada*, 2006.

¹⁷³ <http://www.thecanadianencyclopedia.ca/en/article/festivals-emc/> accessed July 31, 2019.

which will not be discussed in chapter three of this monograph. Each author takes a unique approach to this process and while there are no glaringly opposing viewpoints, no two methodologies are the same. An interesting starting point for this type of project is Carol Kimball's *Song: A Guide to Art Song Style and Literature*.¹⁷⁴ While this book does not discuss difficulty directly, the categories of style that Kimball has identified (melody, harmony, rhythm, accompaniment, poets, texts) could all be applied to an art song grading scheme. The various components of song that Kimball has outlined are insightful and lay a foundation for further development of a consistent grading scheme.

Numerous documents have determined and outlined an art song curriculum for a specific age group and/or purpose, or have been written to discuss difficulty with regard to singing art song. In *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective*, Christopher Arneson created four different rubrics for determining the difficulty of art songs.¹⁷⁵ Tod Fitzpatrick's "Tips for Establishing a Song Festival in Your Community" does not contain a curriculum, but considers numerous levels of vocal competency and suggests competition repertoire for each.¹⁷⁶ Lynn Holding's article "Voice Science and Vocal Art, Part Two: Motor Learning Theory" is highly illuminating, discussing motor learning and motor-skill development in children. While not directly related to curriculum development, this knowledge can help to inform art song grading decisions.¹⁷⁷ One of the most useful articles on this topic is Janette Ralston's "The Development of an Instrument to Grade the Difficulty of Vocal Solo Repertoire." This excellent article discusses the aptitude of singers at various levels,

¹⁷⁴ Carol Kimball. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hal Leonard Corporation, 2005.

¹⁷⁵ Christopher Arneson. *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective*. Delaware, OH: Inside View Press, 2014.

¹⁷⁶ Tod Fitzpatrick. "Tips for Establishing a Song Festival in Your Community." *Journal of Singing* Vol. 66, No. 4 (2010): 477-480.

¹⁷⁷ Lynn Holding. "Voice Science and Vocal Art, Part Two: Motor Learning Theory." *Journal of Singing* Vol. 64, No. 4 (2008): 417-428.

and the technical ability that can be expected in each range. The author has created the Ralston Repertoire Difficulty Index, for grading repertoire, which includes three levels of difficulty, assessed in seven categories (range, tessitura, rhythm, phrases, melodic line, harmonic foundations, and pronunciation).¹⁷⁸ Additionally, Diana Lindsey Vetter's dissertation "Recommendations for Vocal Pedagogy Curriculum Based on a Survey of Singers' Knowledge and Research in Vocal Hygiene" contains information on curriculum design, as well as valuable information regarding a typical undergraduate singer's understanding of vocal health and hygiene.¹⁷⁹ The following section will briefly review the most valuable writings which discuss assessing art song difficulty for children, advanced singers, as well as specific categories of art song.

2.4.1 Curricula for Children

Detailed in this section are the documents most valuable to the development of the DoCAS with regard to art song curriculum for children. *Songs for Young Singers: An Annotated List for Developing Voices* provides an excellent resource for locating appropriate art song for younger students, including some information on the author's findings surrounding the technical and artistic capabilities of young singers. J. Arden Hopkin also created a three-level system of grading, with songs listed by title, composer, level, or anthology.¹⁸⁰ "Evidence-based Frameworks for Teaching and Learning in Classical Singing Training: A Systematic Review" outlines and discusses a number of methodologies for teaching singing and includes some possible methods of assessment

¹⁷⁸ Janette Ralston. "The Development of an Instrument to Grade the Difficulty of Vocal Solo Repertoire." *Journal of Research in Music Education* Vol. 47, No. 2 (1999): 163-173.

¹⁷⁹ Diana Lindsey Vetter. "Recommendations for Vocal Pedagogy Curriculum Based on a Survey of Singers' Knowledge and Research in Vocal Hygiene." Ph.D. diss., University of Kentucky, 2016.

¹⁸⁰ J.Arden Hopkin. *Songs for Young Singers: An Annotated List for Developing Voices*. Lanham: The Scarecrow Press Inc., 2002.

for repertoire choices by age.¹⁸¹ In his article “Repertoire for Child Singers,” Robert Edwin discusses the issue of children singing inappropriate (overly mature) Contemporary Commercial Music (CCM) repertoire from a content perspective and briefly touches on the technical abilities to be expected from young singers. He then provides many appropriate Music Theatre and CCM song selections for young students.¹⁸² “Instrumental and Vocal Teacher Education: Competences, Roles and Curricula” discusses repertoire selection for solo voice students at various levels,¹⁸³ while “Vocal Technique and Repertoire Choice for Middle School Students” also includes information with regards to choosing repertoire for solo voice in middle school-aged students. Taylor Simpson also includes information concerning the abilities of singers at this age, as well as some suggestions for repertoire selection.¹⁸⁴ Contained in *The Private Voice Studio Handbook* by Joan Frey Boytim is an illuminating chapter which discusses repertoire selection for beginners, repertoire readiness, and appropriateness of repertoire for a given singer. Boytim additionally outlines literature suggestions for beginner singers, provides suggestions for beginner sacred songs, and shares her thoughts on the teacher’s ongoing search for student repertoire.¹⁸⁵ Finally, Richard

¹⁸¹ Laura Crocco, Catherine J. Madill, and Patricia McCabe. “Evidence-based Frameworks for Teaching and Learning in Classical Singing Training: A Systematic Review.” *Journal of Voice* Vol. 31, No. 1 (2017): 7-17.

¹⁸² Robert Edwin. “Repertoire for Child Singers,” *Journal of Singing* Vol. 68, No. 4 (2012): 443-444.

¹⁸³ Mary Lennon. “Instrumental and Vocal teacher Education: Competences, Roles and Curricula.” *Music Education Research* Vol. 14, No. 3 (2012): 285-308.

¹⁸⁴ Taylor Simpson. “Vocal Technique and Repertoire Choice for Middle School Students.” Senior Thesis, Liberty University, 2013.

¹⁸⁵ Joan Frey Boytim. *The Private Voice Studio Handbook*. Milwaukee: Hal Leonard Corporation, 2003.

Miller's *Solutions for Singers: Tools for Performers and Teachers*¹⁸⁶ is an insightful resource for creating the grading scheme for this project. In this book, Miller uses a question-and-answer format to address tricky areas of nearly every aspect of vocal technique. The book also includes a glossary of terms, four appendixes (Pitch Designations, IPA Symbols for Vowels, Semivowels and French Nasal Vowels, IPA Symbols for Consonant Sounds, and Repertoire for Younger or Beginning Singers), as well as a select bibliography and subject index. Of particular interest to this project are Miller's insights into repertoire suitable for young voices and beginning singers.

2.4.2 Curricula for Advanced Singers

During this research, two excellent theses which discuss art song relating to more advanced singers were reviewed. In the first, "A Proposed Four-Year Undergraduate Vocal Performance Major Curriculum Guide for the Higher Institute of Musical Arts in Kuwait," Mahmoud Ali Faraj outlines a four-year undergraduate vocal performance curriculum,¹⁸⁷ while in the second, "Art Songs for Tenor: A Pedagogical Analysis of Art Songs for the Tenor Voice," Adam Michael Webb deals specifically with art song for tenors.¹⁸⁸ These documents serve as interesting and illuminating references for creating the upper two levels of the grading system for the *DoCAS*, as they discuss the abilities of intermediate and advanced level singers and the concerns relating to repertoire selection for these students.

¹⁸⁶ Richard Miller. *Solutions for Singers: Tools for Performers and Teachers*. New York: Oxford University Press, 2004.

¹⁸⁷ Mahmoud Ali Faraj. "A Proposed Four-Year Undergraduate Vocal Performance Major Curriculum Guide for the Higher Institute of Musical Arts in Kuwait." PhD diss., University of Miami, 2000.

¹⁸⁸ Adam Michael Webb. "Art Songs for Tenor: A Pedagogical Analysis of Art Songs for the Tenor Voice." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2012.

2.4.3 Curricula for Specific Categories of Art Song

Most closely related to creating a grading scheme for the *DoCAS* are documents wherein the authors apply a unique grading scheme onto a limited category of art songs. Insightful data was gleaned from the following articles and theses: “Repertoire with Results: Embracing Spanish Art Song,” which contains a detailed assessment protocol including three levels of difficulty assessed in five categories (melody, rhythm, text, harmony & accompaniment, and dynamics).¹⁸⁹ “Australian Art Song: Pedagogical Strategies Framed for Singers and Singing Teachers” closely analyzes the possibilities for teaching (specifically Australian) art song by evaluating many aspects of difficulty, although a consistent grading scheme is not outlined.¹⁹⁰ In her thesis “Pedagogical Guide to the Interpretation of Nineteenth-Century French Canadian Songs for Solo Voice and Piano,” Karine St-Pierre created an intricately detailed, 26-point grading scheme, giving points in each category and totalling the sum of the points in each category to determine a difficulty rating.¹⁹¹ While a tremendously valuable resource, I find this level of detailed analysis to be unnecessary for the purposes of the *DoCAS*. Additionally, both “A Ranking in Difficulty of the Complete Published Song Sets for Low Voice by Gerald Finzi”¹⁹² and “Evaluating Appropriate Repertoire for Developing Singers: An African-American Art Song Anthology”¹⁹³ have developed art song grading schemes with criteria

¹⁸⁹ Carrie deLapp-Culver. “Repertoire with Results: Embracing Spanish Art Song.” *Journal of Singing* Vol. 73, No. 2 (2016).

¹⁹⁰ Cathy Aggett. “Australian Art Song: Pedagogical Strategies Framed for Singers and Singing Teachers.” PhD Thesis, University of Western Sydney, 2014.

¹⁹¹ Karine St-Pierre. “Pedagogical Guide to the Interpretation of Nineteenth-Century French Canadian Songs for Solo Voice and Piano.” DMA (Doctor of Musical Arts) thesis, University of Toronto, 2016.

¹⁹² James V. Heffel. “A Ranking in Difficulty of the Complete Published Song Sets for Low Voice by Gerald Finzi.” PhD diss., University of Houston, 2005.

¹⁹³ Nicole Michelle Sonbert, “Evaluating Appropriate Repertoire for Developing Singers: An African-American Art Song Anthology” DMA (Doctor of Musical Arts) thesis, University of Kentucky, 2018.

similar to those previously mentioned. While none of the documents listed shared identical methods of evaluating art song, many of the categories of assessment were similar. Numerous documents included range, tessitura, and intervallic leaps within the evaluation criteria, but far fewer included categories such as rhythmic difficulty, articulation challenges, content (with regards to the maturity of the text or artistic demands), or the singer's support or independence from the piano. When developing the grading scheme for the *DoCAS*, reviewing these documents was critical to determining the priority of other scholars in the area of curriculum development for singers.

2.5 Project-Specific Documents and Resources

In developing the concept for the *DoCAS*, exploring related research by other scholars was highly informative. From physical catalogues to online databases, there are many extant art song resources, although none as comprehensive as the project proposed in this monograph.

Nicole Michelle Sonbert's study "Evaluating Appropriate Repertoire for Developing Singers: An African-American Art Song Anthology" is quite close to the project proposed in this monograph, in that it includes both an evaluation system for art song, as well as an anthology of art songs from a specific genre (African-American art song).¹⁹⁴ Additional catalogues of various selected art songs have also been created by Christopher Reynolds ("Documenting the Zenith of Women Song Composers: A Database of Songs Published in the United States and the British Commonwealth, Ca 1890-1930"),¹⁹⁵ Jan E. Bickel ("Contemporary Art Song: An Annotated Bibliography of

¹⁹⁴ Nicole Michelle Sonbert, "Evaluating Appropriate Repertoire for Developing Singers: An African-American Art Song Anthology" DMA (Doctor of Musical Arts) thesis, University of Kentucky, 2018.

¹⁹⁵ Christopher Reynolds. "Documenting the Zenith of Women Song Composers: A Database of Songs Published in the United States and the British Commonwealth, Ca 1890-1930," *Notes* Vol. 69, No. 4 (2013): 671-687.

Selected Song Literature Appropriate for the Undergraduate and Master's Level Mezzo-Soprano Voice”),¹⁹⁶ James V. Heffel (“A Ranking in Difficulty of the Complete Published Song Sets for Low Voice by Gerald Finzi”),¹⁹⁷ and Anna Christine Hersey (“Swedish Art Song: A Singer’s Handbook to Diction and Repertoire”).¹⁹⁸ All of these theses contain some form of analysis or proposed curriculum for the art song of a specific composer or category, but none discuss Canadian art songs, nor do any of these documents propose a digital solution for their art song grading scheme or catalogue.

In addition to these documents are a number of theses that have catalogued selected works by Canadian composers, such as “An Annotated Bibliography of Selected Canadian Art Song.” In this monograph, Gregory Brookes reviewed the compositions of 22 Canadian composers, listing range, tessitura, and a brief description of the song for each.¹⁹⁹ In her thesis, “The Pedagogical Value of Art Songs by French-Canadian Composers: A Selection of Vocal Music by C. Lavallée, L. Daunais and A. Mathieu,” Lorraine Manifold discusses the history of art song in Quebec and analyzes select songs from the listed French-Canadian composers from a pedagogical perspective; discussing various areas of difficulty and specific challenges in some songs with consideration to singers at various levels and the challenges facing the singing teachers presenting this repertoire to their students.²⁰⁰ “Contemporary Canadian Art Song for the Mezzo-

¹⁹⁶ Jan E. Bickel. “Contemporary Art Song: An Annotated Bibliography of Selected Song Literature Appropriate for the Undergraduate and Master's Level Mezzo-Soprano Voice.” PhD diss., American Conservatory of Music, 1992.

¹⁹⁷ James V. Heffel. “A Ranking in Difficulty of the Complete Published Song Sets for Low Voice by Gerald Finzi.” PhD diss., University of Houston, 2005.

¹⁹⁸ Anna Christine Hersey, “Swedish Art Song: A Singer’s Handbook to Diction and Repertoire.” DMA (Doctor of Musical Arts) thesis, University of Miami, 2012.

¹⁹⁹ Gregory Brookes. “An Annotated Bibliography of Selected Canadian Art Song” Doctor of Music Monograph, Jacobs School of Music, Indiana University, 2013.

²⁰⁰ Lorraine Manifold. “The Pedagogical Value of Art Songs by French-Canadian Composers: A Selection of Vocal Music by C. Lavallée, L. Daunais and A. Mathieu.” Master of Arts in Applied Music Pedagogy Thesis, Northeastern Illinois University, 2011.

soprano (from 1940-2006): An Annotated Bibliography” is a thesis wherein Clea Christine Nemetz discusses and catalogues selected Canadian repertoire for mezzo-soprano,²⁰¹ while “New Voices: A Context for and Sampling of Song Cycles by Vancouver Composers Since 2005” contains some background information similar to that included in my monograph. It also includes some detailed analysis of select art songs of Vancouver composers.²⁰² Perhaps closest to this project are “Canadian Art Song Post-World War II: A Catalogue and Discussion of Select Composers and Their Songs” by Erika Switzer, and “A Performer’s Guide to Works for Soprano Voice by Canadian Women Composers” by Caroline Schiller. In the first monograph, Switzer has catalogued the compositions of 24 Canadian composers. She included composer, poet, duration, voice type, range, and publisher, as well as some general remarks describing the dramatic and musical elements of each piece.²⁰³ Schiller’s thesis consists of a catalogue of approximately 100 art songs by Canadian female composers available through the CMC, as well as biographical information for each composer. Schiller’s song annotations encompass the title of the song (and title of the larger song cycle when relevant), poet, composition or publication date, language, vocal range, tessitura, tempo, a difficulty rating, and additional information (premiere, dedication, commission, etc.). Schiller developed a grading scheme that includes five levels of difficulty assessed in four categories: Musical Style, Vocal Line, Technical Concerns, and Piano. Also included in each annotation is the incipit, a description of the poetry, and Schiller’s overall remarks

²⁰¹ Clea Christine Nemetz. “Contemporary Canadian Art Song for the Mezzo-soprano (from 1940-2006): An Annotated Bibliography.” PhD diss., University of Colorado, 2005.

²⁰² Kimberly Prins Moeller. “New Voices: A Context for and Sampling of Song Cycles by Vancouver Composers Since 2005.” DMA (Doctor of Musical Arts) thesis, University of Arizona, 2014.

²⁰³ Erika Switzer. “Canadian Art Song Post-World War II: A Catalogue and Discussion of Select Composers and Their Songs.” DMA (Doctor of Musical Arts) thesis, Juilliard School of Music, 2012.

on the song.²⁰⁴ Of additional interest to this project is the NATS publication “A Singer’s Overview of Canadian Contemporary Vocal Literature 1940-1997,” which contains biographical information and a directory of vocal works (at the time of publication, 1997) for 29 Canadian composers.²⁰⁵ These writings all provide excellent information on their chosen literature, but none is a complete catalogue of art song written by Canadians. Additionally, these theses can be difficult to acquire, requiring that the seeker not only understand how to locate academic documents, but to possess a RACER (Inter-Library Loans) account. The acquisition of an Inter-Library Loans account typically requires that the borrower be a member of a university community (student or faculty member), while the *DoCAS* is a resource intended for a wider readership of community musicians and teachers beyond just the university sphere. In one instance during this research, the only acquisition option was to contact the author directly to ask for a PDF of her dissertation after multiple requests were denied by The Juilliard School. This tedious and exclusive process is in direct opposition with the mandate of accessibility inherent to the *DoCAS*.

Many online resources aim to inform and promote art song in various ways. Most closely related to my project are The Society for American Art Song’s website and The University of Utah’s SONGHELIX. The Society for American Art Song’s website is aimed at teachers and scholars and intends to be a resource for the exploration and discovery of art song. The site includes sections with clickable lists of composers and songs, as well as books, recordings and performances.²⁰⁶ Many aspects of this website are in line with the outlined goals for the *DoCAS*, but the site is unfortunately clunky and

²⁰⁴ Caroline Schiller. “A Performer’s Guide to Works for Soprano Voice by Canadian Women Composers.” DM (Doctor of Music) thesis, The Florida State University School of Music, 2001.

²⁰⁵ Gloria Jean Nagy. “A Singer’s Overview of Canadian Contemporary Vocal Literature 1940-1997.” *N.A.T.S. booklet*, 1997.

²⁰⁶ <http://www.americanartsong.org> accessed July 31, 2019.

overall difficult to navigate. While it can be used for inspiration, the intention behind the *DoCAS* is to create a more efficient resource. SONGHELIX is an online art song database provided by the University of Utah that aligns more closely to the *DoCAS*.²⁰⁷ The SONGHELIX database allows the user to search for art song by title, composer (including specifications for African-American, Female, Jewish, LGBTQ+, or Person of Colour), author (including the same identification filters as composer), language, composer's place of birth, date of work, lowest/highest pitch, "piano and voice only," and keyword. This website functions very similarly to the catalogue portion of the *DoCAS*, but does not include composer biographical information, links to purchase scores, an events calendar, or any networking opportunities. SONGHELIX also greatly lacks in Canadian content, as a search using the Composer's Place of Birth filter only yields two song results written by Canadian composers. Similarly, another online resource can be found under The Kassia Database. This Database is an online, open-access catalogue of art songs by female composers. Created by Logan Contreras as part of her doctoral studies, it allows the user to browse art song by voice type, level ("Beginning," "Intermediate," and "Advanced"), musical era, title of song or song cycle, nationality of the composer, and language. The parameters specified for each level remain vague to the author of this paper, with the "Beginning" level requiring zero to two years of vocal study, the "Intermediate" level requiring two to five years of vocal study, and the "Advanced" category including anyone with more than five years of voice training. This system/method does not account for the technical or artistic facility of the singer and assumes that singers will progress at approximately the same rate. Additionally, this system does not account for children and could mislead parents and/or voice teachers when searching for repertoire for this population. For example, a student who began voice lessons at the age of eight will not be ready for advanced level repertoire by the age

²⁰⁷ http://www.songhelix.com/?fbclid=IwAR3wcYR-2_O7bvVUcXyJevyZkRGng1kSzuwKnieV9H3JJideYkyyzElygIE accessed November 3, 2019.

of 13. While a tremendously valuable resource, the Kassia Database, like SONGHELIX, does not include many Canadian art song selections, as a search for Canadian repertoire yields six song results from only three composers.²⁰⁸

The following is a selected directory of online art song resources by category:

Art Song Resource

- Art Song Central²⁰⁹
- The Art Song Project²¹⁰
- The Living Composers Project²¹¹
- The Living Composers Catalogue²¹²

Societies

- Artsong Repertory Theatre Company²¹³
- Boston Art Song Society²¹⁴
- Brooklyn Art Song Society²¹⁵
- Cincinnati Song Initiative²¹⁶
- Denver Art Song Project²¹⁷
- Joy In Singing, The Art Song Institute²¹⁸
- Northwest Art Song²¹⁹
- Seattle Art Song Society²²⁰
- Voces Intimae²²¹

²⁰⁸ <https://www.kassiadatabase.com> accessed on Feb. 15, 2020.

²⁰⁹ <http://artsongcentral.com> accessed July 31, 2019.

²¹⁰ <http://theartsongproject.com> accessed July 31, 2019.

²¹¹ <http://www.composers21.com/country/canada.htm> accessed July 31, 2019.

²¹² <http://livingcomposers.com> accessed July 31, 2019.

²¹³ <https://artcy.org/what-we-do/> accessed July 31, 2019.

²¹⁴ <https://www.bostonartsongsociety.org> accessed July 31, 2019.

²¹⁵ <http://brooklynartsongsociety.org> accessed July 31, 2019.

²¹⁶ <https://www.cincinnatiinitiative.org/what-is-art-song/> accessed July 31, 2019.

²¹⁷ <http://denverartsongproject.org/wp/> accessed July 31, 2019.

²¹⁸ <https://www.joyinsinging.org> accessed July 31, 2019.

²¹⁹ <http://www.northwestartsong.org/about-us> accessed July 31, 2019.

²²⁰ <http://www.seattleartsongsociety.org> accessed July 31, 2019.

²²¹ <http://www.vocesintimaeartsong.org> accessed July 31, 2019.

Region-Specific Art Song Information

- Art Song Canberra²²²
- Art Song Perth²²³
- The African American Art Song Alliance²²⁴
- Latin American Art Song Alliance²²⁵
- The Academy of Finnish Art Song²²⁶
- Russian Art Song²²⁷

Canadian Art Song

- Art Song Lab²²⁸
- Canadian Art Song Project²²⁹
- Sparks and Wiry Cries²³⁰

²²² <http://www.artsongcanberra.org/wppreload/wordpress/> accessed July 31, 2019.

²²³ <http://www.artsongperth.org.au/index.html> accessed July 31, 2019.

²²⁴ <http://www.darryltaylor.com/alliance/> accessed July 31, 2019.

²²⁵ <https://laasa.org> accessed July 31, 2019.

