LESSON EXPECTATIONS

- **SCHEDULING:** Lessons occur at your scheduled hour on Wednesdays and/or Thursdays, September 8-April 4. I spend the rest of the week performing and teaching in other cities, but am happy to receive emails or texts daily with any questions you might have. Lessons are **50 minutes**, providing me a gap between students to make notes. Please wait outside the studio for your lesson; if I haven’t opened the door, knock, **only** if I’m over your start-time (at 25 minutes-to-the-hour usually)

- **CANCELLATIONS:** If I cancel a lesson, it will be rescheduled. If you miss, are late for, or cancel a lesson, under most circumstances, this lesson is not made up. If your lesson time is in direct conflict with a University event or performance, I need at least a week’s notice, in order to reschedule your lesson. Please make every effort to take care of these conflicts by switching lessons with a colleague.

- **ILLNESS:** If you are sick, please email me asap. This is a courtesy for my scheduling, and there is a possibility you may receive a partial makeup for this lesson IF you email and IF time permits.

- **MATERIALS:** Please bring to each lesson: music, pencils, water, staff paper for technical exercises, your updated repertoire catalogue, etc. **All music** should be properly translated and IPA’d before singing. Notes and rhythms should be adequately prepared. I encourage you to seek out repertoire in the major (or minor) languages, from a variety of eras, appropriate to your vocal ability and fach. We will also work together along with your pianist in choosing programmes and material for auditions, juries, etc.

- **POSTINGS:** I will keep you aware of upcoming auditions, juries, competitions, recitals and concerts as they pertain to Western and elsewhere. Please share with the studio if you are participating in any of the above.

- **OUTPUT:** It is included in the DWFOM Handbook that song **minimums** for undergraduate lessons are as follows: 1st yr = 18 songs, 2nd yr = 24 songs, 3rd yr = 24 songs OR recital + 5, 4th yr = 26 songs or recital + 10, therefore, you should aim to have a new piece prepared nearly every lesson, ie) always be starting a new piece, cleaning up a nearly new piece, and polishing/maintaining older pieces.

**Practice Expectations**
Vocal practice is about quality not quantity. Do not push your instrument beyond a healthy capacity. Do try to sing everyday. However, practicing your music can take many alternate forms besides phonation; listening, memorising, translating, research, silent score-study, attending a concert, etc.

Singing will take a variety of forms here at Western. Use choir and other ensembles as tools to learn new skills, but be aware of how much you are using your instrument, and in what ways your production differs in these forums.

Masterclass Expectations

- MC occurs weekly on WEDNESDAY, 5:30pm in MB 541. Schedule below.
- MC selections MUST be memorised. If you are not memorized, you will still sing, but using music affects your mark. Please prepare a minimum of TWO selections weekly (even if you need to repeat a piece, for example).
- Dress professionally (ie, jury- or audition-wear) whenever possible.
- Be prepared to give feedback to your colleagues. Your feedback frequency and efficacy is factored heavily into your MC grade.
- If you are sick or away, arrange to switch with a colleague singing another week so you don’t miss an opportunity to present pieces.

Performance Opportunities

- Whether or not you are cast in UWOpera, there are other performing opportunities in which to play roles including London Musical Theatre, the GS Society of London, Theatre Western, etc.
- Summer programmes and apprenticeships are necessary and incomparable learning venues in the months away from University. Banff, Nuova, Halifax Summer Opera, SOLT, Cowtown Opera Programme, VOSI, St. Andrews, Contemporary Opera Lab, Avalon, Orford, Tafelmusik, Haliburton, VSO, COAA are a few Canadian options. See me for more US and International options.
- Competitions are great ways to be heard by professionals and receive useful feedback, not to mention prize money and castings. NATS is an accessible, annual competition for all levels, and occurs this year on Nov 19 at Western. Please apply (through me)!
- Studio Recitals will occur on November 23 and February 1, both at 6pm, Studio 242. We will try for a more formally organised “Cabaret” this year as part of our studio work, TBA April. Invite your family and friends to all three!
- Don’t underestimate other performing opportunities here at school as well; choral solos, recordings, ensembles, small groups, vocal rep, masterclasses, vocal fridays, etc. Investigate ways to present a partial or full recital on or off campus with a colleague.
Collaborative Pianists

- Time with your collaborative pianist is paramount. Use it wisely and come as prepared as you possibly can to both coachings and lessons. The advice of your professional coach is integral to your vocal education.

Course Work

- Most course work can be emailed to me on or before the due date at 10pm, or brought physically to lesson. I prefer to receive Rep Lists and Promo Packages in physical copies so we can review them - you need these printed for producers later in the year anyway.
- Repertoire List: **DUE September 22**
  You and I (and potential producers you will work with) need a complete repertoire list. I would like to see a running list of repertoire learned, on 3 sheets, Opera, Oratorio and Art Song (x 4+ languages). These are songs that are a) fully learned and b) presentable (therefore your current fach, etc.) c) of an appropriate difficulty, etc. You should also prepare a “wish-list” of rep for the year/near future.
- Promotional Package: **DUE October 6**
  As you audition for programmes or professional organizations, you need at minimum: an organised CV, biography, repertoire list and headshot. Some of you will also need monologues, so this could be a time to find one and begin working on it. Please bring me a sample package to review together.
- Concert Review: **DUE November 24**
  Review any concert you attend at the faculty - 2 pg min.
- Book Report: **DUE January 26**
  Review a book that interests you, regarding vocal pedagogy, acting, movement, health, biography, education, etc. Minimum 850 words. If you’re stumped - I have books!
- Jury Notes: **DUE March 23**
  Prepare notes on each submission of your jury. Include at least: composer dates and details, historical period/significance, a poetic and wd-4-wd translation, a “summary,” musical challenges and highlights, unique score markings, etc. These have proved extremely helpful when preparing for juries.
- Concert Cards: **DUE March 30**
  All students must attend a minimum of 12 concerts per year (excluding concerts you participate in, but including up to 2 non-UWO events). Concert cards must be signed by a faculty member or accompanied by concert programmes. This requirement is factored into your MC grade.
**EVALUATION**

- Studio course grade breakdown
  - 55% Lessons
  - 10% Course Work
  - **CHANGE** 25% Jury
  - 10% Masterclass and Recitals

**Important Dates**

- **September 8:** Classes/lessons commence
- **September 12-13:** Opera Auditions UWOPERA
- **October 27:** NO MC
- **October 28:** Study Break (no lessons)
- **November 9-10:** TBC - COAA Auditions at UWO
- **November 17:** TBC - COSI auditions at UWO
- **November 19:** NATS at Western (applications due Oct 10th)
- **November 23:** Studio Recital “Abendmusik,” 242, 6pm
- **December 12:** 3-4th year performance juries, VKH
- **February 1:** Studio Recital, 242, 6pm
- **February 18:** Graduate Auditions at UWO
- **April 10-13:** Year-end juries
- **April 14-15:** Perf. Auditions