Pianists & Contact Info
This year we are very fortunate to be working with two fabulous pianists and Western alums: Samantha Lee and Janelle Scharringa. You will contract with them directly for their coaching services this year. Please book them for the second half-hour of your weekly voice lesson with me, as well as an additional weekly half-hour coaching during the week. They will play for all your studio, recital, and jury performances, and can also play for any auditions you may sing this year (although auditions will probably cost extra). They will help you with your repertoire selection and learning, as well as diction and style. Please make good use of their expertise!

sammykrislee@gmail.com  janelle.scharringa@gmail.com
519.590.7495  519.505.5368

MUSIC PERFORMANCE STUDIES (MPS) HANDBOOK

For a very detailed and informative overview of what you can expect and what will be expected of you this year through the course of your Applied Music Lessons, please read the following webpage:


Masterclass & Recitals
Our studio masterclass will be held weekly on Thursdays, from 12:30 - 1:30pm in MB 441. You will perform in studio masterclass every other week, but your attendance will be expected at every class, as your comments to your colleagues are as invaluable a learning experience as performing for them. You will be expected to perform memorized, as well as dressed in appropriate attire (as if you were singing a jury or performing in a semi-formal recital).

We will also have two studio recitals this year. They will both be held in the middle of each term. Date/time/location TBC.

Keeping in touch!
If I need to get in touch with you individually, I will contact you via text or email. Please make sure I have your correct and current contact info at all times!

However, the main means of communication for our studio as a group will be via our Facebook group. Please “friend” me on Facebook, and I will add you to our group:

https://www.facebook.com/groups/ToraKlassenStudio/

I will also post interesting items and studio updates on the bulletin board outside our studio, MB 213. Please check it when you come for your lessons!

**Repertoire Requirements**

Repertoire should be chosen from various periods and styles, and must include at least the four languages this faculty requires (*English, German, French and Italian*). Please note that these are the MINIMUM requirements and that **aspiring performers** should strive to exceed this guideline. First year singers usually begin the year with Italian baroque repertoire.

**Song Prep: IPA, Translations, and Poetic Rendering**

When you receive repertoire assignments, it is expected that you will:
- find the sheet music in the library and make photocopies for yourself and your pianist
- write in the IPA (International Phonetic Alphabet) for any songs in languages other than English
- make **two translations** for each song: the first, a literal, *word-for-word* translation, and the second, a poetic rendering in *your own words*