²²⁶ <https://musicfinland.com/en/services/finnish-music-directory/academy-of-finnish-art-song> accessed July 31, 2019.

²²⁷ <http://www.russianartsong.com> accessed July 31, 2019.

²²⁸ <http://www.artsonglab.com/mandate/> accessed July 31, 2019.

²²⁹ <http://www.canadianartsongproject.ca> accessed July 31, 2019.

²³⁰ <http://www.sparksandwirycries.com> accessed July 31, 2019.

Chapter 3: Methodology

3.1 Parameters for Song Inclusion

As previously established, locating Canadian art songs suitable for specific needs can be tedious and difficult; however, this task is of great importance to assure that singers of all abilities are able to find appropriate Canadian repertoire. Assigning repertoire that is too technically or musically advanced, is too large/dramatic, has performance demands that exceed the singer's abilities, or is too thematically mature can have detrimental consequences to the singer, manifesting in forms ranging from frustration to vocal pathologies. In his article, "Criteria for Selecting Repertoire," John Nix states that "no matter how talented and knowledgeable the teacher is in assisting the singer to establish a technical foundation through vocalises, the same teacher, by assigning inappropriate literature, can hamper the student's rate of development or even undermine the technique he or she helped the student acquire."²³¹ The negative consequences of inappropriate repertoire selections can have a long-term impact on a singer's success and future performance career;²³² thus, thoughtfully chosen repertoire is imperative to a singer's development. Unfortunately, critical evaluation of repertoire and careful, didactic repertoire selection are not discussed in detail (or at all) in most vocal pedagogy books, leaving many voice teachers without the skills to properly assess and locate repertoire that best suits their voice students.²³³ This project aims to remedy this dilemma (at least within the genre of Canadian art song) by creating a consistent rubric to evaluate each art song composition. Teachers will easily assess their students

²³¹ John Nix. "Criteria for Selecting Repertoire," *Journal of Singing* 58, no.3 (Jan/Feb 2002): 217.

²³² Karine St. Pierre. "Pedagogical Guide to the Interpretation of Nineteenth-Century French Canadian Songs for Solo Voice and Piano." DMA (Doctor of Musical Arts) thesis, University of Toronto, 2016.

²³³ Christopher Arneson. *Literature for Teaching: A Guide for Choosing Solo Vocal Repertoire from a Developmental Perspective*. Delaware, OH: Inside View Press, 2014.

to determine which level best suits them. Within each song annotation will be a breakdown of difficulty, allowing the teacher to customize their selections according to the strengths and weaknesses of each student.

Before creating this grading scheme for Canadian art song, books and articles were analyzed, as well as academic papers on curriculum development and determining the difficulty and age/level-appropriateness of vocal music, as mentioned above. The author has analyzed three editions of the Royal Conservatory of Music (RCM) and one edition of the Conservatory Canada (CC) repertoire books from grades introductory - eight. Neither the RCM nor the CC give any indication of what criteria were considered nor which parameters in each category were used to determine the grading system. In reviewing the RCM and CC repertoire books (RCM editions: 1991, 1998 & 2005 CC edition: 1999), this author chose to analyze songs according to difficulty in eleven categories:

- Range
- Tessitura
- Leaps
- Chromaticism and Key
- Rhythm
- Length of Phrases
- Tempo
- Text Setting
- Content
- Pianistic Support/Independence
- Dynamics and Articulation

The results of this level analysis are included as Appendix 4 of this monograph. It should be noted that tessitura was determined based on the specified voice type of the composition. For example, a song written for baritone was analyzed considering a typically comfortable tessitura for baritones and then labeled as having a high or low tessitura if the majority of the composition sits outside of the medium baritone range. For art songs with no voice specification, tessitura was determined based on a high mezzo-soprano/low soprano (medium voice). Many of the analyzed theses, books, and articles with rubrics for determining the difficulty of vocal music employ too few (3-6) categories of analysis, whereas one thesis, “Pedagogical Guide to the Interpretation of Nineteenth-Century French Canadian Songs for Solo Voice and Piano” contains a highly detailed 26-point analysis rubric. Many of these grading schemes also use a “points” system, wherein points are given to areas of difficulty and the total points a song receives determines its difficulty level. This system potentially lacks accuracy because the total point value does not indicate where the areas of difficulty lie and could allow for songs to be presented as easier or more challenging than they are in reality. After consideration of all of these sources, this author developed an art song grading scheme which divides each of the eleven previously-outlined categories into four levels of difficulty. The “points” system was avoided, and this author’s method will instead determine the level of an art song based on its category of greatest difficulty. For example, a song could be simplistic in ten categories but might contain a greater challenge in only one area: it would then fall into the higher difficulty level. It should be noted that these levels shall only be used as a guide; many singers will experience a fluid transition from one level to the next, wherein the singer (or their teacher) may consider music from various categories. The grading scheme is discussed in the following section.

3.2 Song Criteria and Grading System

Youth:

This level contains music that was written specifically for children to sing. All aspects of the composition are simple and the content is juvenile or neutral (animals, nature, the seasons, etc.). This level compares approximately to the RCM/CC Introductory grade - grade 2.

Range: Not exceeding a major 10th from the lowest to the highest note in the song.

Tessitura: Medium.

Leaps: Occasional leaps, not exceeding one octave, and always within the harmony.

Chromaticism and Key: Passing tones and neighbour notes only; no key changes.

Rhythm: Simple rhythms; not faster than a sixteenth note (when the quarter note gets one beat).

Length of Phrases: Regular, 2-bar phrases.

Tempo: *Moderato* to *Allegro*, with minimal simple tempo changes (such as *rit.*).

Text Setting: Syllabic text setting, or occasionally one syllable stretched over 2 or 3 notes.

Content: Juvenile or neutral.

Pianistic Support/Independence: The piano often contains the melody and never opposes the singer.

Dynamics and Articulation: Simple dynamics (nothing extreme), and few articulation requests (occasional staccatos or accents for dramatic effect).

Novice:

This level contains music that is suitable for adolescents, teenagers and adult beginners.

The music is quite simple, and the content is neutral, seasonal/holiday, spiritual/religious, innocent love songs or arrangements of folk songs. This level compares approximately to the RCM/CC grades 3-5.

Range: Not exceeding a perfect 11th from the lowest to the highest note in the song.

Tessitura: Medium.

Leaps: Up to one octave, and always in the harmony.

Chromaticism and Key: Occasional chromaticism, and occasional key changes to nearly-related keys.

Rhythm: Division of the beat up to the sixteenth note (when the quarter note gets one beat), with occasional triplets and syncopation.

Length of Phrases: Regular 2-bar or 4-bar phrases.

Tempo: *Andante* to *Allegro*, with occasional tempo changes.

Text Setting: Mostly syllabic, with occasional simple melismas.

Content: Neutral, seasonal/holiday, spiritual/religious, innocent love songs, or folk songs.

Pianistic Support/Independence: The piano often contains the melody and never opposes the singer.

Dynamics and Articulation: Dynamic markings from *pp* - *f*, crescendos, decrescendos, and occasional articulation markings or *messa di voce*.

Intermediate:

This level contains music suitable for singers from mid high school-age through to undergraduate music students. The music is moderately complex, with longer phrases and some challenging musical and technical demands of the singer. This level compares approximately to the RCM/CC grades 6-8.

Range: Not exceeding a minor 13th from the lowest to the highest note in the song.

Tessitura: Typically medium or high. Occasional low tessitura.

Leaps: Not exceeding a major 9th.

Chromaticism and Key: Chromaticism, unexpected accidentals, and occasional key changes or shifts in modality.

Rhythm: Division up to the 32nd note (when the quarter note gets one beat), tricky rhythm combinations, and occasional changes in meter signature.

Length of Phrases: Phrases are not always regular and can be quite long.

Tempo: From *Lento* to *Presto*, with possible tempo changes.

Text Setting: Pieces may contain wordy passages or ambitious melismas.

Content: Neutral, seasonal/holiday, spiritual/religious, folk songs, love songs, and sad songs. Poetry can be more mature, or require greater drama or humour than the previous level.

Pianistic Support/Independence: Voice and piano can be quite separate from each other at this level.

Dynamics and Articulation: Many specific dynamic and articulation markings.

Advanced:

This level contains music suitable for 3rd or 4th year undergraduate performance majors, graduate students, and professional singers. These pieces present significant challenges to the singer's musicianship, technical abilities and interpretation/dramatic skills. This level compares approximately to the RCM/CC grade 9-ARCT levels and beyond. All compositional possibilities are acceptable at this level, so no breakdown of

difficulty is required.

The following chart (Figure 2) summarizes this grading system:

It should be noted that the Advanced level is defined as being more challenging than the Intermediate level, with no limits on difficulty. For this reason, it has been excluded from this chart; however, any criteria found to be of greater difficulty than the parameters listed for the Intermediate level will be assigned a level of Advanced.

Figure 2: DoCAS Criteria and Grading System

	Youth	Novice	Intermediate
Range	Not exceeding a major 10th.	Not exceeding a perfect 11th.	Not exceeding a minor 13th.
Tessitura	Medium.	Medium.	Typically medium or high. Occasional low tessitura.
Leaps	Occasional leaps, not exceeding one octave, and always within the harmony.	Up to one octave, and always within the harmony.	Not exceeding a major 9th.
Chromaticism and Key	Passing tones and neighbour notes only; no key changes.	Occasional chromaticism, and occasional key changes to nearly-related keys.	Chromaticism, unexpected accidentals, and occasional key changes or shifts in modality.
Rhythm	Simple rhythms; not faster than a sixteenth note (when the quarter note gets one beat).	Division of the beat up to the sixteenth note (when the quarter note gets one beat), with occasional triplets and syncopation.	Division up to the 32nd note (when the quarter note gets one beat), tricky rhythm combinations, and occasional changes in meter signature.
Length of Phrases	Regular, 2-bar phrases.	Regular, 2-bar or 4-bar phrases.	Phrases are not always regular, and can be quite long.

	Youth	Novice	Intermediate
Tempo	<i>Moderato</i> to <i>Allegro</i> , with minimal simple tempo changes (such as <i>rit.</i>).	<i>Andante</i> to <i>Allegro</i> , with occasional tempo changes.	From <i>Lento</i> to <i>Presto</i> , with possible tempo changes.
Text Setting	Syllabic text setting, or occasionally one syllable stretched over 2 or 3 notes.	Mostly syllabic, with occasional simple melismas.	Pieces may contain wordy passages or ambitious melismas.
Content	Juvenile, neutral, seasonal/holiday, spiritual/religious, or simple folk songs.	Neutral, seasonal/holiday, spiritual/religious, innocent love songs, or folk songs.	Neutral, seasonal/holiday, spiritual/religious, folk songs, love songs, and sad songs. Poetry can be more mature, or require greater drama or humour than the previous level.
Pianistic Support/ Independence	The piano often contains the melody and never opposes the singer.	The piano often contains the melody and never opposes the singer.	Voice and piano can be quite separate from each other at this level.
Dynamics and Articulation	Simple dynamics (nothing extreme), and few articulation requests (occasional staccatos or accents for dramatic effect).	Dynamic markings from <i>pp</i> - <i>f</i> , crescendos, decrescendos, and occasional articulation markings or <i>messa di voce</i> .	Many specific dynamic and articulation markings.

3.3 Song Annotation Template and System Example

Once the difficulty level of an art song has been determined, the previously discussed template will be used to further analyze the song's components and list its important data to create the annotation to be included in the *DoCAS*. Figure 3 below shows an example of a complete song cycle evaluated using this process, *City Night* by Alice Ho. It should be noted that the poem has been included in the Notes section of

each of these songs because their titles do not give any indication of the content. This step will not be necessary for songs with more explicit titles.

Figure 3: *DoCAS* Annotation for Alice Ho's *City Night* Song Cycle

City Night

Composer: Alice Ho

Notes: A series of six urban haikus about life and love in the city.

Figure 3.1: *DoCAS* Annotation for Alice Ho's "City Night I"

City Night I²³⁴

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: Ab₃-C₅

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #1/6

Approximate Running Time: 2:20

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: Major 7th

Chromaticism and Key: Advanced

Rhythm: Intermediate

Length of Phrases: Irregular

Text Setting: Intermediate

Content: Neutral, dark

Accompaniment Support/Independence: Advanced; extended piano techniques

Dynamics and Articulation: Advanced

Notes: "Night in the City/Industrial air settles/The Prowlers emerge"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	City Night Urban	Eerie Dark Mysterious	Quiet Slow Extended Techniques

²³⁴ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Figure 3.2: *DoCAS* Annotation for Alice Ho's "City Night II"

City Night II²³⁵

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: C#4-A5

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #2/6

Approximate Running Time: 1:06

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: Diminished 12th

Chromaticism and Key: Advanced

Rhythm: Advanced

Length of Phrases: Irregular

Text Setting: Advanced; Sprechstimme, extended vocal techniques

Content: Neutral, dark

Accompaniment Support/Independence: Advanced

Dynamics and Articulation: Advanced

Notes: "You seek forever/But you cannot catch what lies/Beyond the moment"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Night Urban City	Eerie Mysterious Animated Dark	Sprechstimme Extended Techniques

²³⁵ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Figure 3.3: DoCAS Annotation for Alice Ho's "City Night III"

City Night III²³⁶

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: Eb4-A5

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #3/6

Approximate Running Time: 3:09

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: High

Leaps: One octave

Chromaticism and Key: Advanced

Rhythm: Advanced

Length of Phrases: Irregular

Text Setting: Advanced; Sprechstimme, whispering, extended vocal techniques

Content: Romantic

Accompaniment Support/Independence: Advanced; extended techniques

Dynamics and Articulation: Advanced

Notes: "My moonlit darling/coughing on the picnic bench/We share slowed heart beat"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Night Urban City	Eerie Romantic Sentimental	Sprechstimme Whisper Extended Techniques

²³⁶ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Figure 3.4: DoCAS Annotation for Alice Ho's "City Night IV"

City Night IV²³⁷

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: D4-Ab5

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #4/6

Approximate Running Time: 1:48

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score: _

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: Major 7th

Chromaticism and Key: Advanced

Rhythm: Advanced

Length of Phrases: Irregular

Text Setting: Advanced

Content: Neutral, dark, frantic, nervous

Accompaniment Support/Independence: Advanced

Dynamics and Articulation: Advanced

Notes: "Reach for sanity/Everything will pass you by/In the blackest hour"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Night Urban City	Mad Frantic Nervous Eerie	Fast Sprechstimme

²³⁷ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Figure 3.5: *DoCAS* Annotation for Alice Ho's "City Night V"

City Night V²³⁸

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: C4-B5

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #5/6

Approximate Running Time: 3:28

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: Major 6th

Chromaticism and Key: Advanced

Rhythm: Advanced

Length of Phrases: Irregular

Text Setting: Advanced

Content: Neutral, dark, mysterious

Accompaniment Support/Independence: Advanced, extended techniques

Dynamics and Articulation: Advanced

Notes: "We sleep unsettled/Ah life unconsecrated/We have escaped them"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Night Urban City	Gentle Dark Eerie Mysterious	Lullaby Extended Techniques

²³⁸ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Figure 3.6: *DoCAS* Annotation for Alice Ho's "City Night VI"

City Night VI²³⁹

Composer: Alice Ho

Poet: Bo Wen Chan

Composer's Gender: Female

Does the Composer Identify as an Indigenous Canadian? No

Level: Advanced

Voice Type: Soprano

Range: C#4-Bb5

Instrumentation: Piano

Language: English

Song Cycle: City Night

Number Within the Cycle: #6/6

Approximate Running Time: 2:36

Publisher: Canadian Music Centre

Publication Date: 2010

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium/Low

Leaps: One octave

Chromaticism and Key: Advanced

Rhythm: Advanced

Length of Phrases: Irregular

Text Setting: Advanced, Sprechstimme

Content: Neutral, dark, mysterious, mocking

Accompaniment Support/Independence: Advanced, extended techniques

Dynamics and Articulation: Advanced

Notes: "The blind cannot judge/What is purged in the darkness/The sky fade to dawn"

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Night Urban City	Dark Mysterious Eerie Mocking	Sprechstimme Extended Techniques

²³⁹ Alice Ho. *City Night*. (Toronto: Canadian Music Centre, 2003).

Chapter 4: Sample Database and Composer Biographies

The following sample database is divided into four levels of difficulty: Youth, Novice, Intermediate, and Advanced. Songs were analyzed using the previously described methodology (Figure 2), with each level including 25 annotated Canadian art songs presented alphabetically by title. When applicable, any additional direction or information found in the score is contained in the *Notes* section of the annotation.

The songs analyzed in this chapter were chosen based on availability. The author was able to draw from her own large collection of Canadian art song as well as the private collections of her colleagues to populate this database. Much of the score analysis for this chapter took place during the global COVID-19 pandemic, which limited the author's access to libraries, the CMC, and the other resources previously mentioned in chapters 1 and 2 of this monograph. The intention for the *DoCAS* is to eventually analyze every possible Canadian art song, and as such the specific songs selected for each level of difficulty in the following sample database are not of great significance to the creation of the larger project.

Following the 25 annotations in each of the four levels of difficulty, the reader will find short biographies for each of the composers whose compositions are found in the sample database. Biographies are listed alphabetically by surname.

4.1 Youth Art Songs

Acadian Lullaby²⁴⁰

Composer: *arr. Roberta Stephen*

Poet: Anonymous,
English text by D. F. Cook

Composer's Gender: Female

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Youth

Voice Type: Unspecified

Range: D4-D5

Instrumentation: Piano

Language: French and English

Song Cycle: Stand alone piece

Number Within the Cycle: NA

Running Time: 0:50

Publisher: Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1997

Link to Purchase Score: <https://www.pallisermusic.com/store/songs-for-in-between-book-1-ed-roberta-stephen>²⁴¹

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: P5

Chromaticism and Key: Youth

Rhythm: Youth

Tempo: Half Note = 46-52

Length of Phrases: Regular

Text Setting: Youth

Content: Lullaby, Sleep, Gentle.

Accompaniment Support/Independence: Youth

Dynamics and Articulation: Youth

Keywords:

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song Folk	Lullaby Sleep Baby	Gentle Peaceful Nurturing	

²⁴⁰ Roberta Stephen. *Acadian Lullaby*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1997).

²⁴¹ <https://www.pallisermusic.com/store/songs-for-in-between-book-1-ed-roberta-stephen> accessed June 15, 2020.

Blossom Snow²⁴²

Composer: Burton Kurth **Poet:** Edythe Lever Hawes
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Youth **Range:** D4-E5
Voice Type: Unspecified **Language:** English
Instrumentation: Piano **Number Within the Cycle:** NA
Song Cycle: Stand alone piece
Running Time: 0:45

Publisher: Western Music Co. Ltd. **Publication Date:** 1953
Link to Purchase Score: http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=blossom+snow&search_in_description=1&x=0&y=0²⁴³

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: P4
Chromaticism and Key: Youth
Rhythm: Youth
Tempo: Allegretto; dotted quarter note = 80-92
Length of Phrases: Regular
Text Setting: Youth
Content: Nature, Flowers, Spring.
Accompaniment Support/Independence: Youth
Dynamics and Articulation: Youth

Notes: Another song by Kurth, "What Pussy Says," was published with "Blossom Snow."

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature Flowers Cherry Blossoms Spring	Joyful Humorous	Features

²⁴² Burton Kurth. *Blossom Snow*. (Vancouver: Western Music Co. Ltd., 1953).

²⁴³ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=blossom+snow&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Cradle Song²⁴⁴**Composer:** Violet Archer**Poet:** Amy Bissett England**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** Eflat4-Eflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:30**Publisher:** Leslie Music Supply, Inc.**Publication Date:** 1995**Link to Purchase Score:** <https://classical-music-online.net/en/production/55500>²⁴⁵**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Larghetto, tranquillo e grazioso; quarter note = 50-58**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Lullaby, Sleep, Birds.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth: expressive dynamics***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Lullaby Sleep Birds	Peaceful Dreamy	Expressive Dynamics

²⁴⁴ Violet Archer. *Cradle Song*. (Oakville: Leslie Music Supply, Inc., 1995).

²⁴⁵ <https://classical-music-online.net/en/production/55500> accessed June 15, 2020.

Earth²⁴⁶**Composer:** Marshall L. Shaw**Poet:** Shirley M. Shaw**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** Yes/No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-B4**Instrumentation:** Piano**Language:** English**Song Cycle:** The Elements**Number Within the Cycle:** #1/4**Running Time:** 1:55**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1989**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=earth+the+elements&search_in_description=1&x=0&y=0)[keywords=earth+the+elements&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=earth+the+elements&search_in_description=1&x=0&y=0)²⁴⁷**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 100-112**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Earth, Nature, Environmentalism, Peace.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** This piece was written for solo voice or unison choir.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Earth	Hopeful	
Choral	Nature	Gentle	
	Environmentalism		
	Peace		

²⁴⁶ Marshall L. Shaw. *The Elements*. (Oakville: Leslie Music Supply Inc., 1989).

²⁴⁷ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=earth+the+elements&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Elephants²⁴⁸**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** C4-C5**Instrumentation:** Piano**Language:** English**Song Cycle:** Circus Songs**Number Within the Cycle:** #4/5**Running Time:** 1:05**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1989**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=horses&search_in_description=1&x=0&y=0²⁴⁹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 76-84**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Elephants, Animals, Circus.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally written for unison chorus, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Elephants Animals Circus	Narrative Lumbering Heavy	

²⁴⁸ Clifford Crawley. *Circus Songs*. (Oakville: Leslie Music Supply Inc., 1989).

²⁴⁹ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=horses&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Eletelephony²⁵⁰

Composer: Udo Kasemets
Composer's Gender: Male

Poet: Laura E. Richards

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Youth

Voice Type: Unspecified

Instrumentation: Piano

Song Cycle: Five Songs for Children

Running Time: 0:45

Range: D4-D5

Language: English

Number Within the Cycle: #2/5

Publisher: Berandol Music Limited

Publication Date: 1964

Link to Purchase Score: <http://www.leadingnote.com/products/sheet-music/vocal/tln/Kasemets-Udo-Five-Songs-for-Children-for-Voice-and-Piano-Berandol-Music/25018/>²⁵¹

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: P4

Chromaticism and Key: Youth

Rhythm: Youth

Tempo: Quarter note = 100-104

Length of Phrases: Regular

Text Setting: Youth

Content: Elephant, Animals, Telephone, Humorous.

Accompaniment Support/Independence: Youth

Dynamics and Articulation: Youth

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Elephant Animals Telephone	Humorous Narrative	

²⁵⁰ Udo Kasemets. *Five Songs for Children*. (Toronto: Berandol Music Limited, 1964).

²⁵¹ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Kasemets-Udo-Five-Songs-for-Children-for-Voice-and-Piano-Berandol-Music/25018/> accessed June 15, 2020.

