Course Outline

Course Objective

Through mastering a personalized regiment of operatic vocal exercises, vocal health, traditions, history, repertoire, and ear training; each student develops their own optimized external resonance which is unique to the individual.

With a complete actors body and mind we then use our optimized resonance to confidently delivery a perfectly pronounced language ready to inspire an audience.

Most importantly the course objective is to nurture a true enjoyment of singing; its cultural significance in our community and its diverse applications for future career aspirations.

Course Materials

- Three binders... one black/ Professor... one blue/ Studio Pianist... one any color/Student.
- Three Space Dividers with tabs for all three binders.
- Recording device ready and charged with good microphone for all lessons.
- Weekly vocal log notebook
- Mirror preferably full length for your practice space
- Good humidifier for residence.
- Portable laptop (Skype, internet, Wi-Fi)
- Metronome (with pitches)
- Performance class, Jury, Recital; make sure your wardrobe is adequate... Shoes... Jacket... Professional.
- Contract with the collaborative pianist. First Year Students must discuss with professor.
UWO Music Faculty Grading

Please read very carefully and fully understand the following documents that specify the requirements that are expected of each student.

- **Voice Jury/Recital Requirements**

- **Performance Studies Handbook**
  (http://www.music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/credit_recitals.html) as well as the

- **Recital Procedure**

### Undergraduate Students

40% - Studio Work

5% - IPA preparations for lessons and Masterclass.

5% - Recital Cards and Reviews

40% - Jury

10% - Performance Class and Class Recital participation

### Graduate Students

80% Studio Work

15% Performance Class

5% Recital Cards and Reviews
**Course Pianists/ Répétiteur: TBA**

- Western University requires you to provide a pianist for your lessons, studio performance class, juries and recitals.
- Please book your collaborative pianist for the **second half of your 50 Minute lesson** (25 Min)
- Furthermore, for at least another **full 25 minute weekly** to secure repertoire confidently.
- Graduate students and Performance majors are required to contract your pianist for an extra 25 minutes per week
- Contract your pianist for dress rehearsal for juries and recitals.
- Prepare your repertoire and diction with your Pianist. Please note that at Western you are responsible for all financial arrangements and commitments with pianists throughout the year. Respect your coaching time with your Pianist. Have your music ready for and learnt and always present clear photocopies, with title, composer, your name and contact on top.
- **Show up for your rehearsal with your pianist knowing your music.**
- You must also have a word for word literal translation written clearly below each word in the song or aria.

**Course Repertoire**

- Students are responsible for **discovering, researching and proposing** their own repertoire. The Professor may suggest repertoire however the student’s choice will be more intrinsic to the enjoyment of singing.
- Students are responsible for providing music for Pianists and Professors
- Provide a photocopy of the music for the Professor and the Pianist one week prior to their involvement.
- Please keep your music well-organized, labeled, and in order. (space dividers for different languages in art song, Opera and Oratorio)
- Keep a repertoire list and update it weekly
- Repertoire should be chosen from **various periods and styles**, from **baroque to romantic**, and must include at least the four languages this faculty requires (**English**, **German** **French** and **Italian**). Russian Czech, Hungarian or Spanish may be included with permission from the Professor
- Third and Fourth year students must have a modern post 1960 selection on their repertoire list. Fourth year students must have a Canadian selection.
- First year singers must begin the year with Italian baroque repertoire and pre-1930 English art song.
- A 3% studio mark BONUS to any Undergraduate Student who collaborates with fellow UWO composers and places their work in recitals or juries.
- **Graduate Students** are expected to perform graduate-level recitals with themed conceptions. A Canadian Composer Song cycle must be performed in one of your recitals. A graduate must learn a complete Operatic role and/or a complete Oratorio. Opera/Concert audition repertoire is mastered. A past repertoire list must be submitted by the first scheduled lesson. A proposed repertoire list must be submitted by the end of first term.
- **Artist Diploma Students** are expected to perform a recital program as well as 5 opera/oratorio arias suitable for career auditions. A proposed repertoire list must be submitted by the end of first term. December jury requirement is required for Artist Diploma students.

**Performance:**

First Year – 12 songs may include 1 Oratorio/Opera arias.

Second Year – 15 songs must include 1 Oratorio/Opera arias

Third Year – 17 songs, must include 1 Oratorio and 1 Opera Aria; 35 minute Recital.