When we work on a piece in your lesson, I will expect to see the IPA and two translations written in your sheet music. Here is a one-line example:

```
dove maj kwestamor dove spinzemi il pjanto su:o
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**Dove mai quest’amor, dove spinsemi il pianto suo?**

*Where ever this-love where drove-me the weeping hers?*

**To what have my love and her weeping driven me?**

Students are strongly encouraged to study and learn the *International Phonetic Alphabet (IPA)*. There are excellent resources in the library, including these books:


You can get your own copy of this excellent resource from:

Karen Jensen c/o School of Music, University of Manitoba, Winnipeg, MB R3T 2N2
Kjensen@cc.Unmanitoba.ca

**Memorization**
At the end of each term or year, you will be expected to perform your jury repertoire (up to 20 minutes of music) fully memorized. In order to prepare this repertoire sufficiently, I strongly suggest you get into a two-week cycle: learn a piece and coach it with your pianist, work it with me in a lesson, then perform it in Masterclass fully memorized.

Students are expected to be “off book” for all repertoire sessions with me, and ideally, for your sessions with your pianist. The music and words must be firmly in your mouth and in your mind to facilitate meaningful coaching at the university level.

**Jury Repertoire should be solidly memorized by the middle of February.** The sooner this material is learned and memorized the sooner we can work at polishing it and the more comfortable you will be during the exam period.

**Lessons & Expectations:**
You will receive 12 one-hour lessons each term. Please be punctual for each lesson so we can maximize our time together! The professional hour lasts 55 minutes, so we will end each lesson at 25 after each hour.

**Cancellations and No-Show Policy**
“No Shows” are inconsiderate and unprofessional and will not be rescheduled unless it is a medical emergency or extenuating circumstance. If you are unable to make a lesson, please contact me as far in advance as possible.

I generally require at least 24 hours notice to re-schedule a lesson. If you wake up in the morning and find that you are “under the weather” vocally, please call me on my cell at 8:30am or call the studio phone during office hours to let me know and to reschedule the lesson.

**Recording**
I highly recommend you record your lesson and coaching each week, in video if possible. (Please check with your pianist first to gain permission.) These recordings provide an invaluable reference for you as you practice, learn, and memorize your repertoire. It will also help you identify your technical goals and progress throughout the term.

**Appropriate Dress**
Please come to each lesson dressed comfortably and modestly. Singing is a physical discipline and you may need to move, stretch, or bend. You should wear clothing that allows for this, but that is also not so baggy that I cannot monitor your breathing effectively.

**Practicing**
If you intend to improve your technique and confidence in performing, then you should plan to practice, in some manner, on a daily basis. I can make recommendations to you regarding practice techniques, as well as specific practice goals for each week and term. However, you will see best results if you practice wisely, with intention and specific goals rather than repetitions of songs or length of time spent in the practice room. Your pianists can also assist you with practice techniques and goals.

**Concert Cards**
You will receive from me an MPS Recital Card. You are required to attend at least 12 Voice Recitals or concerts and have your card signed by an attending faculty member. This is factored into your mark for
the year, but I also encourage you to pay attention to the repertoire, technique, and performance practice of each singer so that you are inspired to grow on your own journey!

**Juries**
Please read carefully the Jury Requirements for the Music Performance Department for each level of Applied Voice Lessons:


We will work in your lessons towards preparing for these juries throughout the year.

**Grading**
Your Undergraduate Applied Music grade will be calculated in the following manner:

- 45% - Studio Work (lessons and the requirements outlined in this document.)
- 5% - Recital Cards and Reviews
- 40% - Jury
- 10% - Performance Class and Class Recital participation

Here is a guide to the **MINIMUM expectations** regarding Undergraduate repertoire:

*Performance Program:*
  - First Year – 16 songs fully prepared and memorized
  - Second Year – 22 songs
  - Third Year – Short Recital plus 10 songs
  - Fourth Year – Full Recital plus 12 songs

*Non-Performance Programs:*
  - First Year – 16 songs fully prepared and memorized
  - Second Year – 18 songs
  - Third Year – 20 songs
  - Fourth Year – 20 songs

And, attached to the end of this document you will find the guidelines which are given to all faculty who mark undergraduate recitals and juries. They give you an idea of what will be expected of you when you perform.

*I look forward to an exciting, challenging, and rewarding year of hard work and fun with you!*

**GUIDELINES FOR JURORS MARKING UNDERGRADUATE RECITALS AND JURIES:**

* 90-100% Marks at the A+ level reflect performances that demonstrate highly advanced, technically solid, artistic, expressive singing with a consistent and thorough understanding of the text and music and superb performance skills. These marks should be rare and are indicated when the performance
ceases to be heard as an exam. Reserve this for outstanding performances.

* 85-88% (NB avoid 89%) reflects a performance of considerable polish, with secure technique and intonation, expressive singing, thoughtful understanding of the text and music and excellent performing skills.

* 80-84% represents a performance which is well prepared, delivered with confidence and generally successful technique. Performances at this level should demonstrate a good understanding of the text and music with some evidence of flair and imagination.

* 73-78% (NB avoid 79%) Marks in this range represent a good, well prepared performance delivered with a certain degree of assurance and some understanding of the text and music. Technique in this range may be successful but not yet consistent.

* 65-72% Marks in this range are used for performances that fulfill the requirements but which do not demonstrate successful technical development. Understanding of text and musical ideas may be immature at this level and only limited performance skills may be demonstrated.

* Marks below 64% are used for performances that show limited awareness of voice study and performance skills. Performances in this range may be full of mistakes and not solidly prepared. The connection to text and understanding of musical elements are rudimentary.