Horses²⁵²**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** C4-C5**Instrumentation:** Piano**Language:** English**Song Cycle:** Circus Songs**Number Within the Cycle:** #5/5**Running Time:** 1:05**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1989**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=horses&search_in_description=1&x=0&y=0²⁵³**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Dotted quarter = 88-96**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Horses, Animals, Circus.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally written for unison chorus, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Horses Animals Circus	Narrative Gallop	

²⁵² Clifford Crawley. *Circus Songs*. (Oakville: Leslie Music Supply Inc., 1989).

²⁵³ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=horses&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Indian Lullaby²⁵⁴ (also known as Woodland Lullaby)**Composer:** W. H. Anderson**Poet:** McKellar**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:20**Publisher:** Western Music Co.**Publication Date:** 1948**Link to Purchase Score:**http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=w%20h%20anderson&search_in_description=1&sort=2a&page=2²⁵⁵**Purchase this Score as a PDF:****Audio/Video Performance:****Details:****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 54-66**Length of Phrases:** Regular, 2-bar phrases**Text Setting:** Youth**Content:** Lullaby, Nature, Forest**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Keywords:**

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Lullaby Forest Nature Sleep	Peaceful Gentle Maternal Loving	

²⁵⁴ W. H. Anderson. *Indian Lullaby*. (Vancouver: Western Music Co., 1948).

²⁵⁵ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=w%20h%20anderson&search_in_description=1&sort=2a&page=2 accessed June 15, 2020.

J'entends le moulin²⁵⁶**Composer:** arr. Stephen Fielder**Poet:** Anonymous
English text by Edith F. Fowke**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Stand alone piece**Running Time:** 0:55**Range:** D4-D5**Language:** French, English**Number Within the Cycle:** NA**Publisher:** Novus Via Music Group**Publication Date:** 1999**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-1-Novus-Via-Music-Group/261180/>²⁵⁷**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 69-80**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Mill, Lighthearted.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Traditional Québécois folksong.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Mill		Lighthearted
Folk Song	Millwheel		

²⁵⁶ Stephen Fielder. *J'entends le moulin*. (Stratford: Nous Via Music Group, 1999).

²⁵⁷ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-1-Novus-Via-Music-Group/261180/> accessed June 15, 2020.

L'été²⁵⁸**Composer:** Ruth Watson Henderson**Poet:** Caroline Tolton**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** E4-F5**Instrumentation:** Piano**Language:** French**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:40**Publisher:** Leslie Music Supply, Inc.**Publication Date:** 1984**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=1%27ete&search_in_description=1&x=0&y=0)[keywords=1%27ete&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=1%27ete&search_in_description=1&x=0&y=0)²⁵⁹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Giocoso; dotted quarter note = 104-112**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Summer, Seasons, Joy.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Summer Seasons	Joyful	

²⁵⁸ Ruth Watson Henderson. *L'été*. (Oakville: Leslie Music Supply, Inc., 1984).

²⁵⁹ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=1%27ete&search_in_description=1&x=0&y=0 accessed June 15, 2020.

La danse des Bois Brûlés²⁶⁰**Composer:** arr. Roberta Stephen**Poet:** Anonymous**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-Fsharp5**Instrumentation:** Piano**Language:** French**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:10**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1996**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Songs-for-Hobbledehoys-Giggledeshes-for-Medium-High-Voice-Piano-Book-1-Alberta-Keys-Music-Publishing/12095/>²⁶¹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Allegro**Length of Phrases:** Regular**Text Setting:** Youth: Spoken text**Content:** Dancing, joyful.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Traditional Metis song, collected by Margaret Arnett MacLeod.***Keywords:*****Genre****Theme/Subject****Mood****Features**

Art Song

Dancing

Joyful

Spoken Text

²⁶⁰ Roberta Stephen. *La danse des Bois Brûlés*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1996).

²⁶¹ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Songs-for-Hobbledehoys-Giggledeshes-for-Medium-High-Voice-Piano-Book-1-Alberta-Keys-Music-Publishing/12095/> accessed June 15, 2020.

Little Leprechaun²⁶²**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** Csharp4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:30**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1988**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=little+leprechaun&search_in_description=1&x=0&y=0)[keywords=little+leprechaun&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=little+leprechaun&search_in_description=1&x=0&y=0)²⁶³**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Vivace; quarter note = 126-138**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Leprechaun, Magic, Playful, Lighthearted.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Leprechaun	Playful	
Choral	Magic	Humorous	

²⁶² Clifford Crawley. *Little Leprechaun*. (Oakville: Leslie Music Supply Inc., 1988).

²⁶³ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=little+leprechaun&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Monkeys²⁶⁴**Composer:** W. Herbert Belyea**Poet:** W. Herbert Belyea**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** C4-C5**Instrumentation:** Piano**Language:** English**Song Cycle:** The Zoo, A Song Cycle for Young Voices
#9/10**Running Time:** 0:45**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1980**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=the+zoo&search_in_description=1&x=0&y=0)[keywords=the+zoo&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=the+zoo&search_in_description=1&x=0&y=0)²⁶⁵**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Allegro; Dotted quarter note = 100-108**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Monkeys, Animals, Humorous.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Monkeys Animals	Humorous Narrative	

²⁶⁴ W. Herbert Belyea. *The Zoo, A Song Cycle for Young Voices*. (Oakville: Leslie Music Supply Inc., 1980).

²⁶⁵ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=the+zoo&search_in_description=1&x=0&y=0 accessed June 15, 2020.

My Caterpillar²⁶⁶**Composer:** Marilyn E. Broughton**Poet:** Marilyn E. Broughton**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-Eflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:20**Publisher:** Gordon V. Thompson Music**Publication Date:** 1987**Link to Purchase Score:** <https://www.jwpepper.com/My-Caterpillar-----/1687094.item#/submit>²⁶⁷**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth: shifts from relative major to minor**Rhythm:** Youth**Tempo:** Andante; Dotted quarter note = 63-72**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Caterpillar, Bugs, Animals, Nature, Lighthearted.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth/Novice**Notes:** Originally published for unison choir, this piece is often sung as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Caterpillar Bugs Animals Nature	Lighthearted Playful Expressive	Modality Changes

²⁶⁶ Marilyn E. Broughton. *My Caterpillar*. (Toronto: Gordon V. Thompson Music, 1987).

²⁶⁷ <https://www.jwpepper.com/My-Caterpillar-----/1687094.item#/submit> accessed June 15, 2020.

My Dog Spot²⁶⁸**Composer:** Clifford Curwin**Poet:** Rodney Bennett**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:45**Publisher:** J. Curwen & Sons Ltd.**Publication Date:** 1965**Link to Purchase Score:** <https://www.sheetmusicplus.com/title/my-dog-spot-sheet-music/21265309>²⁶⁹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 69-76**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Dogs, Pets, Animals.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Dogs Animals Pets	Narrative Sprightly	

²⁶⁸ Clifford Curwin. *My Dog Spot*. (London: J. Curwen & Sons Ltd., 1965).

²⁶⁹ <https://www.sheetmusicplus.com/title/my-dog-spot-sheet-music/21265309> accessed June 15, 2020.

O Canada²⁷⁰**Composer:** Calixa Lavallée, *arr. D. F. Cook***Poet:** Adolphe-Basile Routhier
English version by Robert Stanley Weir**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Stand alone piece**Running Time:** 1:10**Range:** D4-Eflat5**Language:** English**Number Within the Cycle:** NA**Publisher:** Novus Via Music Group
edition)**Publication Date:** 1999 (this**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-2-Novus-Via-Music-Group/261181/>²⁷¹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m6**Chromaticism and Key:** Youth: a few chromatic passing tones.**Rhythm:** Youth**Tempo:** Quarter note = 96-108**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Patriotic, Anthem, Canada.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** "Written in French by Adolphe-Basile Routhier (1839-1920) in Quebec City and first performed there in 1880 to a musical setting by Calixa Lavallée. Translated into English in 1908 by Robert Stanley Weir (1856-1926). Approved as Canada's national anthem by the Parliament of Canada in 1967 and adopted officially in 1980."²⁷²

²⁷⁰ Calixa Lavallée. *O Canada*. (Stratford: Novus Via Music Group, 1999).

²⁷¹ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-2-Novus-Via-Music-Group/261181/> accessed June 15, 2020.

²⁷² D. F. Cook, Elizabeth Parsons, and Anita Ruthig. *New Millennium Voice Series Grade Two*. Waterloo: Waterloo Music Company Ltd., 1999.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Canada	Patriotic Anthem	

Pelicans²⁷³**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-D5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:15**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1989**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=pelicans&search_in_description=1&x=0&y=0)[keywords=pelicans&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=pelicans&search_in_description=1&x=0&y=0)²⁷⁴**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth: a few chromatic passing tones.**Rhythm:** Youth**Tempo:** Allegretto; dotted half note = 63-76**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Pelicans, Birds.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** This piece was originally written for unison choir, but is often performed as a vocal solo.***Keywords:*****Genre****Theme/Subject****Mood****Features**Art Song
ChoralPelicans
BirdsNarrative
Lighthearted

Spoken Text

²⁷³ Clifford Crawley. *Pelicans*. (Oakville: Leslie Music Supply Inc., 1989).²⁷⁴ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=pelicans&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Rabbits²⁷⁵**Composer:** W. Herbert Belyea**Poet:** W. Herbert Belyea**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** Eflat4-Eflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 0:45**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1988**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Rabbits&search_in_description=1&x=0&y=0)[keywords=Rabbits&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Rabbits&search_in_description=1&x=0&y=0)²⁷⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Allegretto: dotted quarter note = 54-58**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Rabbits, Animals, Humorous.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Dedicated to Don McAllister.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Rabbits Animals	Narrative Humorous	

²⁷⁵ W. Herbert Belyea. *Rabbits*. (Oakville: Leslie Music Supply Inc., 1988).

²⁷⁶ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Rabbits&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Sainte Marguerite²⁷⁷**Composer:** arr. W. H. Anderson**Poet:** Anonymous (traditional Québec text)**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Instrumentation:** Piano**Range:** Aflat4-Dflat5**Language:** French with English translation**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 0:50**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1951**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogueadvanced_search_result.phpkeywords=sainte+marguerite&search_in_description=1&x=0&y=0²⁷⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M3**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Andante; half note = 42-48**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Lullaby, Prayer.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth**Notes:** Originally arranged for unison choir and piano, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Lullaby Prayer Sainte Marguerite	Tender Peaceful Maternal Hopeful	

²⁷⁷ W. H. Anderson. *Sainte Marguerite*. (Oakville: Leslie Music Supply Inc., 1951).²⁷⁸ http://www.lesliemusicsupply.com/catalogueadvanced_search_result.phpkeywords=sainte+marguerite&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Sleep Little Jesus²⁷⁹**Composer:** W. H. Anderson**Poet:** Noreen Moore**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth/Novice**Voice Type:** Unspecified**Range:** Eflat4-F5**Instrumentation:** Organ**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 2:00**Publisher:** Western Music Co.**Publication Date:** 1938**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Sleep+little+jesus&search_in_description=1&x=0&y=0)[keywords=Sleep+little+jesus&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Sleep+little+jesus&search_in_description=1&x=0&y=0)²⁸⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Novice: mixolydian mode, shifts in modality**Rhythm:** Youth**Tempo:** Andante moderato**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Lullaby, Religious, Christian, Christmas, Jesus, Sleep.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth

Notes: The shifts in modality increase the difficulty of this song; many Youth-level singers could easily manage this composition. This piece was published as a unison song as part of the Western School series.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Jesus Christmas Sleep Religious Christian	Lullaby Peaceful Nurturing	Mixolydian Modality Changes

²⁷⁹ W. H. Anderson. *Sleep Little Jesus*. (Vancouver: Western Music Co., 1938).

²⁸⁰ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=Sleep+little+jesus&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Someone²⁸¹

Composer: Violet Archer **Poet:** Walter de la Mare
Composer's Gender: Female
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Youth **Range:** D4-E5
Voice Type: Unspecified **Language:** English
Instrumentation: Piano **Number Within the Cycle:** NA
Song Cycle: Stand alone piece
Running Time: 0:55

Publisher: Mayfair Music **Publication Date:** 1976
Link to Purchase Score: http://1443.sydneyplus.com/final/Portal/Music-Library.aspx?lang=en-CA&g_AAAAAO=final+%7CLibCol+%7CaggBasic+=+%27gerhard+wuensch%27&d=d²⁸²

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: m6
Chromaticism and Key: Youth
Rhythm: Youth
Tempo: Andantino; quarter note = 88-96
Length of Phrases: Regular
Text Setting: Youth
Content: Narrative, descriptive.
Accompaniment Support/Independence: Youth
Dynamics and Articulation: Youth

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Someone Knocking	Curious Narrative Descriptive	

²⁸¹ Violet Archer. *Someone*. (Keswick: Mayfair Music, 1976).

²⁸² http://1443.sydneyplus.com/final/Portal/Music-Library.aspx?lang=en-CA&g_AAAAAO=final+%7CLibCol+%7CaggBasic+=+%27gerhard+wuensch%27&d=d accessed June 15, 2020.

The Circus Clown²⁸³

Composer: Anonymous, *arr. Burton Kurth* **Poet:** Patricia Allan
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Youth
Voice Type: Unspecified **Range:** F4-E5
Instrumentation: Piano **Language:** English
Song Cycle: Stand alone piece **Number Within the Cycle:** NA
Running Time: 1:05

Publisher: Western Music Co. **Publication Date:** 1946
Link to Purchase Score: <http://www.leadingnote.com/store/products/les-1034/>²⁸⁴

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: M6
Chromaticism and Key: Youth
Rhythm: Youth
Tempo: Moderato; quarter note = 100-108
Length of Phrases: Regular
Text Setting: Youth
Content: Clowns, Circus.
Accompaniment Support/Independence: Youth
Dynamics and Articulation: Youth

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Clowns Circus	Lighthearted Narrative	First-Person Text

²⁸³ Burton Kurth. *The Circus Clown*. (Vancouver: Western Music Co., 1946).

²⁸⁴ <http://www.leadingnote.com/store/products/les-1034/> accessed June 15, 2020.

There Once Was a Puffin²⁸⁵**Composer:** Cyril Hampshire**Poet:** Florence Page Jaques**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Five Unison Songs**Number Within the Cycle:** #5/5**Running Time:** 1:05**Publisher:** Jarman Publications Limited**Publication Date:** 1959**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=five+unison+songs&search_in_description=1&x=0&y=0)[keywords=five+unison+songs&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=five+unison+songs&search_in_description=1&x=0&y=0)²⁸⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 100-108**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Puffins, Birds, Animals, Fish, Humorous.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Puffins Birds Animals Fish	Humorous Narrative Spirited	

²⁸⁵ Cyril Hampshire. *Five Unison Songs*. (Toronto: Jarman Publications Limited, 1959).

²⁸⁶ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=five+unison+songs&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Trois canards/Three Ducks²⁸⁷**Composer:** Anonymous, *arr. Arthur Morrow* **Poet:** Anonymous, *trans. Alan Mills***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Stand alone piece**Running Time:** 1:20**Range:** D4-E5**Language:** French/English**Number Within the Cycle:** NA**Publisher:** Berandol Music Limited**Publication Date:** 1961**Link to Purchase Score:** http://www.mayfairmusic.com/chansons_un_peu_der1145.html²⁸⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Youth**Rhythm:** Youth: Meter changes**Tempo:** Various**Length of Phrases:** Regular**Text Setting:** Youth: Slightly wordy passage; duck sounds.**Content:** Ducks, Birds, Animals, Mill.**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Folk	Ducks Birds Animals Mill	Narrative Animated	Meter Changes Tempo Changes Duck Sounds

²⁸⁷ Arthur Morrow. *Trois canards/Three Ducks*. (Toronto: Brandol Music Limited, 1961).

²⁸⁸ http://www.mayfairmusic.com/chansons_un_peu_der1145.html accessed June 15, 2020.

Trolls²⁸⁹**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 2:20**Publisher:** Leslie Music Supply, Inc.**Publication Date:** 1994**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=trolls&search_in_description=1&x=0&y=0²⁹⁰**Purchase this Score as a PDF:****Audio/Video Performance:****Details:****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** No quicker than one quarter note = 60**Length of Phrases:** Regular**Text Setting:** Youth: shouting/yelling**Content:** Trolls, Magic, Warning, Spooky, Expressive, Humorous.**Accompaniment Support/Independence:** Youth/Novice**Dynamics and Articulation:** Youth: quite expressive**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.**Keywords:**

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Trolls Magic	Spooky Warning Expressive	Shouting Dramatic

²⁸⁹ Clifford Crawley. *Trolls*. (Oakville: Leslie Music Supply Inc., 1994).

²⁹⁰ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=trolls&search_in_description=1&x=0&y=0 accessed June 15, 2020.

4.2 Novice Art Songs

A Blessing²⁹¹

Composer: Nancy Telfer

Poet: Anonymous

Composer's Gender: Female

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Novice

Voice Type: Unspecified

Range: D4-E5

Instrumentation: Piano

Language: English

Song Cycle: Stand alone piece

Number Within the Cycle: NA

Running Time: 1:00

Publisher: Stuart D. Beaudoin

Publication Date: 1985

Link to Purchase Score: [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=a+blessing+nancy+telfer&search_in_description=1&x=0&y=0)

[keywords=a+blessing+nancy+telfer&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=a+blessing+nancy+telfer&search_in_description=1&x=0&y=0)²⁹²

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: M7

Chromaticism and Key: Novice: Modality changes

Rhythm: Youth

Tempo: Dotted quarter note = 92-104

Length of Phrases: Regular

Text Setting: Novice

Content: Blessing, Folk, Well Wishes.

Accompaniment Support/Independence: Novice

Dynamics and Articulation: Novice

Notes: Old Gaelic text. Originally written for unison choir, this piece is often performed as a vocal solo.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Blessing	Loving	Modality Changes
Choral	Well Wishes	Light	
Folk	Lullaby	Nurturing	

²⁹¹ Nancy Telfer. *A Blessing*. (Newmarket: Stuart D. Beaudoin, 1985).

²⁹² http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=a+blessing+nancy+telfer&search_in_description=1&x=0&y=0 accessed June 15, 2020.

A Country Walk²⁹³**Composer:** Clifford Curwin**Poet:** Kathleen Boland**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:45**Publisher:** Novus Via Music Group**Publication Date:** 1966**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-2-Novus-Via-Music-Group/261181/294>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Novice**Rhythm:** Youth**Tempo:** Andante, quarter note = 69-76**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Nature, Walking.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Originally published by Leonard, Gould & Boltter Publishers, but no longer available from that source.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature Walking Rural Country Walk	Joyful Narrative	

²⁹³ Clifford Curwin. *A Country Walk*. (Stratford: Novus Via Music Group, 1966).²⁹⁴ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-2-Novus-Via-Music-Group/261181/> accessed June 15, 2020.

Autumn²⁹⁵

Composer: Dean Blair **Poet:** Dean Blair
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Novice **Range:** C4-E5
Voice Type: Unspecified **Language:** English
Instrumentation: Piano **Number Within the Cycle:** NA
Song Cycle: Stand alone piece
Running Time: 3:45

Publisher: Canadian Music Centre **Publication Date:** 1987
Link to Purchase Score: <https://www.musiccentre.ca/node/11308>²⁹⁶

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: P5
Chromaticism and Key: Youth
Rhythm: Novice (5/8 time)
Tempo: Eighth note = 112-126
Length of Phrases: Regular
Text Setting: Novice (some quick wordy passages)
Content: Autumn, Seasons
Accompaniment Support/Independence: Note difficulty level
Dynamics and Articulation: Note difficulty level

Keywords:

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Autumn Seasons	Expressive Anticipation	5/8 Time Signature

²⁹⁵ Dean Blair. *Autumn*. (Toronto: Canadian Music Centre, 1987).

²⁹⁶ <https://www.musiccentre.ca/node/11308> accessed June 15, 2020.

Child of the Universe²⁹⁷**Composer:** Craig Cassils**Poet:** Craig Cassils**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** B3-E5**Instrumentation:** List instruments**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 3:00**Publisher:** Hope Publishing Co.**Publication Date:** 1988**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/choral/tln/Cassils-Craig-Child-of-the-Universe-unison-Hope-Publishing-Co/35685/>²⁹⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m7**Chromaticism and Key:** Youth**Rhythm:** Novice: syncopation**Tempo:** Quarter note = 112-126**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Neutral, Nature, Joyful, Extential**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Youth

Notes: This piece is made more difficult by its large range and syncopated rhythms. A rhythmically strong Youth could manage this piece. Originally written for unison choir, this song is commonly performed as a vocal solo.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Nature Universe	Questioning Joyful Existential	Syncopation

²⁹⁷ Craig Cassils. *Child of the Universe*. (Carol Stream: Hope Publishing Co., 1988).

²⁹⁸ <http://www.leadingnote.com/products/sheet-music/choral/tln/Cassils-Craig-Child-of-the-Universe-unison-Hope-Publishing-Co/35685/> accessed June 15, 2020.

Dreamland City²⁹⁹**Composer:** Burton L. Kurth**Poet:** Helen Isobel Bond**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** E4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:30**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1974**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=dreamland+city&search_in_description=1&x=0&y=0)[keywords=dreamland+city&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=dreamland+city&search_in_description=1&x=0&y=0)³⁰⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m7**Chromaticism and Key:** Novice; Modality change**Rhythm:** Novice; Meter changes**Tempo:** Unspecified**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Dreams, City, Fantasy.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	City Dreams Fantasy	Dreamy Expressive Longing	Modality Changes Meter Changes

²⁹⁹ Burton L. Kurth. *Dreamland City*. (Oakville: Leslie Music Supply Inc., 1974).

³⁰⁰ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=dreamland+city&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Fairies³⁰¹**Composer:** Carol Schieman Anderson
Chute**Poet:** Marchette Gaylord**Composer's Gender:** Female Non-Binary**Does the Composer Identify as Being an Indigenous Canadian:** Yes/No**Level:** Novice**Voice Type:** Unspecified**Range:** Dsharp4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 0:45**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1986**Link to Purchase Score:** <https://cmccanada.org/shop/ak-06/>³⁰²**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Novice: Modality changes**Rhythm:** Youth**Tempo:** Dotted half note = 72**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Fairies, Magic, Humorous.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Fairies Magic	Magical Humorous	Modality Changes

³⁰¹ Carol Schieman Anderson. *Fairies*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1986).

³⁰² <https://cmccanada.org/shop/ak-06/> accessed June 15, 2020.

Kime-i-o³⁰³**Composer:** arr. Roberta Stephen**Poet:** Anonymous**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** G4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:20**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1996**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Songs-for-Hobbledehoys-Giggledeshes-for-Medium-High-Voice-Piano-Book-1-Alberta-Keys-Music-Publishing/12095/>³⁰⁴**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Novice: Syncopation**Tempo:** Very fast**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Folk Song, Nonsense, Humorous, Lighthearted.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** A Maritime folk song originally collected by Helen Creighton.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Folk	Nonsense	Humorous Lighthearted	

³⁰³ Roberta Stephen. *Kime-i-o*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1996).

³⁰⁴ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Songs-for-Hobbledehoys-Giggledeshes-for-Medium-High-Voice-Piano-Book-1-Alberta-Keys-Music-Publishing/12095/> accessed June 15, 2020.

Love Divine, All Loves Excelling³⁰⁵**Composer:** Bert Vander Hoek**Poet:** Charles Wesley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** C4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:00**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1967**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=bert+vander+hoek&search_in_description=1&x=0&y=0)[keywords=bert+vander+hoek&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=bert+vander+hoek&search_in_description=1&x=0&y=0)³⁰⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Novice**Tempo:** Moderate; half note = 48-56**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Religious, Christian, Prayer.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Hymn	Religious Christian Prayer	Reverent Peaceful	

³⁰⁵ Bert Vander Hoek. *Love Divine, All Loves Excelling*. (Oakville: Leslie Music Supply Inc., 1967).

³⁰⁶ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=bert+vander+hoek&search_in_description=1&x=0&y=0 accessed June 15, 2020.

Lullaby³⁰⁷**Composer:** Keith Bissell**Poet:** Christina Rossetti**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:00**Publisher:** Gordon V. Thompson Music**Publication Date:** 1957**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-3-Novus-Via-Music-Group/261182/>³⁰⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Novice: shifts in modality**Rhythm:** Novice**Tempo:** Andante; dotted quarter note = 48-56**Length of Phrases:** Mostly regular**Text Setting:** Novice**Content:** Lullaby, Nature, Sleep**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Originally written for unison choir, this piece is commonly performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Lullaby Nature Sleep	Peaceful Nurturing	Modality Shifts Meter Changes

³⁰⁷ Keith Bissell. *Lullaby*. (Toronto: Gordon V. Thompson Music, 1957).³⁰⁸ <http://www.leadingnote.com/products/sheet-music/vocal/tln/Conservatory-Canada-The-New-Millennium-Series-Voice-Grade-3-Novus-Via-Music-Group/261182/> accessed June 15, 2020.

Magic Carpet³⁰⁹**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** Csharp4-E5**Instrumentation:** Piano and/or Guitar**Language:** English**Song Cycle:** Magic in the Air**Number Within the Cycle:** #2/3**Running Time:** 1:45**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1987**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=magic+in+the+air&search_in_description=1&x=0&y=0)[keywords=magic+in+the+air&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=magic+in+the+air&search_in_description=1&x=0&y=0)³¹⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Novice: modality changes**Rhythm:** Youth**Tempo:** Moderato**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Magic Carpet, Magic, Wishes, Daydreaming, Humorous.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Originally written for unison choir, this piece is often sung as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Magic Carpet Magic Wishes Daydreaming	Whimsical Dreamy Humorous Magical	Modality Changes

³⁰⁹ Clifford Crawley. *Magic in the Air*. (Oakville: Leslie Music Supply Inc., 1987).

³¹⁰ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=magic+in+the+air&search_in_description=1&x=0&y=0 accessed June 15, 2020.

O Kingdom of Summer³¹¹**Composer:** Violet Archer**Poet:** Lisa Harbo**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Soprano**Range:** F4-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of North**Number Within the Cycle:** #5/5**Running Time:** 1:00**Publisher:** Alberta Keys Music Co. Ltd.**Publication Date:** 1996**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** P5**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Allegretto; half note = 100**Length of Phrases:** Irregular**Text Setting:** Youth**Content:** North, Canada, Seasons, Sun.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Commissioned by Suzanne Summerville for the Fourth Festival of Women Composers March, 1997, Indiana, Pennsylvania.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	North Canada Seasons Sun	Wonder	

³¹¹ Violet Archer. *Songs of North*. (Calgary: Alberta Keys Music Co. Ltd., 1996).

Ode to Soup³¹²**Composer:** Elizabeth Raum**Poet:** Lewis Carroll**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Medium or High Voice**Range:** Medium: D3-E4,
High: E3-F-sharp4**Instrumentation:** Piano**Language:** English**Song Cycle:** Four Songs from "The Garden of Alice"**Number Within the Cycle:** #3/4**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1985**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Moderato cantabile**Length of Phrases:** Regular, 2- or 4-bar phrases**Text Setting:** Novice**Content:** Soup, Food**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Soup Food	Reverent Loving	

³¹² Elizabeth Raum. *Four Songs from "The Garden of Alice"*. (Toronto: Canadian Music Centre, 1985).

Popping Corn³¹³**Composer:** W. H. Anderson**Poet:** R. H. Greenville**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 0:50**Publisher:** Western Music Co.**Publication Date:** 1947**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=w%20h%20anderson&search_in_description=1&sort=2a&page=2³¹⁴**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Youth**Rhythm:** Novice**Tempo:** Quarter note = 126-138**Length of Phrases:** Regular, 2-bar phrases**Text Setting:** Youth**Content:** Popping Corn, Family, Cold Weather**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Popping Corn Family Cold Weather Fall Winter Fireplace	Bright Happy Cozy Snug	

³¹³ W. H. Anderson. *Popping Corn*. (Vancouver: Western Music Co., 1947).

³¹⁴ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=w%20h%20anderson&search_in_description=1&sort=2a&page=2 accessed June 15, 2020.

Surly Burlly Shirley³¹⁵**Composer:** Violet Archer**Poet:** Shirley Ottman**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** F4-Fsharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:40**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1989**Link to Purchase Score:** <http://www.leadingnote.com/products/sheet-music/vocal/?product-search=surly+burlly+shirley&search-products=Search&product-search-categories=13&product-search-sort=>³¹⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** dim5**Chromaticism and Key:** Novice**Rhythm:** Novice: syncopation**Tempo:** Largo Maestoso; quarter note = 60**Length of Phrases:** Regular**Text Setting:** Novice: spoken/shouted text**Content:** Food, Dieting, Humorous.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Dieting	Narrative Humorous	Chromaticism Shouting

³¹⁵ Violet Archer. *Surly Burlly Shirley*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1989).

³¹⁶ <http://www.leadingnote.com/products/sheet-music/vocal/?product-search=surly+burlly+shirley&search-products=Search&product-search-categories=13&product-search-sort=> accessed June 15, 2020.

The Crooked Man³¹⁷**Composer:** Cyril Hampshire**Poet:** Anonymous**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** E4-F5**Instrumentation:** Piano**Language:** English**Song Cycle:** Seven Unison Songs**Number Within the Cycle:** #2/7**Running Time:** 1:10**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1980**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=seven+unison+songs&search_in_description=1&x=0&y=0)[keywords=seven+unison+songs&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=seven+unison+songs&search_in_description=1&x=0&y=0)³¹⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Half note = 63-76**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Narrative, Nursery Rhyme.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Nursery Rhyme Story Telling Man	Lighthearted Narrative Jaunty	

³¹⁷ Cyril Hampshire. *Seven Unison Songs*. (Oakville: Leslie Music Supply Inc., 1980).³¹⁸ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=seven+unison+songs&search_in_description=1&x=0&y=0 accessed June 15, 2020.

The Fate of Gilbert Gim³¹⁹**Composer:** Margaret Drynan
Composer's Gender: Female**Poet:** Mary Lynn Williamson**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Stand alone piece**Running Time:** 1:40**Range:** C4-F5**Language:** English**Number Within the Cycle:** NA**Publisher:** Gordon V. Thompson Music**Publication Date:** 1978**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/product_info.php?cPath=4234_4235_4532&products_id=15961³²⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High/Medium**Leaps:** P8**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Half note = 72-80**Length of Phrases:** Mostly regular**Text Setting:** Youth**Content:** Narrative, Dramatic, Humorous, Alligator.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Originally written for unison choir, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Choral	Alligator Storytelling	Narrative Expressive Dramatic Humorous	

³¹⁹ Margaret Drynan. *The Fate of Gilbert Gim*. (Toronto: Gordon V. Thompson Music, 1978).

³²⁰ http://www.lesliemusicsupply.com/catalogue/product_info.php?cPath=4234_4235_4532&products_id=15961 accessed June 15, 2020.

The Lobster Quadrille³²¹**Composer:** Elizabeth Raum**Poet:** Lewis Carroll**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Medium or High Voice**Range:** Medium: B2-D4,
High: D-sharp3-F-sharp4**Instrumentation:** Piano**Language:** English**Song Cycle:** Four Songs from "The Garden of Alice"**Number Within the Cycle:** #2/4**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1985**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Novice**Rhythm:** Youth**Tempo:** Andante and Allegretto**Length of Phrases:** Regular, 2-bar phrases**Text Setting:** Novice**Content:** Whiting, Snail, Dance**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Whiting Snail Dance	Humorous Lighthearted	Tempo Changes

³²¹ Elizabeth Raum. *Four Songs from "The Garden of Alice"*. (Toronto: Canadian Music Centre, 1985).

The Mime³²²**Composer:** Roberta Stephen**Poet:** Roberta Stephen**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** C4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Clowning Around**Number Within the Cycle:** #3/3**Running Time:** 0:40**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1997**Link to Purchase Score:** <https://www.pallisermusic.com/store/clowning-around-by-roberta-stephen>³²³**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Novice**Rhythm:** Youth**Tempo:** Allegro; quarter note = 96-104**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Mime, expressive, dramatic.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** "Commissioned by Contemporary Showcase, Calgary for the 1997 Showcase. Introduces young singers to alternative tonalities."³²⁴***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Mime	Expressive Dramatic Humorous	

³²² Roberta Stephen. *Clowning Around*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1997).

³²³ <https://www.pallisermusic.com/store/clowning-around-by-roberta-stephen> accessed June 15, 2020.

³²⁴ Palliser Music Publishing, accessed May 6, 2020 <https://www.pallisermusic.com/store/clowning-around-by-roberta-stephen>.

The Mocking Bird³²⁵**Composer:** *arr. Robert Fleming***Poet:** Anonymous**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Medium**Instrumentation:** Piano**Song Cycle:** Folk Lullabies**Running Time:** 1:50**Range:** D4-C5**Language:** English**Number Within the Cycle:** #2/6**Publisher:** MCA Music Canada**Publication Date:** 1965**Link to Purchase Score:** <https://tredwellsmusic.com/folk-lullabies-robert-fleming-medium-voice-songbook-sheet-music-out-of-print>³²⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Youth**Rhythm:** Novice: syncopation**Tempo:** Quarter note = 96**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Folk Song, Lullaby.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Appalachian traditional text and melody; commissioned by the Canadian Broadcasting Corp.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Folk Song	Lullaby Sleep	Peaceful Expressive	

³²⁵ Robert Fleming. *Folk Lullabies*. (North York: MCA Music Canada, 1965).

³²⁶ <https://tredwellsmusic.com/folk-lullabies-robert-fleming-medium-voice-songbook-sheet-music-out-of-print> accessed June 15, 2020.

The North Wind Doth Blow³²⁷**Composer:** John Beckwith**Poet:** Anonymous**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Ten English Rhymes Set to Music**Number Within the Cycle:** 3/10**Running Time:** 1:00**Publisher:** Berandol Music Ltd.**Publication Date:** 1964**Link to Purchase Score:** <https://www.musiccentre.ca/node/3607>³²⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Youth**Rhythm:** Youth**Tempo:** Quarter note = 88-104**Length of Phrases:** Regular (mostly)**Text Setting:** Youth**Content:** Nature, Wind, Seasons, Birds**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature Wind Seasons Birds	Concerned Observant Sad	

³²⁷ John Beckwith. *Ten English Rhymes Set to Music*. (Toronto: Brandol Music Ltd., 1964).

³²⁸ <https://www.musiccentre.ca/node/3607> accessed June 15, 2020.

The Owl Queen³²⁹**Composer:** Violet Archer**Poet:** Vachell Lindsay**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** C4-F5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:30**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1986**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m6**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Brisk**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Moon, Owl, Birds, Animals, Humorous.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Moon Owl Birds Animals	Expressive Narrative Humorous	

³²⁹ Violet Archer. *The Owl Queen*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1986).

Two Kites and a Rain Cloud³³⁰**Composer:** Burton Kurth**Poet:** Helen Isobel Bond**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** E4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Two Songs for Juniors**Number Within the Cycle:** #2/2**Running Time:** 0:40**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1975**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=two+songs+for+juniors&search_in_description=1&x=0&y=0)[keywords=two+songs+for+juniors&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=two+songs+for+juniors&search_in_description=1&x=0&y=0)³³¹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Youth**Rhythm:** Novice**Tempo:** Andante, quarter note = 84-96**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Kites, Rain, Clouds, Sky, Wind.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Kite Sky Rain Clouds Wind	Narrative	Multiple Characters

³³⁰ Burton Kurth. *Two Songs for Juniors*. (Oakville: Leslie Music Supply Inc., 1975).

³³¹ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=two+songs+for+juniors&search_in_description=1&x=0&y=0 accessed June 15, 2020.

We Can Make A Difference³³²**Composer:** Clifford Crawley**Poet:** Clifford Crawley**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** D4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:10**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1990**Link to Purchase Score:** http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=we+can+make+a+difference&search_in_description=1&x=0&y=0³³³**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Allegretto; quarter note = 88-104**Length of Phrases:** Regular**Text Setting:** Youth**Content:** Nature, Environmentalism, Hope**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice**Notes:** Originally written for unison chorus and piano, this piece is often performed as a vocal solo.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature	Hopeful	
Choral	Change	Forward-thinking	
	Environmentalism		

³³² Clifford Crawley. *We Can Make a Difference*. (Oakville: Leslie Music Supply Inc., 1990).

³³³ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.phpkeywords=we+can+make+a+difference&search_in_description=1&x=0&y=0 accessed June 15, 2020.

When Jesus Christ was Four Years Old³³⁴**Composer:** John Fearing**Poet:** Hilaire Belloc**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Unspecified**Range:** F4-Eflat5**Instrumentation:** Piano**Language:** English/Latin**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:05**Publisher:** Western Music Company Limited**Publication Date:** 1966**Link to Purchase Score:** [http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=when+jesus+christ&search_in_description=1&x=0&y=0)[keywords=when+jesus+christ&search_in_description=1&x=0&y=0](http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=when+jesus+christ&search_in_description=1&x=0&y=0)³³⁵**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P4**Chromaticism and Key:** Novice**Rhythm:** Novice: Meter changes**Tempo:** Quarter note = 72**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Jesus, Religious, Christian.**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Jesus Religious Christian Prayer	Gentle Reverent Expressive	Meter Changes

³³⁴ John Fearing. *When Jesus Christ was Four Years Old*. (Vancouver: Western Music Company Limited, 1966).

³³⁵ http://www.lesliemusicsupply.com/catalogue/advanced_search_result.php?keywords=when+jesus+christ&search_in_description=1&x=0&y=0 accessed June 15, 2020.

You Are Old, Father William³³⁶**Composer:** Elizabeth Raum**Poet:** Lewis Carroll**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice**Voice Type:** Medium Voice**Range:** C3-D4**Instrumentation:** Piano**Language:** English**Song Cycle:** Four Songs from "The Garden of Alice" **Number Within the Cycle:** #1/4**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1985**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Novice**Rhythm:** Youth**Tempo:** Allegretto**Length of Phrases:** Regular, 2-bar phrases**Text Setting:** Novice**Content:** Youth, Old Man, Humorous**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Youth**Notes:** Performer must play the roles of both the youth and the old man.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Youth Old Man Aging	Humorous Lighthearted	2 Characters Dramatic Indications

³³⁶ Elizabeth Raum. *Four Songs from "The Garden of Alice"*. (Toronto: Canadian Music Centre, 1985).

4.3 Intermediate Art Songs

An Old Woman's Lamentations³³⁷

Composer: Nancy Telfer

Poet: J. M. Synge

Composer's Gender: Female

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Intermediate

Voice Type: Soprano

Range: E4-A5

Instrumentation: Piano

Language: English

Song Cycle: Portraits

Number Within the Cycle: #1/5

Running Time: 4:00

Publisher: Canadian Music Centre

Publication Date: 1983

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: High/Medium

Leaps: P8

Chromaticism and Key: Intermediate

Rhythm: Intermediate. Meter changes.

Tempo: Quarter note = 104-112

Length of Phrases: Irregular

Text Setting: Intermediate

Content: Death of Spouse, Widow, Aging, Wistful, Resentful

Accompaniment Support/Independence: Intermediate

Dynamics and Articulation: Novice

Notes: "Colourfully, but with dignity." Commissioned by Lynn Blaser with assistance from the Province of Ontario through the Ontario Arts Council.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Death of Spouse Aging Longing for Youth	Wistful Resentful Critical Reflective	Meter Changes Accidentals Dramatic Indications

³³⁷ Nancy Telfer. *Portraits*. (Toronto: Canadian Music Centre, 1983).

Chicken Soup³³⁸

Composer: Jeff Smallman **Poet:** Jeff Smallman
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Intermediate
Voice Type: Unspecified **Range:** C4-A5
Instrumentation: Piano, Violin, Cello, Clarinet **Language:** English
Song Cycle: Aspects of Elisabeth **Number Within the Cycle:** #5/6
Running Time: 3:00

Publisher: Lighthouse Music Publications **Publication Date:** 2019
Link to Purchase Score: <https://www.lighthousemusicpublications.com/collections/339>

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: P8
Chromaticism and Key: Novice
Rhythm: Novice
Tempo: Quarter note = 64
Length of Phrases: Regular
Text Setting: Intermediate
Content: Cooking, Recipe, Family, Nurturing, Soup, Parenting, Mother.
Accompaniment Support/Independence: Intermediate
Dynamics and Articulation: Intermediate

Notes: Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	Soup Food Cooking Recipe Family Parenting Mother Children Teaching	Nurturing Loving Expressive Gypsy	

³³⁸ Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).

³³⁹ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

Clafoutis³⁴⁰**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek
in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** D4-Gflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Creek Bistro Specials**Number Within the Cycle:** #7/9**Running Time:** 1:25**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** [https://davidlmcintyre.com/roy-street-music/
#vocalmusic](https://davidlmcintyre.com/roy-street-music/#vocalmusic)³⁴¹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m9**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Quarter note = 66**Length of Phrases:** Irregular**Text Setting:** Intermediate; long melisma**Content:** Food, Menu, Dessert, Clafoutis, Gentle.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Dessert Clafoutis	Fine Dining Gentle Expressive	

³⁴⁰ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁴¹ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Echo's Song³⁴²**Composer:** Cheryl L. Cooney**Poet:** Ben Johnson**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** C4-G-flat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Five English Songs**Number Within the Cycle:** #2/5**Running Time:** 3:00**Publisher:** Canadian Music Centre**Publication Date:** 1980**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Intermediate**Rhythm:** Novice**Tempo:** Poco Lento**Length of Phrases:** Irregular**Text Setting:** Youth**Content:** Tears, Crying, Grief, Nature**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Tears Crying Grief Sadness Nature	Sad Reflective	Rubato

³⁴² Cheryl L. Cooney. *Five English Songs*. (Toronto: Canadian Music Centre, 1980).

Figure Skating³⁴³**Composer:** Dean Blair**Poet:** Dean Blair**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice/Intermediate**Voice Type:** Unspecified**Range:** C4-E5**Instrumentation:** Piano**Language:** English**Song Cycle:** Six Playful Songs**Number Within the Cycle:** #4/6**Running Time:** 1:20**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1991**Link to Purchase Score:** <https://www.pallisermusic.com/store/six-playful-songs-by-dean-blair>³⁴⁴**Purchase this Score as a PDF:****Audio/Video Performance:****Details:****Tessitura:** Medium**Leaps:** M3**Chromaticism and Key:** Youth**Rhythm:** Intermediate: Meter Changes, Hemiolas**Tempo:** Dotted quarter note = 84-92**Length of Phrases:** Regular**Text Setting:** Novice: 3 verses of text.**Content:** Neutral, Figure Skating, Happiness**Accompaniment Support/Independence:** Youth**Dynamics and Articulation:** Novice

Notes: The rhythmic challenges in this song have increased its difficulty level. A Youth or Novice level singer with strong musicianship could manage this piece. “Originally commissioned by the McCurdy Foundation. The dream of this joint project between the Alberta Music Festival Association and Alberta Culture, according to Steve Wild from Lethbridge, AB, was that it would create new Albertan repertoire that could be used in festivals. Each song has multiple verses. The piano supports the melody well. Several songs introduce changing or irregular rhythms.”³⁴⁵

³⁴³ Dean Blair. *Six Playful Songs*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1991).

³⁴⁴ <https://www.pallisermusic.com/store/six-playful-songs-by-dean-blair> accessed June 16, 2020.

³⁴⁵ <https://www.pallisermusic.com/store/six-playful-songs-by-dean-blair> accessed May 6, 2020.

Keywords:

<i><u>Genre</u></i>	<i><u>Theme/Subject</u></i>	<i><u>Mood</u></i>	<i><u>Features</u></i>
Art Song	Figure Skating Skating Winter	Graceful Joyful Youthful	Meter Changes Hemiolas

Getting Drunk³⁴⁶**Composer:** Diane Morgan**Poet:** Diane Morgan**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Mezzo Soprano**Range:** C4-F5**Instrumentation:** Piano**Language:** English**Song Cycle:** Essays From Life**Number Within the Cycle:** #5/6**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1975**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate**Tempo:** Allegro maestoso**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Drunk, Drinking**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Life Drunk Drinking	Reflective Dramatic Funny Relaxed	Jazzy Chromaticism Key Changes

³⁴⁶ Diane Morgan. *Essays From Life*. (Toronto: Canadian Music Centre: 1975).

Gingerbread³⁴⁷**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 0:50**Range:** Dflat4-Dflat5**Language:** English**Number Within the Cycle:** #8/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁴⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Novice**Rhythm:** Novice**Tempo:** Quarter note = 66**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Food, Menu, Dessert, Gingerbread, Warm.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Dessert Gingerbread	Fine Dining Warm Expressive	

³⁴⁷ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁴⁸ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Girl at the Corner of Elizabeth and Dundas³⁴⁹**Composer:** Nancy Telfer**Poet:** Raymond Souster**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** G-sharp4-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Portraits**Number Within the Cycle:** #3/5**Running Time:** 1:00**Publisher:** Canadian Music Centre**Publication Date:** 1983**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High**Leaps:** M6**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes.**Tempo:** Quarter note = 80, then 144.**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Solicitation, Urban, Urgent, Frustrated**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice**Notes:** Majestic, then rough, tough-sounding. Commissioned by Lynn Blaser with assistance from the Province of Ontario through the Ontario Arts Council.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Girl Solicitation Urban	Majestic Urgent Frustrated	Meter Changes Accidentals Dramatic Indications Key Changes

³⁴⁹ Nancy Telfer. *Portraits*. (Toronto: Canadian Music Centre, 1983).

Gorgonzola Custard³⁵⁰**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 0:32**Range:** Bflat3-E5**Language:** English**Number Within the Cycle:** #1/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁵¹**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M9**Chromaticism and Key:** Intermediate**Rhythm:** Novice**Tempo:** Allegro; quarter note = 132**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Food, Menu, Appetizer, Cheese, Gorgonzola, Custard.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Appetizer Cheese Gorgonzola Custard	Fine Dining Lively Expressive	

³⁵⁰ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁵¹ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Hazám³⁵²**Composer:** Jeff Smallman**Poet:** Jeff Smallman

Hungarian translation: Gabor Sass

Composer's Gender: Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** D4-G5**Instrumentation:** Piano, Violin, Cello, Clarinet**Language:** Hungarian**Song Cycle:** Aspects of Elisabeth**Number Within the Cycle:** #1/6**Running Time:** 3:00**Publisher:** Lighthouse Music Publications**Publication Date:** 2019**Link to Purchase Score:** <https://www.lighthousemusicpublications.com/collections/353>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Novice**Tempo:** Quarter note = 56**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Home, Lonely, Grief, Birds, Independence, Fly, Gypsy.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	Home Birds Fly Independence	Nostalgic Gypsy Grief	

³⁵² Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).³⁵³ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

Here's to the Maiden³⁵⁴**Composer:** Nancy Telfer**Poet:** Richard Brinsley Sheridan**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** F4-B5**Instrumentation:** Piano**Language:** English**Song Cycle:** Portraits**Number Within the Cycle:** #5/5**Running Time:** 2:20**Publisher:** Canadian Music Centre**Publication Date:** 1983**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High/Medium**Leaps:**P8**Chromaticism and Key:** Intermediate**Rhythm:** Youth.**Tempo:** Quarter note = 152**Length of Phrases:** Regular, 4-bar phrases**Text Setting:** Novice**Content:** Celebration of Women, Acceptance, Inclusion, Joyful, Drinking Song**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice**Notes:** Boisterously. Commissioned by Lynn Blaser with assistance from the Province of Ontario through the Ontario Arts Council.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Women Celebration Inclusion Drinking Song	Boisterous Joyful Fun	Modality Shifts Accidentals

³⁵⁴ Nancy Telfer. *Portraits*. (Toronto: Canadian Music Centre, 1983).

Is the Moon Tired?³⁵⁵**Composer:** Vivian Fung**Poet:** Christina Rossetti**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** F-flat4-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of Childhood**Number Within the Cycle:** #3/5**Running Time:** 1:40**Publisher:** Canadian Music Centre**Publication Date:** 2002**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M7**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter Changes**Tempo:** Dotted Half note = 63**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Moon, Night.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Dedication: "To Karen and Faith." Text by Christina Rossetti from the collection *Sing-Song: A Nursery Rhyme Book* (1872).***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Moon Night Sky	Dreamy Peaceful Floating	Meter Changes

³⁵⁵ Vivian Fung. *Songs of Childhood*. (Toronto: Canadian Music Centre, 2002).

Jim Beam Ribeye³⁵⁶**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 0:40**Range:** E4-G5**Language:** English**Number Within the Cycle:** #6/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁵⁷**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** M9**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate**Tempo:** Dotted quarter note = 72**Length of Phrases:** Irregular**Text Setting:** Intermediate; whispering**Content:** Food, Menu, Main Course, Bourbon, Alcohol, Beef, Ribeye, Energetic.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Main Course Bourbon Alcohol Beef Ribeye	Fine Dining Energetic Expressive	Whisper

³⁵⁶ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁵⁷ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Lullaby I³⁵⁸**Composer:** Vivian Fung**Poet:** Christina Rossetti**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** F-sharp4-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of Childhood**Number Within the Cycle:** #1/5**Running Time:** 2:00**Publisher:** Canadian Music Centre**Publication Date:** 2002**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m7**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter Changes**Tempo:** Quarter note = 66**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Lullaby.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice**Notes:** Dedication: "To Mommy." Text by Christina Rossetti from the collection *Sing-Song: A Nursery Rhyme Book* (1872).***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Lullaby Sleep	Dreamy Peaceful	Meter Changes

³⁵⁸ Vivian Fung. *Songs of Childhood*. (Toronto: Canadian Music Centre, 2002).

Madeleines³⁵⁹**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 1:10**Range:** Csharp4-B5 or Gsharp5**Language:** English**Number Within the Cycle:** #9/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁶⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** M6**Chromaticism and Key:** Novice**Rhythm:** Intermediate**Tempo:** Quarter note = 96-104**Length of Phrases:** Irregular, long, coloratura**Text Setting:** Intermediate; long melismas**Content:** Food, Menu, Dessert, Madeleines, Sprightly.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Dessert Madeleines	Fine Dining Sprightly Expressive	Melismas Coloratura

³⁵⁹ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁶⁰ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Recitative and Aria³⁶¹**Composer:** Elizabeth Raum**Poet:** Lewis Carroll**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** High Voice**Range:** C4-B5,**Instrumentation:** Piano**Language:** English**Song Cycle:** Four Songs from "The Garden of Alice" **Number Within the Cycle:** #4/4**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1985**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** M6**Chromaticism and Key:** Intermediate**Rhythm:** Novice**Tempo:** Allegro, Andante and Adagio**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Animals, Banquet, Food, Eating, Humorous**Accompaniment Support/Independence:** Novice**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Aria	Animals Banquet Food Eating	Humorous Lighthearted	Tempo Changes Key Changes

³⁶¹ Elizabeth Raum. *Four Songs from "The Garden of Alice"*. (Toronto: Canadian Music Centre, 1985).

Seasons of North³⁶²**Composer:** Violet Archer**Poet:** Lisa Harbo**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** C4-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of North**Number Within the Cycle:** #1/5**Running Time:** 2:20**Publisher:** Alberta Keys Music Co. Ltd.**Publication Date:** 1996**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes.**Tempo:** Largo maestoso; quarter note = 78**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** North, Canada, Seasons.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Committed by Suzanne Summerville for the Fourth Festival of Women Composers March, 1997, Indiana, Pennsylvania.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	North Canada Seasons	Majestic Peaceful Grand	Meter Changes

³⁶² Violet Archer. *Songs of North*. (Calgary: Alberta Keys Music Co. Ltd., 1996).

September Nativity³⁶³**Composer:** Violet Archer**Poet:** Lisa Harbo**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** D4-F-double-sharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of North**Number Within the Cycle:** #2/5**Running Time:** 2:45**Publisher:** Alberta Keys Music Co. Ltd.**Publication Date:** 1996**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes.**Tempo:** Largo molto; quarter note = 60**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** North, Canada, Fall, Seasons, Nature.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Committed by Suzanne Summerville for the Fourth Festival of Women Composers March, 1997, Indiana, Pennsylvania.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	North Canada Seasons Fall Nature	Reverent Wonder	Meter Changes Spoken Text

³⁶³ Violet Archer. *Songs of North*. (Calgary: Alberta Keys Music Co. Ltd., 1996).

'Song' from Poetical Sketches³⁶⁴**Composer:** Cheryl L. Cooney**Poet:** William Blake**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Range:** E4-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Five English Songs**Number Within the Cycle:** #1/5**Running Time:** 3:00**Publisher:** Canadian Music Centre**Publication Date:** 1980**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High/Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes.**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Love, Sensuality, Imprisonment**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Love Sensuality Imprisonment	Fresh Playful Sultry	Meter Changes

³⁶⁴ Cheryl L. Cooney. *Five English Songs*. (Toronto: Canadian Music Centre, 1980).

Spinach and Bacon Salad³⁶⁵**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 0:55**Range:** Csharp4-Gflat5**Language:** English**Number Within the Cycle:** #2/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁶⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate**Tempo:** Quarter note = 52**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Food, Menu, Appetizer, Spinach, Bacon, Salad.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate; portamento***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Appetizer Spinach Bacon Salad	Fine Dining Devoted Expressive	

³⁶⁵ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁶⁶ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

The Day Before Christmas³⁶⁷**Composer:** Nancy Telfer**Poet:** Nancy Telfer**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Novice/Intermediate**Voice Type:** Unspecified**Range:** Eflat4-Eflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 1:10**Publisher:** Leslie Music Supply Inc.**Publication Date:** 1986**Link to Purchase Score:** http://1443.sydneyplus.com/final/Portal/Music-Library.aspx?lang=en-CA&g_AAAAAO=final+|LibCol+|aggBasic+=+%27nancy+telfer%27&d=d³⁶⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Novice: Modality change**Rhythm:** Novice: Meter changes**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Novice: Wordy passages**Content:** Christmas, Holiday, Anticipation, Jolly**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice**Notes:** The irregular phrases and pianistic independence increase the difficulty of this piece. A strong novice singer could manage this song.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Christmas Holiday Time	Anticipation Jolly Lighthearted	Tempo Changes Meter Changes Modality Change

³⁶⁷ Nancy Telfer. *The Day Before Christmas*. (Oakville: Leslie Music Supply Inc., 1986).³⁶⁸ http://1443.sydneyplus.com/final/Portal/Music-Library.aspx?lang=en-CA&g_AAAAAO=final+|LibCol+|aggBasic+=+%27nancy+telfer%27&d=d accessed June 16, 2020.

The Ending of Snow's Dominion³⁶⁹**Composer:** Violet Archer**Poet:** Lisa Harbo**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** D4-F-sharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of North**Number Within the Cycle:** #4/5**Running Time:** 1:20**Publisher:** Alberta Keys Music Publishing Co. Ltd. **Publication Date:** 1996**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M7**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes. Hemiola.**Tempo:** Dotted quarter note = 58**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** North, Canada, Season, Spring, Snow, Melting, Water.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Committed by Suzanne Summerville for the Fourth Festival of Women Composers March, 1997, Indiana, Pennsylvania.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	North Canada Seasons Spring Snow Melting Snow Water		Meter Changes

³⁶⁹ Violet Archer. *Songs of North*. (Calgary: Alberta Keys Music Publishing Co. Ltd., 1996).

The Flight³⁷⁰

Composer: Jeff Smallman
Composer's Gender: Male

Poet: Sara Teasdale

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Intermediate

Voice Type: Unspecified

Range: Csharp4-Fsharp5

Instrumentation: Piano, Violin, Cello, Clarinet

Language: English

Song Cycle: Aspects of Elisabeth

Number Within the Cycle: #2/6

Running Time: 3:00

Publisher: Lighthouse Music Publications

Publication Date: 2019

Link to Purchase Score: <https://www.lighthousemusicpublications.com/collections/>³⁷¹

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: P8

Chromaticism and Key: Intermediate

Rhythm: Novice

Tempo: Eighth note = 108

Length of Phrases: Regular

Text Setting: Novice

Content: Home, Lonely, Uncertainty, Birds, Hope, Fly, Travel, Relocating.

Accompaniment Support/Independence: Intermediate

Dynamics and Articulation: Intermediate

Notes: Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	Home Birds Fly Relocating Travel	Uncertain Hopeful Lonely	

³⁷⁰ Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).

³⁷¹ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

The Hag of Beare³⁷²**Composer:** Nancy Telfer**Poet:** Anon. 9th Century**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Intermediate**Voice Type:** Soprano**Range:** E-flat4-A-flat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Portraits**Number Within the Cycle:** #4/5**Running Time:** 3:40**Publisher:** Canadian Music Centre**Publication Date:** 1983**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High/Medium**Leaps:**P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate. Meter changes.**Tempo:** Largo, quarter note = 56. Many tempo changes.**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Aging, Poverty, Reflection, Resentment, Loneliness**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Intermediate**Notes:** Commissioned by Lynn Blaser with assistance from the Province of Ontario through the Ontario Arts Council.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Aging Poverty Loss of Status	Lonely Resentful Critical Reflective	Meter Changes Accidentals Spoken Text

³⁷² Nancy Telfer. *Portraits*. (Toronto: Canadian Music Centre, 1983).

There Will Be Rest³⁷³

Composer: Jeff Smallman **Poet:** Sara Teasdale
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Intermediate
Voice Type: Unspecified **Range:** Bflat3-G5
Instrumentation: Piano, Violin, Cello, Clarinet **Language:** English
Song Cycle: Aspects of Elisabeth **Number Within the Cycle:** #6/6
Running Time: 3:00

Publisher: Lighthouse Music Publications **Publication Date:** 2019
Link to Purchase Score: <https://www.lighthousemusicpublications.com/collections/>³⁷⁴

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: M7
Chromaticism and Key: Novice
Rhythm: Novice
Tempo: Quarter note = 52
Length of Phrases: Regular
Text Setting: Novice
Content: Peace, Contentment, Rest.
Accompaniment Support/Independence: Intermediate
Dynamics and Articulation: Intermediate

Notes: Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	Rest Nature	Peaceful Contentment	

³⁷³ Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).

³⁷⁴ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

4.4 Advanced Art Songs

L.³⁷⁵

Composer: Leila Lustig

Poet: Wallace Stevens

Composer's Gender: Female

Does the Composer Identify as Being an Indigenous Canadian: No

Level: Advanced

Voice Type: Baritone

Range: B-flat² - D⁴

Instrumentation: Piano

Language: English

Song Cycle: Six Significant Landscapes

Number Within the Cycle: #1/6

Running Time:

Publisher: Canadian Music Centre

Publication Date: 2016

Link to Purchase Score:

Purchase this Score as a PDF:

Audio/Video Performance:

Details:

Tessitura: Medium

Leaps: P8

Chromaticism and Key: Advanced

Rhythm: Intermediate

Tempo: Andante, quarter note = 88

Length of Phrases: Irregular

Text Setting: Novice

Content: Nature, Wind, Observing

Accompaniment Support/Independence: Advanced

Dynamics and Articulation: Intermediate

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature Wind Observing	Peaceful Wise	Portamento

³⁷⁵ Leila Lustig. *Six Significant Landscapes*. (Toronto: Canadian Music Centre, 2016).

II,³⁷⁶

Composer: Leila Lustig **Poet:** Wallace Stevens
Composer's Gender: Female
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Advanced **Range:** C3 - E4
Voice Type: Baritone **Language:** English
Instrumentation: Piano **Number Within the Cycle:** #2/6
Song Cycle: Six Significant Landscapes
Running Time:

Publisher: Canadian Music Centre **Publication Date:** 2016
Link to Purchase Score:

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: P8
Chromaticism and Key: Advanced
Rhythm: Intermediate
Tempo: Quarter note = 92
Length of Phrases: Irregular
Text Setting: Intermediate
Content: Night, Women, Sensual, Mysterious
Accompaniment Support/Independence: Advanced
Dynamics and Articulation: Intermediate

Keywords:

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Night Women	Sensual Mysterious	

³⁷⁶ Leila Lustig. *Six Significant Landscapes*. (Toronto: Canadian Music Centre, 2016).

III.³⁷⁷

Composer: Leila Lustig **Poet:** Wallace Stevens
Composer's Gender: Female
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Advanced **Range:** B2 - F4
Voice Type: Baritone **Language:** English
Instrumentation: Piano **Number Within the Cycle:** #3/6
Song Cycle: Six Significant Landscapes
Running Time:

Publisher: Canadian Music Centre **Publication Date:** 2016
Link to Purchase Score:

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium/High
Leaps: P8
Chromaticism and Key: Advanced
Rhythm: Intermediate, meter changes.
Tempo: Allegretto, quarter note = 108
Length of Phrases: Irregular
Text Setting: Novice
Content: Nature, Observing, Self-Assessment
Accompaniment Support/Independence: Intermediate
Dynamics and Articulation: Intermediate

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Nature Self-Assessment Observing	Peaceful Confident	Meter Changes

³⁷⁷ Leila Lustig. *Six Significant Landscapes*. (Toronto: Canadian Music Centre, 2016).

All Soul's Eve³⁷⁸**Composer:** Tyler Versluis**Poet:** Tyler Versluis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth Novice Intermediate Advanced**Voice Type:** Medium**Range:** D4-G5**Instrumentation:** Piano**Language:** English/German**Song Cycle:** From Nathalia's Diary**Number Within the Cycle:** #3/4**Running Time:** 2:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 2018**Link to Purchase Score:** <https://cmccanada.org/shop/75663/379>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** World War I, Immigration, German, Religious, Christian.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced**Notes:** Commissioned by Leanne Vida.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	World War I Immigration Religious Christian German	Religious	Bach Chorale

³⁷⁸ Tyler Versluis. *From Nathalia's Diary*. (Unpublished, 2018).

³⁷⁹ <https://cmccanada.org/shop/75663/> accessed June 16, 2020.

Aunt Helen³⁸⁰**Composer:** Monica Pearce**Poet:** Monica Pearce/Helen Creighton**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Soprano**Range:** C4-G-sharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 10:00**Publisher:** Canadian Music Centre**Publication Date:** 2012**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M9**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Many tempo changes**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Nostalgic, Interview, Folk Songs, Historical**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate**Notes:** A fictional one-sided radio interview that could have occurred later in Creighton's life.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Opera	Helen Creighton Folk Songs Interview Canadian History	Nostalgic Funny Reminiscent Light Hearted	Modes Modality Shifts Changing Meter Dramatic Indications

³⁸⁰ Monica Pearce. *Aunt Helen*. (Toronto: Canadian Music Centre, 2012).

Breakfast³⁸¹**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** B3-Gsharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #1/6**Running Time:** 3:30**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>³⁸²**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M7**Chromaticism and Key:** Advanced**Rhythm:** Advanced: many meter changes**Tempo:** Quarter note = 112. Many tempo changes.**Length of Phrases:** Irregular**Text Setting:** Intermediate: wordy passages, spoken text**Content:** Homemaker, Morning, Wife, Family, Mother, Happiness.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate

Notes: A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Morning Homemaker Wife Mother Family Routine	Happy	Spoken Text

³⁸¹ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).

³⁸² <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

Calamari³⁸³**Composer:** David L. McIntyre**Poet:** From the menu of the *Creek in Cathedral Bistro***Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Unspecified**Instrumentation:** Piano**Song Cycle:** Creek Bistro Specials**Running Time:** 0:30**Range:** F4-Bflat5**Language:** English**Number Within the Cycle:** #3/9**Publisher:** Roy Street Music**Publication Date:** 2005**Link to Purchase Score:** <https://davidlmcintyre.com/roy-street-music/#vocalmusic>³⁸⁴**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** m6**Chromaticism and Key:** Advanced**Rhythm:** Novice**Tempo:** Quarter note = 116**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Food, Menu, Appetizer, Calamari, Tango.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate; portamento***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Menu Appetizer Calamari	Fine Dining Tango Lively	

³⁸³ David L. McIntyre. *Creek Bistro Specials*. (Regina: Roy Street Music, 2005).

³⁸⁴ <https://davidlmcintyre.com/roy-street-music/#vocalmusic> accessed June 16, 2020.

Casserole³⁸⁵**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** A3-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #3/6**Running Time:** 4:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>³⁸⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M7**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Moderately**Length of Phrases:** Irregular**Text Setting:** Advanced: wordy passages, spoken text, dialogue**Content:** Homemaker, Food, Wife, Dinner Party, Casserole, Recipe, Cooking, Reflection.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced: Stage direction, props.**Notes:** A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Casserole Homemaker Wife Dinner Party Food Recipe Cooking	Irritated Reflective Humorous	Spoken Text Dialogue Stage Direction Props

³⁸⁵ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).³⁸⁶ <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

City Tides³⁸⁷

Composer: Jeff Smallman **Poet:** Arthur H. Adams
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Advanced **Range:** B3-G5
Voice Type: Unspecified **Language:** English
Instrumentation: Piano, Violin, Cello, Clarinet **Number Within the Cycle:** #4/6
Song Cycle: Aspects of Elisabeth
Running Time: 3:00

Publisher: Lighthouse Music Publications **Publication Date:** 2019
Link to Purchase Score: <https://www.lighthousemusicpublications.com/collections/>³⁸⁸

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: M6; many leaps.
Chromaticism and Key: Intermediate
Rhythm: Intermediate
Tempo: Quarter note = 120
Length of Phrases: Irregular
Text Setting: Intermediate
Content: City, New York, Brooklyn, Discovery.
Accompaniment Support/Independence: Advanced
Dynamics and Articulation: Intermediate

Notes: Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	City New York Brooklyn Discovery New	Excited Wonder Adventure	

³⁸⁷ Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).

³⁸⁸ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

Coffee Klatch³⁸⁹**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** C4-D5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #4/6**Running Time:** 2:30**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>³⁹⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M6**Chromaticism and Key:** Advanced**Rhythm:** Intermediate**Tempo:** Moderate**Length of Phrases:** Irregular**Text Setting:** Intermediate: dialogue**Content:** Homemaker, Conversation, Wife, Friends, Coffee.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate

Notes: A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Coffee Homemaker Wife Friends Conversation	Annoyed Nurturing	Dialogue

³⁸⁹ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).

³⁹⁰ <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

Epitaph 1918³⁹¹**Composer:** Tyler Versluis**Poet:** Tyler Versluis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth Novice Intermediate Advanced**Voice Type:** Medium**Range:** D4-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** From Nathalia's Diary**Number Within the Cycle:** #1/4**Running Time:** 2:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 2018**Link to Purchase Score:** <https://cmccanada.org/shop/75663/>³⁹²**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** World War I, Death, Grief.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced**Notes:** A 10-minute song cycle commissioned by Leanne Vida.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	World War I Death	Grief	

³⁹¹ Tyler Versluis. *From Nathalia's Diary*. (Unpublished, 2018).

³⁹² <https://cmccanada.org/shop/75663/> accessed June 16, 2020.

Every Boy Must Leave His House³⁹³**Composer:** Tyler Versluis**Poet:** Tyler Versluis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Youth Novice Intermediate Advanced**Voice Type:** Medium**Range:** C4-Eflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** From Nathalia's Diary**Number Within the Cycle:** #4/4**Running Time:** 2:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 2018**Link to Purchase Score:** <https://cmccanada.org/shop/75663/394>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** World War I, Pensive, Life Cycle, Ending, Change, German, Death.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced**Notes:** A 10-minute song cycle commissioned by Leanne Vida.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	World War I Life Cycle Ending Change German Death	Pensive	

³⁹³ Tyler Versluis. *From Nathalia's Diary*. (Unpublished, 2018).

³⁹⁴ <https://cmccanada.org/shop/75663/> accessed June 16, 2020.

Herr Andreas Sold His Horse³⁹⁵**Composer:** Tyler Versluis**Poet:** Tyler Versluis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Medium**Range:** C4-Fsharp5**Instrumentation:** Piano**Language:** English**Song Cycle:** From Nathalia's Diary**Number Within the Cycle:** #2/4**Running Time:** 4:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 2018**Link to Purchase Score:** <https://cmccanada.org/shop/75663/>³⁹⁶**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** World War I, Immigration, Narrative.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced**Notes:** A 10-minute song cycle commissioned by Leanne Vida.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	World War I Immigration	Narrative	

³⁹⁵ Tyler Versluis. *From Nathalia's Diary*. (Unpublished, 2018).

³⁹⁶ <https://cmccanada.org/shop/75663/> accessed June 16, 2020.

Hymnen an die Nacht³⁹⁷**Composer:** Claude Vivier**Poet:** Novalis-Vivier**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Unspecified**Range:** D4-Aflat5**Instrumentation:** Piano**Language:** German**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 6:00**Publisher:** Boosey & Hawkes**Publication Date:** 1975**Link to Purchase Score:** <https://www.boosey.com/cr/purchase-music/Claude-Vivier-Hymnen-an-die-Nacht/47740>³⁹⁸**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m10; many large leaps**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Quarter note = 60; many tempo changes**Length of Phrases:** Irregular**Text Setting:** Advanced: Whispering, Sprechstimme**Content:** Nature, Mysterious, Night, Sun.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced: extreme dynamics***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Night Nature Sun Time Creation	Mysterious Narrative Eerie Dramatic	Whispering Sprechstimme

³⁹⁷ Claude Vivier. *Hymnen an die Nacht*. (London: Boosey & Hawkes, 1975).

³⁹⁸ <https://www.boosey.com/cr/purchase-music/Claude-Vivier-Hymnen-an-die-Nacht/47740> accessed June 16, 2020.

Ice Age³⁹⁹**Composer:** Barbara Pentland**Poet:** Dorothy Livesay**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Soprano**Range:** C4-C6**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 9:00**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1986**Link to Purchase Score:** <https://cmccanada.org/shop/8822/>⁴⁰⁰**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High**Leaps:** Aug8**Chromaticism and Key:** Advanced**Rhythm:** Intermediate**Tempo:** Lento**Length of Phrases:** Irregular**Text Setting:** Advanced; extended vocal techniques**Content:** Ice Age, Cold, Nature, Environmentalism, Destruction, Humanity.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced***Keywords:***

<i>Genre</i>	<i>Theme/Subject</i>	<i>Mood</i>	<i>Features</i>
Art Song	Ice Age Cold Nature Environmentalism Destruction Humanity	Menacing Cold Questioning	Extended Vocal Techniques Sprechstimme Quarter Tones

³⁹⁹ Barbara Pentland. *Ice Age*. (Unpublished, 1986).

⁴⁰⁰ <https://cmccanada.org/shop/8822/> accessed June 16, 2020.

Lullaby⁴⁰¹**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** C4-Gflat5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #5/6**Running Time:** 3:30**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>⁴⁰²**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m7**Chromaticism and Key:** Advanced**Rhythm:** Intermediate**Tempo:** Eighth note = 72**Length of Phrases:** Regular**Text Setting:** Novice**Content:** Homemaker, Lullaby, Wife, Family, Mother, Melancholy.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate

Notes: A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Lullaby Homemaker Wife Mother Family	Melancholy	

⁴⁰¹ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).

⁴⁰² <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

Mix a Pancake⁴⁰³**Composer:** Vivian Fung**Poet:** Christina Rossetti**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Unspecified**Range:** E4-D6**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of Childhood**Number Within the Cycle:** #2/5**Running Time:** 1:10**Publisher:** Canadian Music Centre**Publication Date:** 2002**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High**Leaps:** P8**Chromaticism and Key:** Advanced**Rhythm:** Intermediate. Meter Changes**Tempo:** Half note = 76**Length of Phrases:** Irregular**Text Setting:** Novice**Content:** Pancake, Food, Cooking.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate**Notes:** Dedication: "To Chasiu." Text by Christina Rossetti from the collection *Sing-Song: A Nursery Rhyme Book* (1872).***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Food Pancake Cooking	Playful Excited	Meter Changes

⁴⁰³ Vivian Fung. *Songs of Childhood*. (Toronto: Canadian Music Centre, 2002).

Morning Again⁴⁰⁴**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** C4-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #6/6**Running Time:** 3:30**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>⁴⁰⁵**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** M7**Chromaticism and Key:** Advanced**Rhythm:** Novice**Tempo:** Quarter note = 112. Many tempo changes.**Length of Phrases:** Irregular**Text Setting:** Intermediate: wordy passages, spoken text, dialogue.**Content:** Business Woman, Morning, Work, Family, Mother, Single Mother, Routine, Happiness.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate**Notes:** A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Morning Business Woman Single Mother Mother Family Routine Work	Happy Excited	Spoken Text Dialogue Stage Direction

⁴⁰⁴ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).⁴⁰⁵ <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

My Fancy Late and Early⁴⁰⁶**Composer:** John Greer**Poet:** Anonymous**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Soprano**Range:** Bflat3-C6**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 14:00**Publisher:** Plangere Editions**Publication Date:** 2012**Link to Purchase Score:** <https://store.plangere.com/product/my-fancy-late-and-early/407>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Intermediate**Tempo:** Various**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Folk Song, Love, Life, Funny, Mature.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate**Notes:** "A Maiden's Life and Love in Canadian Folk Song."

This medley contains: Salish Song of Longing, The Jolly Raftsman O, Young MacDonald, She's Like the Swallow, Who is at My Window Weeping?, I Died My Petticoat Red, An Old Man He Courted Me, and Come All Ye Old Comrades.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Life	Sincere	Medley
Folk Song	Love	Humorous	
	Impotence	Sad	
	Friendship		

⁴⁰⁶ John Greer. *My Fancy Late and Early*. (Toronto: Plangere Editions, 2012).

⁴⁰⁷ <https://store.plangere.com/product/my-fancy-late-and-early/> accessed June 16, 2020.

Penelope⁴⁰⁸**Composer:** Cecilia Livingston**Poet:** Cecilia Livingston**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Soprano**Range:** A3-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 8:00**Publisher:** Canadian Music Centre**Publication Date:** 2014**Link to Purchase Score:** <https://cmccanada.org/shop/68911/409>**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** m7**Chromaticism and Key:** Intermediate**Rhythm:** Advanced**Tempo:** Quarter note = 50**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Waiting, Penelope, Odyssey, Fidelity, Melancholy, Lonely, Searching.**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Advanced**Notes:** Dedication: "for Alexandra Smither."***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Waiting Penelope Odyssey Fidelity	Melancholy Lonely Searching Expressive	Humming

⁴⁰⁸ Cecilia Livingston. *Penelope*. (Toronto: Canadian Music Centre, 2014).

⁴⁰⁹ <https://cmccanada.org/shop/68911/> accessed June 16, 2020.

Places⁴¹⁰

Composer: Jeff Smallman **Poet:** Sara Teasdale
Composer's Gender: Male
Does the Composer Identify as Being an Indigenous Canadian: No

Level: Advanced **Range:** B3-Aflat5
Voice Type: Unspecified **Language:** English
Instrumentation: Piano, Violin, Cello **Number Within the Cycle:** #3/6
Song Cycle: Aspects of Elisabeth
Running Time: 3:00

Publisher: Lighthouse Music Publications **Publication Date:** 2019
Link to Purchase Score: <https://www.lighthousemusicpublications.com/collections/>⁴¹¹

Purchase this Score as a PDF:
Audio/Video Performance:

Details:

Tessitura: Medium
Leaps: M7
Chromaticism and Key: Advanced
Rhythm: Advanced
Tempo: Eighth note = 144
Length of Phrases: Irregular
Text Setting: Novice
Content: Home, Nostalgic, Nature, Ocean, Waves, Hope, Searching, Longing, Travel.
Accompaniment Support/Independence: Intermediate
Dynamics and Articulation: Intermediate

Notes: Commissioned by Leanne Vida to commemorate her great-grandmother's journey from Hungary to Canada (via New York City) in the 1920s.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Chamber	Home Nature Ocean Waves Travel	Nostalgic Hopeful Searching Longing	

⁴¹⁰ Jeff Smallman. *Aspects of Elisabeth*. (Hensall: Lighthouse Music Publications, 2019).

⁴¹¹ <https://www.lighthousemusicpublications.com/collections/> accessed June 16, 2020.

Requiem for a Penny⁴¹²**Composer:** Bekah Simms**Poet:** Kelsey Blair**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Low Mezzo/Contralto**Range:** F3-A5**Instrumentation:** Piano**Language:** English**Song Cycle:** Stand alone piece**Number Within the Cycle:** NA**Running Time:** 4:00**Publisher:** Canadian Music Centre**Publication Date:** 2014**Link to Purchase Score:** <https://cmccanada.org/shop/70718/>⁴¹³**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Various**Leaps:** P8**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Quarter note = 92**Length of Phrases:** Irregular**Text Setting:** Advanced**Content:** Penny, Canadiana, Patriotic, Melodramatic, Requiem, Eulogy.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Advanced**Notes:** The piano is prepared by placing a bolt between two strings for the duration of the song.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Penny Canadiana	Eulogy Requiem Melodramatic	Prepared Piano Extended Techniques

⁴¹² Bekah Simms. *Requiem for a Penny*. (Toronto: Canadian Music Centre, 2014).⁴¹³ <https://cmccanada.org/shop/70718/> accessed June 16, 2020.

Shopping/Walk⁴¹⁴**Composer:** Harry Freedman**Poet:** Mary Lou Fallis**Composer's Gender:** Male**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** Csharp4-D5**Instrumentation:** Piano**Language:** English**Song Cycle:** Kitchen Cantata**Number Within the Cycle:** #2/6**Running Time:** 3:30**Publisher:** Unpublished; printed by the CMC**Publication Date:** 1995**Link to Purchase Score:** <https://cmccanada.org/shop/14909/>⁴¹⁵**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P5**Chromaticism and Key:** Advanced**Rhythm:** Advanced**Tempo:** Moderately fast**Length of Phrases:** Irregular**Text Setting:** Advanced: dialogue over piano accompaniment**Content:** Homemaker, Shopping, Wife, Family, Mother, Reflection.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate: includes some stage direction

Notes: A 20-25 minute cantata with optional interlude music to accommodate staging. Commissioned by Classical Cabaret with assistance of the Toronto Arts Council and the Ontario Arts Council.

Keywords:

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song Cantata	Shopping Homemaker Wife Mother Family Walk	Busy Reflective	Spoken Text Dialogue Stage Direction

⁴¹⁴ Harry Freedman. *Kitchen Cantata*. (Unpublished, 1995).

⁴¹⁵ <https://cmccanada.org/shop/14909/> accessed June 16, 2020.

Swift and Sure the Swallow⁴¹⁶**Composer:** Vivian Fung**Poet:** Christina Rossetti**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Unspecified**Range:** F4-B5**Instrumentation:** Piano**Language:** English**Song Cycle:** Songs of Childhood**Number Within the Cycle:** #4/5**Running Time:** 1:00**Publisher:** Canadian Music Centre**Publication Date:** 2002**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium/High**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Advanced. Meter Changes, Hemiola**Tempo:** Half note = 96, 88-90, & 100**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Precision, Swallow, Snail.**Accompaniment Support/Independence:** Advanced**Dynamics and Articulation:** Intermediate**Notes:** Text by Christina Rossetti from the collection *Sing-Song: A Nursery Rhyme Book* (1872).***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Precision Swallow Bird Snail Lesson Animals	Precise Lesson	Meter Changes Hemiola

⁴¹⁶ Vivian Fung. *Songs of Childhood*. (Toronto: Canadian Music Centre, 2002).

To Female Friends⁴¹⁷**Composer:** Diane Morgan**Poet:** Diane Morgan**Composer's Gender:** Female**Does the Composer Identify as Being an Indigenous Canadian:** No**Level:** Advanced**Voice Type:** Mezzo Soprano**Range:** B-flat3-G5**Instrumentation:** Piano**Language:** English**Song Cycle:** Essays From Life**Number Within the Cycle:** #3/6**Running Time:****Publisher:** Canadian Music Centre**Publication Date:** 1975**Link to Purchase Score:****Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** Medium**Leaps:** P8**Chromaticism and Key:** Intermediate**Rhythm:** Novice**Tempo:** Allegro con brio**Length of Phrases:** Irregular**Text Setting:** Intermediate**Content:** Cute, Funny, Friendship**Accompaniment Support/Independence:** Intermediate**Dynamics and Articulation:** Novice***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Life Friendship Phone Call Conversation	Cute Funny Lighthearted	Jazzy Chromaticism Key Changes

⁴¹⁷ Diane Morgan. *Essays From Life*. (Toronto: Canadian Music Centre, 1975).

4.5 Composer Biographies

The biographies in the following section are not the primary focus of this research and as such were intentionally kept brief. When completing a Composer Biography Template (Appendix 3) in the actual *DoCAS*, text will be unlimited and a photo may be included. All information contained in this section is valid as of August 2020.

W. H. Anderson

1882-1955

Born: London, England

Died/Resides: Winnipeg, Manitoba

W. H. Anderson emigrated to Canada in 1910, taking up residence in Winnipeg, Manitoba. Working as a composer, choir director, and voice teacher, Anderson composed over 150 songs and 40 church anthems.⁴¹⁸

Violet Archer

1913-2000

Born: Montréal, Québec

Died/Resides: Ottawa, Ontario

A member of the Order of Canada and recipient of many other awards, Violet Archer was a pianist, percussionist, organist, composer and teacher. An advocate for introducing classical music to young children and a strong supporter of new music, Archer composed more than 330 works, including both traditional and contemporary compositional techniques.⁴¹⁹

⁴¹⁸ Kenneth Winters, "William Henry Anderson". In *The Canadian Encyclopedia*. Historica Canada. Article published April 19, 2010; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/william-henry-anderson-emc>.

⁴¹⁹ Elaine Keillor and Betty Nygaard King, and Helmut Kallmann, "Violet Archer". In *The Canadian Encyclopedia*. Historica Canada. Article published January 20, 2010; Last Edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/violet-archer>.

John Beckwith

b. 1927

Born: Victoria, British Columbia

Died/Resides: Toronto, Ontario

A fierce advocate for Canadian music, John Beckwith is a composer, broadcaster, writer, critic, actor, musician, and retired professor. Included in his canon of hundreds of compositions are approximately 200 art song arrangements of Canadian folk songs. Beckwith has received many honorary doctorates and awards, and is also a member of the Order of Canada.⁴²⁰

W. Herbert Belyea

1917-2001

Born: Winnipeg, Manitoba

Died/Resides: Winnipeg, Manitoba

A teacher, professor, choir master, clinician, adjudicator, poet and composer, (Warren) Herbert Belyea accepted many commissions in his lifetime. His poetry is published under the name A. C. Darke.⁴²¹

Keith Bissell

1912-1992

Born: Meaford, Ontario

Died/Resides: Newmarket, Ontario

A prolific composer, conductor, choir master, and educator, Keith Bissell was a lifetime advocate for Canadian music. Among his large body of work are many art song arrangements of Canadian folk songs. Serving on the boards of the Ontario Music Educator's Association, the National Youth Orchestra, the Canadian Music Centre, and the Canadian Music Council, he was awarded the Canada Music Council Medal in 1978.⁴²²

⁴²⁰ Barclay McMillan and Elaine Keillor, "John Beckwith". In *The Canadian Encyclopedia*. Historica Canada. Article published May 04, 2010; Last Edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/john-beckwith>.

⁴²¹ Betty Nygaard King, "Herbert Belyea". In *The Canadian Encyclopedia*. Historica Canada. Article published May 10, 2007; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/herbert-belyea-emc>.

⁴²² Margaret Drynan, "Keith Bissell". In *The Canadian Encyclopedia*. Historica Canada. Article published June 05, 2007; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/keith-bissell-emc>.

Dean Blair

b. 1932

Born: Warren, Pennsylvania

Died/Resides: Lethbridge, Alberta

A composer and professor, Dean Blair taught composition and theoretical studies at the University of Lethbridge and has accepted many commissions, particularly music for youth. Blair is a founding member of the Alberta Composers' Association and the Prairie Region of the CMC.⁴²³

Marilyn E. Broughton

Unknown

Born: Toronto

Died/Resides: Toronto

Marilyn E. Broughton is a teacher, pianist, choir accompanist, and composer. While she writes for various instruments, she also enjoys singing in Glenview Presbyterian Church's choir.⁴²⁴

Craig Cassils

b. 1950

Born: Deloraine, Manitoba

Died/Resides: Steinbach, Manitoba

Composer, teacher, organist, and choir director, Craig Cassils is involved with classical music as well as musical theatre and other aspects of the Manitoba arts community.⁴²⁵

⁴²³ <http://1443.sydneyplus.com/final/Portal/Composer-Showcase.aspx?lang=en-CA> accessed June 24, 2020.

⁴²⁴ <https://acwc.ca/members/marilyn-e-broughton/> accessed June 24, 2020.

⁴²⁵ <https://www.hopepublishing.com/603/> accessed June 24, 2020.

Cheryl L. Cooney

b. 1953

Composer's Website: <http://cherylcooney.ca>⁴²⁶

Born: Unknown

Died/Resides: Red Deer, Alberta

An active pianist and composer, Cheryl Cooney has received numerous commissions and invitations for solo guest appearances. Dr. Cooney actively promotes and performs new music, as evidenced by her coordination of the First Thursdays in the Snell concert series at the Red Deer Public Library.⁴²⁷

Clifford Crawley/Clifford Curwin

1929-2016

Born: Dagenham, England

Died/Resides: St. John's Newfoundland

Clifford Crawley was a composer, conductor, adjudicator, examiner, consultant, and professor who emigrated to Canada in 1973 from England. His body of work contains many compositions for young singers.⁴²⁸

Margaret Drynan

1915-1999

Born: Toronto, Ontario

Died/Resides: Oshawa, Ontario

Margaret Drynan was an organist, composer, choir master, percussionist, and teacher who worked with the Oshawa elementary school system and the Durham Region Board of Education. She received many awards and was a founding member of the Oshawa District Council for the Arts and the Oshawa Arts Centre, as well as director of the Oshawa Symphony Association.⁴²⁹

⁴²⁶ <http://cherylcooney.ca> accessed June 24, 2020.

⁴²⁷ <http://cherylcooney.ca/about/> accessed June 24, 2020.

⁴²⁸ F. R. C. Clarke, "Clifford Crawley". In The Canadian Encyclopedia. Historica Canada. Article published June 05, 2007; Last Edited June 29, 2017. <https://www.thecanadianencyclopedia.ca/en/article/clifford-crawley-emc> accessed June 24, 2020.

⁴²⁹ Thomas C. Brown and Betty Nygaard King, "Margaret Drynan". In The Canadian Encyclopedia. Historica Canada. Article published September 30, 2007; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/margaret-drynan-emc>.

John Greer

b. 1954

Composer's Website: <http://www.johngreermusic.com>⁴³⁰

Born: Manitoba, Canada

Died/Resides: Toronto, Ontario

A professional vocal coach, pianist, arranger, and composer, John Greer has worked at many prestigious schools and opera companies. He currently teaches at the Glen Gould School in Toronto. Among Greer's many compositions are a number of art song arrangements of Canadian folk songs.⁴³¹

John Fearing

1928-2007

Born: Lancaster, England

Died/Resides: Nelson, British Columbia

John Fearing was a teacher, activist, organist, accompanist, choir director, and composer who emigrated to Vancouver in 1958. Fearing spent his career working at numerous elementary schools and churches in the Vancouver area before taking up environmental activism in his retirement.⁴³²

Stephen Fielder

Unknown

Robert Fleming

1921-1976

Born: Prince Albert, Saskatchewan

Died/Resides: Ottawa, Ontario

An educator, organist, choir master, and prolific composer, Robert Fleming worked on approximately 250 film scores while employed at the National Film Board as a staff composer and music director. He frequently composed using text from Canadian poets and wrote many art song arrangements of Canadian folk songs.⁴³³

⁴³⁰ <http://www.johngreermusic.com> accessed June 24, 2020.

⁴³¹ <http://www.johngreermusic.com/about.html> accessed June 24, 2020.

⁴³² <https://vancouver.sunandprovince.remembering.ca/obituary/john-fearing-1066095527> accessed June 24, 2020.

⁴³³ Barclay McMillan and Elaine Keillor, "Robert Fleming". In *The Canadian Encyclopedia*. Historica Canada. Article published June 11, 2008; Last Edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/robert-fleming>.

Harry Freedman

1922-2005

Born: Lodz, Poland

Died/Resides: Toronto, Ontario

Harry Freedman (born Henryk Frydman) was an educator, English hornist, and composer. Influenced by visual art and jazz, Freedman composed music for film, television, ballet, theatre, orchestra, and classical musicians. He received many awards including a Juno award in 1996 and was named an Officer of the Order of Canada in 1984.⁴³⁴

Vivian Fung

b.1975

Composer's Website: <http://vivianfung.ca>⁴³⁵

Born: Edmonton, Alberta

Died/Resides: California, USA

Vivian Fung is a prolific composer and advocate for music education. She has won many awards including the 2015 Jan V. Matejcek New Classical Music Award for achievement in new music from the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) as well as a Juno award in 2013. Dr. Fung has accepted commissions from many prestigious institutions and her works have been premiered in many countries.⁴³⁶

Cyril Hampshire

1900-1963

Born: Wakefield, England

Died/Resides: Hamilton, Ontario

Pianist, choir director, organist, adjudicator, and composer, Cyril Hampshire emigrated to Canada in 1921. He worked for numerous Canadian school boards and churches and served terms as president of both the Ontario Registered Music Teacher's Association and the Ontario Music Educator's Association.⁴³⁷

⁴³⁴ Betty Nygaard King and Linda Litwack, and John Beckwith, "Harry Freedman". In *The Canadian Encyclopedia*. Historica Canada. Article published January 04, 2010; Last Edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/harry-freedman-emc>.

⁴³⁵ <http://vivianfung.ca> accessed June 24, 2020.

⁴³⁶ <http://vivianfung.ca/bio/> accessed June 24, 2020.

⁴³⁷ Wallace Laughton, "Cyril Hampshire". In *The Canadian Encyclopedia*. Historica Canada. Article published July 09, 2007; Last Edited December 15, 2013. <https://www.thecanadianencyclopedia.ca/en/article/cyril-hampshire-emc>.

Ruth Watson Henderson

b. 1932

Born: Toronto, Ontario

Died/Resides: Toronto, Ontario

A celebrated teacher, pianist, organist, accompanist, choir master, and composer, Ruth Watson Henderson is best known for her large canon of choral compositions. She has also written music for voice, orchestra, and piano. She has received many commissions, awards and honours, including the Ruth Watson Henderson Choral Composition Competition, held by Choirs Ontario annually since 2002.⁴³⁸

Alice Ho

b. 1960

Composer's Website: <https://www.alicepyho.com>⁴³⁹

Born: Hong Kong

Died/Resides: Toronto

Alice Ho is a composer, accomplished classical pianist, and advocate of contemporary music. Her vast compositional catalogue has earned her many awards and honours, and her eclectic works have been performed throughout the world to critical acclaim.⁴⁴⁰

Udo Kasemets

1919-2014

Born: Tallinn, Estonia

Died/Resides: Toronto, Ontario

An educator, writer, conductor, music critic, and composer, Udo Kasemets emigrated to Canada in 1951. Kasemets founded the Toronto Bach Society, Musica Viva, and Toronto's first new music series as well as orchestrating and/or directing many multi-media events designed to showcase avant-garde compositions. He was a professor at the Faculty of the Department of Experimental Art at the Ontario College of Art until his retirement and received an honorary doctorate from York University.⁴⁴¹

⁴³⁸ Barclay McMillan and Kimberly Francis, "Ruth Watson Henderson". In *The Canadian Encyclopedia*. Historica Canada. Article published July 16, 2007; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/ruth-watson-henderson-emc>.

⁴³⁹ <https://www.alicepyho.com> accessed June 24, 2020.

⁴⁴⁰ <https://www.alicepyho.com/biography.html> accessed June 24, 2020.

⁴⁴¹ Elaine Keillor, "Udo Kasemets". In *The Canadian Encyclopedia*. Historica Canada. Article published June 08, 2010; Last Edited February 25, 2015. <https://www.thecanadianencyclopedia.ca/en/article/udo-kasemets>.

Burton Kurth

1890-1977

Born: Buffalo, New York

Died/Resides: Victoria, British Columbia

An educator, singer, organist, choir master, conductor, and composer, Burton Kurth emigrated to Canada in 1909. He wrote many songs for young singers, and wrote *Sensitive Singing* (1973), a book on vocal pedagogy.⁴⁴²

Calixa Lavallée

1842-1891

Born: Verchères, Canada East

Died/Resides: Boston, Massachusetts

Calixa Lavallée was a composer, teacher, conductor, pianist, choir master and administrator who served as president of the Académie de musique de Québec. He travelled the world as a performer and composer, advocated for both Canadian and American music, and is best known for composing the Canadian national anthem.⁴⁴³

Cecilia Livingston

b. 1984

Composer's Website: <https://cecilialivingston.com>⁴⁴⁴

Born: Ontario, Canada

Died/Resides: Toronto, Ontario

Currently composer-in-residence at Glyndebourne Festival Opera, Dr. Cecilia Livingston is a celebrated Canadian writer, lecturer, and composer who specializes in music for the voice. She has won numerous awards and is the vice president of the Canadian League of Composers.⁴⁴⁵

⁴⁴² Ronald Gibson and Bryan N.S. Gooch, "Burton Kurth". In *The Canadian Encyclopedia*. Historica Canada. Article published July 18, 2007; Last Edited December 13, 2013. <https://www.thecanadianencyclopedia.ca/en/article/burton-kurth-emc>.

⁴⁴³ Susan Spier and Gilles Potvin, "Calixa Lavallée". In *The Canadian Encyclopedia*. Historica Canada. Article published June 11, 2008; Last Edited March 04, 2015. <https://www.thecanadianencyclopedia.ca/en/article/calixa-lavallee>.

⁴⁴⁴ <https://cecilialivingston.com> accessed June 25, 2020.

⁴⁴⁵ <https://cecilialivingston.com/bio> accessed June 25, 2020.

Leila S. Lustig

b. 1944

Born: Louisville, Kentucky

Died/Resides: Victoria, British Columbia

Dr. Leila S. Lustig is a composer, performer, music producer, program director, arts marketer, and writer. After emigrating to Canada in 1987, she focused her composing on vocal chamber music, often creating unusual textures with her instrumentation choices in combination with the voice.⁴⁴⁶

David L. McIntyre

b. 1952

Composer's Website: <https://davidlmcintyre.com>⁴⁴⁷

Born: Edmonton, Alberta

Died/Resides: Regina, Saskatchewan

David McIntyre is a pianist and composer who has written many works for piano, choir, orchestra, chamber ensemble, and the voice. He has accepted commissions from all over Canada and the world and founded his own music publishing company, Roy Street Music.⁴⁴⁸

Diane Morgan

b. 1929

Born: Evanston, Illinois

Died/Resides: British Columbia

After completing her degree in composition at the Eastman School of Music, Diane Morgan emigrated to Canada in 1954 and began studying composition under Jean Coulthard. Morgan is known for using elements of jazz harmony in her compositions.⁴⁴⁹

⁴⁴⁶ <https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?lang=en-CA> accessed June 25, 2020.

⁴⁴⁷ <https://davidlmcintyre.com> accessed June 25, 2020.

⁴⁴⁸ <https://davidlmcintyre.com/about-me/> accessed June 25, 2020.

⁴⁴⁹ <https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?lang=en-CA> accessed June 25, 2020.

Arthur Morrow

b. 1919

Born: Westmount, Québec

Died/Resides: Montréal, Québec

Music director, conductor, arranger, and composer, Arthur Morrow composed music for film, ballet, television, orchestra, and the voice. Many of his vocal compositions are art song arrangements of Canadian folk songs for young singers.⁴⁵⁰

Monica Pearce

b. 1984

Composer's Website: <http://www.monicapearce.com>⁴⁵¹

Born: Prince Edward Island

Died/Resides: Baton Rouge, Louisiana

Monica Pearce is a pianist, librettist, and composer who specializes in opera, solo and chamber music, and works for toy piano. In 2008 she co-founded the Toy Piano Composers, which have since presented more than 120 new works and a self-titled album. Pearce has been the recipient of numerous awards, and her works have been premiered and performed all over Canada and the United States of America.⁴⁵²

Barbara Pentland

1912-2000

Born: Winnipeg, Manitoba

Died/Resides: Vancouver, British Columbia

A teacher, pianist, examiner, and composer, Barbara Pentland composed music for solo and chamber instruments, orchestra, voice, as well as incidental music for radio. Her compositional style evolved throughout her lifetime, with many forays into new (at the time) and experimental techniques. Pentland was named a Member of the Order of Canada, and received many awards and honours, including the City of Vancouver declaring 27 Sep 1987 "Barbara Pentland Day," to honour the composer on her 75th birthday.⁴⁵³

⁴⁵⁰ Brigitte Hébert, "Art Morrow". In The Canadian Encyclopedia. Historica Canada. Article published June 17, 2007; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/art-morrow-emc>.

⁴⁵¹ <http://www.monicapearce.com> accessed June 25, 2020.

⁴⁵² <http://www.monicapearce.com/biography.html> accessed June 25, 2020.

⁴⁵³ Betty Nygaard King, Kenneth Winters, and John Beckwith, "Barbara Pentland". In The Canadian Encyclopedia. Historica Canada. Article published February 07, 2006; Last Edited December 18, 2013. <https://www.thecanadianencyclopedia.ca/en/article/barbara-pentland-emc>.

Elizabeth Raum

b. 1945

Composer's Website: <https://elizabethraum.com>⁴⁵⁴

Born: Berlin, New Hampshire, United States of America

Died/Resides: Regina, Saskatchewan

Elizabeth Raum is a composer and oboist whose compositions include operas, over 80 chamber pieces, vocal works, choral works, oratorio, ballets, concerti and major orchestral works. She has accepted many commissions and honours, including the 2010 Saskatchewan Order of Merit. Raum is known for the variety and accessibility of her work, and her compositions have been premiered and performed all over the world.⁴⁵⁵

Carol Schieman Anderson

Unknown

Marshall L. Shaw

b. Unknown

Composer's Website: <https://mshawblog.wordpress.com>⁴⁵⁶

Born: Unknown

Died/Resides: Unknown

Marshall L. Shaw is a composer, educator, and the founder of *Expressivo*, an initiative which explores the possible uses of technology in arts education. He was been the recipient of numerous teaching awards in both Canada and Hong Kong, and has composed numerous songs for young voices.⁴⁵⁷

⁴⁵⁴ <https://elizabethraum.com> accessed June 25, 2020.

⁴⁵⁵ <https://elizabethraum.com/bio/> accessed June 25, 2020.

⁴⁵⁶ <https://mshawblog.wordpress.com> accessed June 25, 2020.

⁴⁵⁷ <https://mshawblog.wordpress.com/about/> accessed June 25, 2020.

Bekah Simms

b. 1990

Composer's Website: <http://www.bekahsimms.com>⁴⁵⁸

Born: Mount Pearl, Newfoundland

Died/Resides: Toronto, Ontario

Composer Dr. Bekah Simms has received many awards, prizes, and commissions, and was chosen as one of the Toronto Symphony Orchestra's 2020-2021 NextGen Composers. Her works include compositions for solo instruments, voice, choir, small ensemble, and large ensemble, and have been premiered and performed throughout Canada and the world.⁴⁵⁹

Jeff Smallman

b. 1965

Composer's Website: <http://www.jeffsmallman.com>⁴⁶⁰

Born: Brantford, Ontario

Died/Resides: Hensall, Ontario

Pianist, music librarian, writer, and composer Jeff Smallman has written works for choir, orchestra, small ensemble and large ensembles, solo instruments, voice, and one opera. He has won numerous national composition competitions and is the founder of Lighthouse Music Publications.⁴⁶¹

Roberta Stephen

b. 1931

Born: Alberta, Canada

Died/Resides: Alberta, Canada

Roberta Stephen is a singer, educator, and composer who is best known for her abundant compositions for children. She has received numerous awards and honours for her works and contributions to the arts community in Canada. Stephen worked to establish the first Canadian chapter of the National Association of Teachers of Singing, founded Contemporary Showcase in Calgary, acted as president of New Works Calgary, and was the owner and president of Alberta Keys Music Publishing Co. Inc.⁴⁶²

⁴⁵⁸ <http://www.bekahsimms.com> accessed June 25, 2020.

⁴⁵⁹ <http://www.bekahsimms.com/index.php?id=biography.html> accessed June 25, 2020.

⁴⁶⁰ <http://www.jeffsmallman.com> accessed June 25, 2020.

⁴⁶¹ <http://www.jeffsmallman.com/biography> accessed June 25, 2020.

⁴⁶² <https://acwc.ca/members/roberta-stephen/> accessed June 25, 2020.

Nancy Telfer

b. 1950

Born: Brampton, Ontario

Died/Resides: Coburg, Ontario⁴⁶³

Nancy Telfer is a celebrated author, clinician, conductor, adjudicator, teacher, and composer. Telfer has received many commissions, awards, and honours, and has written numerous vocal pedagogy books. She has composed more than 300 works including compositions for choir, solo instruments, voice, small ensemble, and orchestra.⁴⁶⁴

Bert Vander Hoek

Unknown

Tyler Versluis

b. 1989

Composer's Website: <https://www.tylerversluis.com>⁴⁶⁵

Born: St. Catharines, Ontario

Died/Resides: Toronto, Ontario

Tyler Versluis is a conductor, organist, choir master, and composer. He has received many awards and honours, including the University of Toronto's John Weinzweig Graduating Scholarship. His works include compositions for voice, large ensemble, small ensemble, orchestra, choir, and various solo instruments. Dr. Versluis is affiliated with numerous prestigious organizations, and his works have been premiered and performed across Canada.⁴⁶⁶

⁴⁶³ <https://www.encm.ca/nancy-telfer.html> accessed July 23, 2020.

⁴⁶⁴ David G. H. Parsons, Barclay Mcmillan, and Kimberly Francis, "Nancy Telfer". In *The Canadian Encyclopedia*. Historica Canada. Article published February 07, 2006; Last Edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/nancy-telfer-emc>.

⁴⁶⁵ <https://www.tylerversluis.com> accessed June 25, 2020.

⁴⁶⁶ <https://www.tylerversluis.com/about.html> accessed June 25, 2020.

Claude Vivier

1948-1983

Composer's Website: <http://www.claudevivier.com>⁴⁶⁷

Born: Montreal, Québec

Died/Resides: Paris, France

Claude Vivier was a celebrated composer of more than 40 works including opera, compositions for small and large ensembles, solo instruments, voice, and orchestra. He is best known for his use of experimental compositional techniques, and for the constant evolution of his compositional style that is evidenced in his body of work.⁴⁶⁸

⁴⁶⁷ <http://www.claudevivier.com> accessed June 25, 2020.

⁴⁶⁸ http://www.claudevivier.com/1_music.html accessed June 25, 2020.

Chapter 5: Conclusion

5.1 Research Significance

As stated previously, having virtually all Canadian art song collected in a single location would be of tremendous value to all musicians. Efficiently identifying suitable Canadian repertoire which has been evaluated following a consistent grading scheme will serve to increase the access of Canadian art song for singers, singing teachers, and collaborative pianists. This venture will also enhance exposure to Canadian art song and Canadian composers on both national and international levels.

5.2 Limitations

The completion of a monograph includes a timeline and a page limit. Due to these parameters, this project includes a sample database of 100 annotated Canadian art songs designed to represent the larger body of work created by Canadian composers. In the sample database above, each of the four levels of difficulty contains twenty-five annotated art songs, with every effort made to represent geographical and gender diversity among the included composers. Indexing all Canadian art songs was obviously not possible for this research nor was it its purpose.

Much of the analysis for this project took place during the global COVID-19 pandemic, which greatly impacted score availability as libraries and the CMC were not operational for many critical months. The author is fortunate to have amassed a large collection of Canadian art song scores to draw from, and was able to solicit help from friends and colleagues to obtain enough sheet music to compile the remainder of the sample database. For this reason, the composers and art songs included in (or excluded from) this monograph do not reflect the author's opinions or personal preferences.

5.3 Room To Grow

To expand on this study, the website that has been described above will be designed and realized. All possible Canadian art songs will be analyzed thereby determining level of difficulty, followed by the submission of each annotation for inclusion into the *DoCAS*. These entries will be completed by the author as well as composers and scholars using the previously-outlined templates (Appendix 2 and 3) and grading scheme (Figure 2). The enormity of this project will require teamwork and a significant monetary investment. As such, the author is currently working on team building and fundraising for this venture.

5.4 Conclusion

While much has been written about Canadian art song, a graded online database of this work does not currently exist, although the need has been demonstrated. The previously undertaken work in this field is incomplete and difficult to access, and art songs written by Canadian composers remain onerous to locate and assess for suitability. As illustrated in this monograph, the Canadian music community and the international art music community at large will greatly benefit from an online, open-access, graded database of art song by Canadian composers.

The long-term intention for this project is for the *DoCAS* to be a comprehensive service for all things art song in Canada, serving to unify the art song community's members (singers, composers, voice teachers, collaborative pianists, instrumentalists, music librarians, music organizations, etc.). Easy access to the vast canon of Canadian art song, promotion of art song events, advocacy for Canadian composers, networking opportunities, and educational resources will allow our community members to further support each other. It will take years to catalogue every available art song written by Canadian composers, and new material continues to be written. As such, the *DoCAS* represents a life-long project for the author, and eventually a legacy.

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Appendices

Appendix 1: Website Brainstorm

The purpose of this website, the *Database of Canadian Art Song*, is to gradually collect all of the art songs written by Canadian composers, and to categorize them according to level of difficulty. The website will be free to access and use, and will be an ideal resource for singers, singing teachers and collaborative pianists in their quest for locating Canadian repertoire. The *Database of Canadian Art Song* will allow the user to search for songs by title, level, composer, composer's gender, composer's Indigenous Canadian status, poet, language, instrumentation, duration, voice type, or keyword (genre, subject/theme, mood, and features). Multiple search criteria could also be stacked in the search bar.

Art songs will be catalogued including the following data: Title, date composed, composer, poet, running time, range, included instruments, intended voice type (if specified), publisher, links to where to find the score, and any notable data about who/what event the piece was composed for. Each song will include a brief description of the piece, along with notes about any areas of difficulty. The end of each entry will include "tags," or searchable keywords relating to the theme of the song or other relevant information. Each entry will also have the possibility of being tagged as having been composed by an Indigenous Canadian. [Possible links to audio/video recordings? Link to purchase PDF directly when available or link to obtain the score?]

The website will be free to use, but users will have the option to create a free account, which will allow them to create a user profile (with picture, voice type and bio), and to save art songs to collections that can be either public or private, using a Pinterest-type functionality. Members would be able to see each other's public collections for inspiration. Once logged in as a member, one will also be able to add events to the events calendar. [possible networking opportunities?]

Website Pages

Accessed by clickable tabs on the home page.

About Us

- Description of the project and its intended uses.
- My bio
- Downloadable PDF of my monograph
- Literature review

Member Login/Signup

- Sign into a free account that allows the user to create collections of art songs for future reference, and to post to the events calendar.
- Collections can be both public or private.
- Members can upload a photo and include a bio. [possible networking? Contacts?]

- Members can identify themselves by voice type (or instrument), as educators, music librarians, composers, scholars, parents, music enthusiasts, or organizations (opera companies, festival/competitions, etc.)
- Once a membership is established, the user may post to the events calendar or contribute an art song.

How To Use

- Explanation of search possibilities
- Possible uses (recital programming, juries, etc.)
- Uses/how to use the collections feature

Levels

- Explanation of each level with a clickable link to the songs in each category

Composers

- Clickable list of composers. Link brings you to a photo of the chosen composer and link to their website, followed by a chronological (by publication date) listing of their art songs.

Keywords

- A clickable list of every keyword that has been used on the site. Clicking reveals every song assigned the chosen keyword in alphabetical order by title.

Educational and Performance Resources

- Information on art song
- Possible guides to performance, diction, etc.?
- Clickable list of festivals, competitions, societies, institutions, foundations, and projects relating to art song in Canada.

Contribute

- A call for others to contribute to the database using the established model, with a downloadable PDF template for art song submissions.
- Possible donations (via PayPal) button.

Contact

- Email, phone number and mailing address.

Contributors

-A list of anyone who has contributed data to the site, including name, photo, bio, and website or contact information for each individual.

FAQ

-A list of frequently asked questions about how to use the site, why it exists, how it is funded, etc.

Terms of Use

-Details of the terms of use agreed upon by the user.
-Disclaimer/legal stuff

Also found on the home page:Search Bar

-Allows the user to quickly search by keyword, language, composer, level, or title.

What's New

-A listing of the most recent additions to the database.

Featured Composer

-A constantly changing spotlight on Canadian composers intended to spark the interest of the website user.

Events Calendar

-A calendar updated by members with classical concerts and events happening throughout Canada.
-Calendar will be searchable by date, event type and/or region.

Other possibilities:

-A place to subscribe to a mailing list (to gather contact info of interested individuals for the purposes of notifying them of updates to the site or a possible newsletter).
-Links to recorded material.
-Purchases of PDF scores or MP3 recordings through the site.
-A "friends" or "further resources" section with links to other relevant websites (CMC, CLC, CASP, Sparks and Wiry Cries, Art Song Lab, Brooklyn Art Song Society, The Art Song Project, etc.).
-Advertisements.
-Additional collaborators who could increase the scope of the site?
-Directory of voice teachers?

Appendix 2: Art Song Cataloguing Template**Title of Song Cycle if Applicable****Composer:** Name of composer**Notes:** Any notes about the song cycle as a whole should be entered here.**Title of Song****Composer:** Composer's Name**Poet:** Poet's Name**Composer's Gender:** Male Female Non-Binary**Does the Composer Identify as Being an Indigenous Canadian:** Yes/No**Level:** Beginner Easy Intermediate Advanced**Voice Type:** If specified/Unspecified**Range:** Lowest-Highest**Instrumentation:** List instruments**Language:** Language**Song Cycle:** Stand alone piece/title of cycle**Number Within the Cycle:** #/**Running Time:** Time**Publisher:** Name of Publisher**Publication Date:** Date here**Link to Purchase Score:** Website here**Purchase this Score as a PDF:****Audio/Video Performance:*****Details:*****Tessitura:** High Medium Low**Leaps:** Largest interval**Chromaticism and Key:** Note difficulty level or key changes**Rhythm:** Note difficulty level or specific challenges**Length of Phrases:** Regular/Irregular, Long?**Text Setting:** Note difficulty level or wordiness**Content:** Neutral Love Sad Funny etc.**Accompaniment Support/Independence:** Note difficulty level**Dynamics and Articulation:** Note difficulty level**Notes:** Any notable data about the song should be entered here.***Keywords:***

<u>Genre</u>	<u>Theme/Subject</u>	<u>Mood</u>	<u>Features</u>
Art Song	Subject	Mood	Features
Chamber	Theme	Keyword	Keyword
Duet	Keyword	Keyword	Keyword
Trio	Keyword	Keyword	Keyword

Appendix 3: Composer Biography Template**Composer Biography Entry****Name of Composer**

Dates

Composer's Website URL

Born: Place of birth

Died/Resides: City of death or residence

Biographical information here

Composer's photo here



Appendix 4: Royal Conservatory of Music and Conservatory Canada Grading Analysis

Royal Conservatory of Music (RCM) editions: 1991, 1998 & 2005
 Conservatory Canada (CC) edition: 1999

It should be noted that the following data represents the most difficult aspects found within each category at each level. There were many instances of songs that met the requirements of a specific grade but were found in grades that were 1, 2, or even 3 levels above. This author was not able to determine why that is the case.

Introductory

RCM:

Range: Minor 3rd - Major 9th.

Tessitura: Mostly medium.

Leaps: Leaps are mostly within the chord and not greater than a Perfect 5th.

Chromaticism and Key: Only one chromatic neighbour note.

Rhythm: Mostly complete beats or equal halves of the beat. A few dotted (long-short) figures.

Length of Phrases: Most songs have regular, 2-bar phrases.

Tempo: Most songs have moderate tempo markings. Few tempo changes or *rit.* markings.

Text Setting: Syllabic text with no melismas. Most songs are set in English.

Content: These pieces all have very juvenile content.

Pianistic Independence: The piano often contains the melody line and is never opposing the singer.

Dynamics and Articulation: Few dynamic markings, and even fewer dynamic changes.

Grade 1

RCM:

Range: Major 6th - Perfect 11th.

Tessitura: Mostly medium.

Leaps: Most leaps are not greater than a Perfect 5th, but there are a few octaves. All leaps outline the chord.

Chromaticism and Key: There are a few chromatic passing tones and neighbour notes.

Rhythm: The beat can now be divided into four sixteenth notes (when the quarter note gets one beat), and dotted rhythms (long - short) are more frequent. One piece has shifting time signatures.

Length of Phrases: Most songs have regular, 2-bar phrases.

Tempo: Most songs have moderate tempo markings. Some tempo changes and *rit.* markings.

Text Setting: Syllabic text setting with a few melismas. Most songs are in English.

Content: These songs have young or neutral content.

Pianistic Independence: The piano often contains the melody and is not opposing the singer.

Dynamics and Articulation: Some dynamic contrast, and a few < or > markings.

CC:

Range: Minor 6th - Minor 10th.

Tessitura: Mostly medium.

Leaps: Mostly step-wise motion or leaps of a 3rd or 4th, but there are a few instances of leaps of 5ths, 6ths, and 7ths.

Chromaticism and Key: There are a few chromatic passing tones and neighbour notes.

Rhythm: The rhythms are simple, typically only dividing the beat in half, but there are some sixteenth notes (when the quarter note gets one beat), and dotted figures (long - short).

Length of Phrases: Most songs have regular, 2-bar phrases.

Tempo: Most songs have moderate tempo markings. Some tempo changes and *rit.* markings.

Text Setting: Mostly syllabic text setting, with a few syllables stretched over two notes. Songs are mostly in English with a few French offerings.

Content: These songs have young or neutral content.

Pianistic Independence: The melody is usually contained in the piano, but there are a few pieces that require more independence from the singer.

Dynamics and Articulation: Some dynamic contrast, and a few < or > markings.

Grade 2

RCM:

Range: Major 6th - Perfect 11th.

Tessitura: Mostly medium.

Leaps: Leaps of up to a 6th are more frequent at this level.

Chromaticism and Key: There are a few chromatic passing tones and neighbour notes.

Rhythm: The beat can now be divided into four, and dotted rhythms (long - short) are more frequent. There are a few short - long dotted figures, and one piece has shifting time signatures.

Length of Phrases: Most songs have regular, 2-bar phrases.

Tempo: Most songs have moderate tempo markings. Some pieces have dramatic tempo changes.

Text Setting: Syllabic text setting with a few “wordy” passages containing tricky rhymes. Most songs are in English.

Content: These songs have young or neutral content.

Pianistic Independence: Many songs still have the melody line contained in the piano part. Where it is not present, there is usually a strong sense of the harmonic structure. A few songs provide moments of greater independence.

Dynamics and Articulation: Dynamic markings from *pp* - *f*, with some accents, staccatos, and specific articulation markings.

CC:

Range: Perfect 4th - Major 10th.

Tessitura: Mostly medium.

Leaps: Most leaps are a Perfect 5th or less, but there are a few 6ths and octaves.

Chromaticism and Key: There are a few chromatic notes and accidentals.

Rhythm: Rhythms are similar to the previous level, with one piece in 5/8 time.

Length of Phrases: Most songs have regular, 2- bar phrases.

Tempo: Most pieces are moderate in tempo, with some specific markings regarding tempo change.

Text Setting: Mostly syllabic text settings, with a few short melismas.

Content: Most of these pieces are quite young in content.

Pianistic Independence: Many of these pieces require independence from the singer.

Dynamics and Articulation: Dynamic markings from *pp* - *f*, with some accents, staccatos, and specific articulation markings.

Grade 3RCM:

Range: Minor 7th - Perfect 11th.

Tessitura: Mostly medium.

Leaps: Leaps of up to an octave, and increased agility demands of the singer.

Chromaticism and Key: There are a few chromatic passing tones and neighbour notes, as well as a few modality-altering accidentals.

Rhythm: The beat is divided into four at most, and dotted rhythms (both long - short and short - long) are present.

Length of Phrases: Most songs have regular 2- or 4-bar phrases.

Tempo: There is more variance in the tempo marking at the level, and many tempo changes.

Text Setting: Mostly syllabic text setting with a few syllables sung over two notes. Most songs are in English, but more language options are presented.

Content: These songs have young, neutral or sad content.

Pianistic Independence: Many songs still have the melody line contained in the piano part. Where it is not present, there is usually a strong sense of the harmonic structure. A few songs provide moments of greater independence.

Dynamics and Articulation: Dynamic markings from *pp* - *f*, with some accents, staccatos, and specific articulation markings.

CC:

Range: Minor 7th - Perfect 11th.

Tessitura: Mostly medium.

Leaps: Leaps of up to an octave.

Chromaticism and Key: There are a few chromatic passing tones throughout, but there are a few songs that have many modality-altering accidentals.

Rhythm: The beat is divided into four at most, and dotted rhythms (both long - short and short - long) are present. There are a few moments of syncopation.

Length of Phrases: Most songs have regular 2- or 4-bar phrases.

Tempo: There is variety in tempi, and a number of tempo changes within the songs.

Text Setting: Mostly syllabic text setting with a few syllables sung over two notes. Most songs are in English, but more language options are presented.

Content: These pieces are of young or neutral content.

Pianistic Independence: Many of these pieces demand independence from the singer.

Dynamics and Articulation: Dynamic markings from *pp* - *f*, with some accents, staccatos, and specific articulation markings.

Grade 4

RCM:

Range: Major 7th - Perfect 11th.

Tessitura: Mostly medium.

Leaps: Leaps of up to an octave, and increased agility demands.

Chromaticism and Key: There are chromatic notes, unexpected accidentals, and a few key signature changes at this level.

Rhythm: There are incidents of syncopation, and one melisma that divides to the 32nd note (with the quarter note getting one beat).

Length of Phrases: Most songs have regular 2- or 4-bar phrases.

Tempo: Most songs have a tempo change of some kind.

Text Setting: Mostly syllabic text settings, with some very wordy passages and a few melismas. Options in English, French, German and Polish.

Content: Most songs are neutral and light-hearted in content. There are still a few juvenile songs.

Pianistic Independence: There are songs with the melody contained in the piano part, but many where the singer must be more independent.

Dynamics and Articulation: Many dynamic markings.

CC:

Range: Major 6th - Perfect 11th.

Tessitura: Mostly medium, with some higher passages.

Leaps: Oddly, there are fewer leaps at this level than the last. No leaps greater than a Perfect 5th.

Chromaticism and Key: There are chromatic notes in some of these pieces.

Rhythm: This grade does not seem greatly more difficult than the previous.

There are a few moments of specific and varied eighth note and sixteenth note combinations (when the quarter note gets one beat).

Length of Phrases: Most songs have regular 2- or 4-bar phrases.

Tempo: Tempo markings are varied, and there are a number of tempo changes.

Text Setting: Mostly syllabic text setting, with a few syllables carried over two or three notes. Most songs are in English, with a few options in French and German.

Content: These songs have young or neutral content.

Pianistic Independence: Some of these pieces still have some melody contained in the piano part, but many require tremendous independence from the singer.

Dynamics and Articulation: Many dynamic markings.

Grade 5RCM:

Range: Major 6th - Augmented 11th.

Tessitura: Mostly medium, but some songs are starting to sit higher.

Leaps: Leaps of up to an octave.

Chromaticism and Key: There are chromatic notes, unexpected accidentals, and a few key signature changes.

Rhythm: There are more incidents of syncopation and a few other tricky rhythmic passages at this level.

Length of Phrases: Most songs have regular 2- or 4-bar phrases.

Tempo: Most songs have a tempo change of some kind.

Text Setting: Mostly syllabic text settings, with some very wordy passages and a few melismas. Options in English, with one or two songs in French, German, Spanish, Hebrew, Ukrainian, Italian, and Polish.

Content: These songs are neutral, light-hearted or sad, with a few innocent songs about love.

Pianistic Independence: There are songs with the melody contained in the piano part, but many where the singer must be more independent.

Dynamics and Articulation: Many dynamic and articulation markings, including one descending portamento.

CC:

Range: Perfect 8ve - Perfect 11th.

Tessitura: Mostly medium, with some passages or pieces that sit higher.

Leaps: Leaps of up to one octave.

Chromaticism and Key: There are lots of accidentals and chromatic notes.

Rhythm: There are some passages with tricky rhythmic combinations as well as triplets and meter changes at this level.

Length of Phrases: The phrasing is less regular at this level, and there are some long melismatic runs that could be difficult to manage from a breath perspective.

Tempo: A variety of tempi are present, and many tempo changes.

Text Setting: There are wordy passages as well as melismas. There are a few languages to choose from.

Content: The content at this level is neutral and innocent.

Pianistic Independence: The singer is expected to be quite independent at this level.

Dynamics and Articulation: Many dynamic and articulation markings, including one descending portamento.

Grade 6RCM:

Range: Major 7th - Perfect 12th.

Tessitura: Medium or high tessitura.

Leaps: Leaps of up to an octave.

Chromaticism and Key: There are chromatic notes, unexpected accidentals, and a few key signature changes.

Rhythm: All of the previous rhythmic challenges are present, as well as both eighth note and quarter note triplets.

Length of Phrases: The phrases are not always regular, and sometimes require more legato than in previous grades.

Tempo: There are many tempo indications throughout the books.

Text Setting: The text in these songs is sometimes wordy, and there are much more ambitious melismas at this level. English is now treated equally to the many other languages present in the books.

Content: There are more sad songs and songs about love here, as well as more drama in the poetry, even in the more neutral songs about nature and animals.

Pianistic Independence: Voice and piano are quite separate from each other at this level.

Dynamics and Articulation: Many specific dynamic and articulation markings.

Grade 7

RCM:

Range: Major 6th - Diminished 12th.

Tessitura: Mostly medium, with some songs that sit higher and the occasional song with a lower tessitura.

Leaps: Leaps of up to an octave.

Chromaticism and Key: There are chromatic notes, unexpected accidentals, and a few key signature changes.

Rhythm: All of the previous rhythmic challenges are present, as well as grace notes and sixteenth note triplets (when the quarter note gets one beat).

Length of Phrases: Phrases are not always regular. Some are quite long.

Tempo: There are many tempo indications throughout the books.

Text Setting: There are both long and wordy passages in these books, with melismas. Many languages are present.

Content: There are neutral pieces, humorous pieces, sad songs, and songs about love in these books. The love songs are slightly more mature than in previous levels.

Pianistic Independence: Voice and piano are quite separate from each other at this level.

Dynamics and Articulation: Many specific dynamic and articulation markings.

CC:

Range: Perfect 8ve - Minor 13th.

Tessitura: Mostly medium, with some pieces that sit a bit higher.

Leaps: Leaps of up to an octave.

Chromaticism and Key: There are many accidentals at this level.

Rhythm: There are many difficult rhythmic passages, as well as a number of pieces with many time signature changes.

Length of Phrases: Phrases are not always regular. Some are quite long, and there are a few long melismas.

Tempo: There are a variety of tempo indications, as well as many tempo changes.

Text Setting: There are both long and wordy passages at this level, with melismas. Most songs are in English, but there are French, Italian, Spanish and German options as well.

Content: These pieces are mostly neutral in content, with a few joyful love songs.

Pianistic Independence: Voice and piano are quite separate from each other.

Dynamics and Articulation: Many specific dynamic and articulation markings.

Grade 8

RCM:

Range: Perfect 8ve - Perfect 15th.

Tessitura: More variance in tessitura.

Leaps: Leaps of up to one octave.

Chromaticism and Key: There are chromatic notes, unexpected accidentals, and a few key signature changes.

Rhythm: There are more 32nd note passages (where a quarter note gets one beat), and more embellishments such as double and triple grace notes, etc.

Length of Phrases: Phrases are not always regular. Some are quite long.

Tempo: There are many tempo indications at this level.

Text Setting: There are both long and wordy passages in these books, with melismas. Many languages are present.

Content: These songs feel more grown-up than the repertoire in previous levels.

Pianistic Independence: Voice and piano are quite separate from each other at this level.

Dynamics and Articulation: Many specific dynamic and articulation markings.

Notes

-There are a number of pieces in the Conservatory Canada grade 7 book that appear at the Royal Conservatory of Music's grade 8 level.

-Conservatory Canada seems fond of particular poems, using multiple settings of the same poem at various levels in a number of cases.

Appendix 5: DMA Performance Event 1 Recital Program:

Friday April 13, 2018
 2:00pm, von Kuster Hall
 Leanne Vida, *soprano*
 Simone Luti, *piano*

Knoxville, Summer of 1915

Samuel Barber
 (1910-1981)

Canciones de Exilio

Salario
 Suspiro
 Elección
 Certeza
 Decisión

Jeff Smallman
 (b.1965)

INTERMISSION

Try Me, Good King
 Katherine of Aragon
 Anne Boleyn
 Jane Seymour
 Anne of Cleves
 Katherine Howard

Libby Larsen
 (b.1950)

Selections from *Songs for Leontyne*

The Doe
 Autumn
 Winter Song
 The Serpent

Lee Hoiby
 (1926-2011)

Appendix 6: DMA Performance Event 2 Description:

Three performances in UW Opera's production of *The Pirates of Penzance* by Gilbert and Sullivan in the role of Ruth.

Performance Dates: January 26, 2018 at 8:00pm, January 28, 2018 at 2:00pm, and February 3, 2018 at 8:00pm.

Stage Director: Ted Baerg

Conductor: Tyrone Patterson

Appendix 7: DMA Performance Event 3 Recital Program:

March 7, 2020
 2:00pm, von Kuster Hall
 Leanne Vida, *soprano*
 Simone Luti, *piano*

Aunt Helen	Monica Pearce (b. 1984)
My Fancy, Late and Early	John Greer (b. 1954)
Requiem for a Penny	Bekah Simms (b. 1990)

Intermission

From Nathalia's Diary Epitaph 1918 Herr Andreas Sold His Horse All Souls Eve Every Boy Must Leave His House	Tyler Versluis (b. 1989)
Aspects of Elisabeth Hazám The Flight Places City Tides Chicken Soup There Will Be Rest	<i>Lisa Philpott, clarinet</i> <i>Jillian Sauerteig, cello</i> <i>Mikela Witjes, violin</i> Jeff Smallman (b. 1965)

Curriculum Vitae:**Leanne Vida****Education**

- Doctor of Musical Arts, Voice Performance
Western University 2016-Present
- Kodaly Certification Level I 2017
- Masters of Music, Voice Performance and Literature
(*First Class Standing*)
Western University 2014-16
- Honours Bachelor of Music (*First Class Standing*)
Brock University 2011-14
- Music Ed Plus
Brock University 2013-14
- Grade 10 Voice (*First Class Honours with Distinction*)
Royal Conservatory of Music 2013
- Grade 9 Piano (*First Class Honours*)
Royal Conservatory of Music 2000

Awards

- Dean's Honour List – Year Three, Brock University 2014
- Evelyn Fenwick Scholarship in Music 2013
- Brock Returning Scholars Award – Year Two 2013
- Dean's Honour List – Year Two, Brock University 2013
- Senior Scholarship in Music II 2013
- Brock Returning Scholars Award – Year One 2012
- Dean's Honour List – Year One, Brock University 2012
- Ruth and Horace Beard Award in Music 2011

Teachers, Coaches and Masterclasses

- Dr. Sophie Roland, voice professor 2016-Present
- Simone Luti, voice coach 2016-Present
- Torin Chiles, voice professor 2013-16
- Marianna Chibotar, voice coach 2014-16
- Masterclass with Edith Wiens 2015

- Masterclass with Brett Polegato 2014
- Deborah Linton, voice professor 2011-14
- Lesley Kingham, voice coach 2011-14

- Brief, focused study with:
 - John Fanning 2019
 - Dr. Erika Reiman 2019
 - Dr. David Sadlier 2018
 - Enza Ferrari 2018
 - Stephen Hopkins 2018
 - Dr. Todd Wieczorek 2017 & 2019
 - Dr. John Hess 2015 & 2017
 - Ben Heppner 2015
 - Narelle Martinez 2013 & 2015
 - John MacMaster 2015
 - Patricia Green 2015
 - Ted Baerg 2015
 - Jackie Short 2015
 - Jordan de Souza 2015
 - Virginia Reh 2013-14

Research Experience

- Doctoral Research: The Database of Canadian Art Song 2017-Present
 Researching, collecting and categorizing Canadian art songs to create a graded online guide for accessibility and performance practice of these pieces; geared towards singers, voice professors, and collaborative pianists.
- Ethnomusicological/Historical Character Study: Helen Creighton 2020
 Researching Canada's first Ethnomusicologist, Dr. Helen Creighton, locating what exists of her 4000+ field recordings of Canadian folk songs, and presenting these findings in a lecture-recital including the performance of the one-act opera *Aunt Helen* by Monica Pearce and many art song arrangements of the folk songs first documented by Creighton. This lecture-recital included a visual presentation and audio recordings, and demonstrated the link between Dr. Creighton's research and my own doctoral research.
- National Association of Teachers of Singing Regional Conference 2019
 Presenting research on the *Database of Canadian Art Song* in both a 25-minute lecture format and as a poster presentation.

- Pedagogy Research: Voice Pedagogy Course Development 2018

Researching and creating voice pedagogy curriculums for undergraduate, masters and doctoral level voice teachers.

- Pedagogy Research: Taming the Tongue 2016-17
Extensive research on the functions of the tongue in relation to singing, issues surrounding tension of the tongue, ideal tongue use, as well as tongue management strategies and exercise suggestions.
- Pedagogy Research: Training the Dramatic Soprano 2014-15
Research into the typical development of the Dramatic Soprano voice, common areas of misdirection, fach-specific technical difficulties, and a holistic training regime proposal.
- Character Study: The Rosina Project 2013-14
Research of the Figaro Plays by Beaumarchais and performance study of pieces from their corresponding operas under the supervision of Drama Professor and Opera Director, Virginia Reh. Findings presented in a lecture-recital format.

Teaching Experience

- Teaching Assistant, Western University 2014-Present
Responsible for teaching first and second year Sight Singing, as part of the General Integrated Musicianship course.
- Teaching Assistant, Western University 2017-Present
Responsible for marking assignments and exams, evaluating performances, providing extra help, and assisting the professor in the Italian Lyric Diction and German Lyric Diction undergraduate and graduate level courses.
- Founder and Instructor, Sight Singing Extra Help Hour 2018-Present
Responsible for creating a drop-in extra help hour for sight singing students at Western University, for assessing the needs of each student and quickly developing a lesson plan to most effectively meet their needs.
- Private Music Teacher, Ridley College 2019-Present
Responsibilities include teaching private voice, piano, and theory lessons to students from kindergarten to grade 12. Other responsibilities include assessing each student's ability, determining a lesson plan, preparing students for exams and performances, purchasing books, communicating with parents, communicating regularly with Scott Vernon (the

private music lesson coordinator at Ridley), maintaining a professional and tidy studio space, and providing a detailed invoice to Ridley College each week.

- Private Music Teacher 1998-Present
Responsible for teaching voice, piano and theory to both children and adults from beginner through advanced levels of study, lesson planning and scheduling, planning recitals, ordering student books, studio maintenance, and bookkeeping.
- Clinician, WomEnchant Choir 2020
Responsible for working with each section of the choir to develop enhanced unity of sound. Lessons were created in the moment in a masterclass-like setting.
- Vocal Coach, Something-Something Productions 2014-15
Responsible for auditioning and casting singing actors, vocal coaching the principal actors and chorus members of various musical theatre productions, arranging and teaching harmonies.
- Tutor, Brock University 2012-14
Responsible for tutoring undergraduate students in the subjects of Music History, Music Theory, Sight Singing, Dictation, Keyboard Harmony, and Music in Popular Culture.

Performance Experience

- Session Musician 1994-Present
Responsible for performing and arranging voice and piano parts on various recordings for many bands and solo artists.
- Vocalist & Pianist 1994-Present
Responsible for singing and playing the piano as both a principal band member and featured artist for many groups spanning various genres of music from pop and rock to jazz and classical. Current projects include High Speed Dubbing (lead vocals and keyboards), Temple of Night (keyboards and backup vocals), and Minuscule (backup vocals).
- Doctoral Recital: A Canadiana Extravangaza! 2020
Responsible for presenting a 90-minute program of contemporary Canadian art song, including the world premieres of two song cycles.
- La Boheme, Brott Opera 2019
Responsible for singing in the chorus of Brott Opera's production of *La Boheme*, under the direction of Jessica Derventzis and conductor Boris Brott.

- Doctoral Recital: Reflections on Life and Death 2018
 Responsible for presenting a 90-minute program of contemporary American and Canadian art song.
- The Pirates of Penzance, Western Opera 2018
 Responsible for performing the role of Ruth in Western University's opera production of *The Pirates of Penzance*, under the direction of Ted Baerg and conductor Tyrone Patterson.
- Le Nozze di Figaro, AEDO 2018
 Responsible for performing the role of Marcellina in the AEDO (Lucca, Italy) production of *The Marriage of Figaro*, under the direction of Mariano Furlani and conductor Simone Luti.
- Soloist, Brock University Alumni Choir 2017
 Responsible for singing both as a soloist and as chorus member for Dr. Harris Loewen's final concert at Brock University.
- Lead Chorus Member 2017
 Responsible for singing as a section leader with Choralis Camerata for their performance of Brahms Requiem, under the direction of David Braun.
- Featured Performer, UWOpera Gala 2016
 Responsible for performing both as a soloist and chorus member in a concert of opera scenes.
- Masters Graduation Recital 2016
 Responsible for presenting an hour-long program of contemporary Canadian Art Songs in collaboration with a pianist, cellist, violinist, and French Horn player.
- Guest Artist 2015
 Responsible for performing a recital of art songs at a fundraiser for the Stephen Lewis Foundation on World AIDS Day put on by WomEnchant under the direction of Laura Thomas.
- Musical Director and Pianist, Something-Something Productions 2014-15
 Responsible for playing all piano parts and singing lead and back-up vocals at all performances of various musical theatre productions.
- First Masters Recital 2015
 Responsible for presenting an hour-long program of Art Songs from various eras in numerous languages.
- Guest Artist 2014
 Responsible for performing a featured solo at a Woman's Day concert presented in collaboration with Brock University Women's Chorus, MacMaster University Women's Chorus, and The Queenston Women's Choir.

- Lecture Recital: The Rosina Project 2014
Responsible for writing the script and portraying the character of Rosina by performing pieces from *The Barber of Seville*, *The Marriage of Figaro*, *The Guilty Mother*, and *Ghosts of Versailles*.
- Bachelor of Music Graduation Recital 2014
Responsible for presenting a 40-minute program of Art Songs and Arias from various eras in numerous languages.

Volunteer Experience

- Grand Opening & Homecoming Committee 2015
Responsible for recruiting alumni musicians and current arts students to perform at the grand opening & homecoming gala of Brock University's Marilyn I. Walker School of Fine and Performing Arts, curating the music programming on six different stages throughout the event, all communication between the committee staff and performers, scheduling, and set-up of each stage.
- Choralis Camerata 2013-14
Responsible for warming up the choir, conducting some pieces, singing in the alto and soprano sections, working with the score librarian, ticket sales, fundraising, and attending board meetings.
- Senior Mentor, Brock University 2013-14
- Performer, Brock University Soirée 2012-13
- Combo Program, Ontario Music Teachers' Guild 1999-2011
Responsible for forming bands with children ages 6-18 using a variety of instruments, arranging all parts and harmonies, preparing for recordings and performances.
- Choir Program, Ontario Music Teachers' Guild 1999-2011
Responsible for forming both junior and senior choirs to perform and compete three times annually.

Professional Development

- Basic WHMIS Training, Western University 2014 and 2016
- Accessibility in Teaching Training, Western University 2014
- Academic Integrity Training, Western University 2014

•Worker Health & Safety Awareness Training, Western University	2014
•Safe Campus Community Training, Western University	2014
•Mentorship Workshop, Brock University	2013
•Public Speaking and Presentations Workshop, Brock University	2013
•Volunteering Workshop, Brock University	2013
•Learning Outcomes Workshop, Brock University	2013
•Resume Writing Workshop, Brock University	2013
•Cover Letter Writing Workshop, Brock University	2013
•Portfolio Development Workshop, Brock University	2013
•Writing a Curriculum Vitae Workshop, Brock University	2013
•Interview Skills Workshop, Brock University	2013
•Goal Setting for Musicians with Joan Watson	2012
•Tutoring Skills Workshop, Brock University	2012
•Outlining Your Essay Workshop, Brock University	2012
•Advantage Plus – Prepare and Plan, Brock University	2011
•Advantage Plus – Search and Find, Brock University	2011
•Advantage Plus – Read and Write, Brock University	2011
•Teacher Training, Ontario Music Teachers' Guild	1998

Affiliations/Memberships

•National Association of Teachers of Singing	2016-Present
•Niagara Artist Centre	2015-Present
•Society of Graduate Students, Western University	2014-Present
•Golden Key International Honors Society	2013-Present
•Ontario Music Teachers' Guild	1998-Present