Fourth Year – 19 songs, must include full Oratorio study, two Opera arias. 55 Minute recital

**Non-Performance:**

First Year – 12 songs total

Second Year – 15 songs, may include one Opera/Oratorio aria

Third Year – 20 songs, may include two Opera/Oratorio

Fourth Year – 20 songs may include two Opera/Oratorio
Graduate Programs:

First Year – Song Recital(s), audition arias and involvement in UWOpera

Second Year – Song Recital(s), audition arias finalized, and involvement with UWOpera

Studio Lesson

- Students receive **24 lessons of 50 minutes** each, normally **12 per term**. Graduate Students receive addition time.
- **25 Minutes individual technique with Professor.** A regiment of personalized intense vocal exercises to establish positive healthy muscle memory for a paramount sound.
- **25 Minutes repertoire CONTRACTED STUDIO PIANIST PRESENT.** Styles, pronunciation, text, communication, musicality, dynamics, color choice and tuning all combined to create works of art.
- Students must **arrive 5 minutes** prior to scheduled lesson to compose their thoughts and have their mind ready to learn.
- The **voice and body** must be **warmed up** ready to work. Warm ups strategies will be discussed in great detail.

Masterclass / Performance Class

- Performance class will meet approximately **twice per month**.... room and time TBA
- All repertoire must be **memorized**...word for word...note for note...dynamics.
- Performance Class will begin promptly.
- **Attendance** for under-graduates is **mandatory** and unexcused absences will reflect your performance class evaluation
- Repertoire must be listed on a **sign-up sheet** in the Studio at least **a week prior** to your scheduled involvement.
- This is a participatory class and students must **contribute to discussions** following a performance.
- Repertoire performed must **be memorized**.
- Students must introduce their pieces in clearly and confidently with **dates and brief text description** and **cultural significance**.

- **Photo Copies** for the entire class must be presented to the professor **10 minutes before Performance class begins**.

- **IPA (International Phonetic Alphabet)** must be present on all photocopies.

- English word for word **translation** must be present on all photocopies.

- **Performance attire** and personal style is a must while performing. If you look and feel great you will be one step further to being great! Jury/Recital wardrobe is not necessary. Sneakers, Sandals, Jeans, T-shirts, Track Pants, Shorts, are not appropriate.

- You are welcome to **invite guests**, parents and colleagues from other studios to Performance Classes.

**Weekly Practice Reflection Log**

- Every student must either write a private email to Prof. Westman or a Studio Facebook post every week before **Thursday at 9pm**. This participation will be evaluated as part of your Studio Grade. This weekly reflection is a chance for the student to convey vocal successes, troubles, wishes, and goals. Prof. Westman will reply to all reflections before the following **Saturday**.

**Recitals and Juries**

- Recitals must have some sense of repertoire diversity and cohesion.

- Students presenting a credit recital must perform a recital in public at least **two weeks prior** to the credited recital. **Hometown libraries, churches, nursing homes, and concert associations** are very appreciative of these concerts and YOU will benefit greatly from the experience.

- Students presenting a jury must perform the entire jury in public at **least two weeks prior** to the scheduled jury.

- A **group recital** will take place at the end of First Term (Christmas Party TBA). Each student must perform at least **one solo song** and a **duet/trio** with someone else in the studio. Parents and friends are invited for this event.

- All recitals require full professional **Wardrobe** expectations.

- Please study the attached links referring to Juries and recitals and take note **off how the faculty will evaluate you on your recitals and juries**.
Preparation

- Students are expected to come to lessons thoroughly prepared.
- Texts must be translated word-for-word and IPA perfectly displayed. Students who fail to provide a translation will be denied their lesson! Studying repertoire is impossible if a singer cannot understand the text.
- Repertoire presented in a lesson must have been coached at least twice with an accompanist. This repertoire must be completely learnt and well on the way to complete memorization. However, when studying in the lesson we will refer back to the score.
- If songs/arias are not learnt and your face and posture is still in the score then the repertoire lesson is denied.
- All Repertoire in Performance class must be fully memorized.

Cancellations

- If the student is unable to attend a scheduled lesson time, the student must contact the professor at least 24 hours prior to the lesson time. If you cancel after the 24 hour period the lesson will not be rescheduled. Rescheduling will be at a mutually convenient time.
- If a student wishes to exchange a lesson time with another student, 24 hour notice to the professor and pianist is required.

Concert Attendance and Review

- An important aspect of your growth is attending concerts – both vocal and instrumental throughout London and even abroad.
- The Faculty of Music provides a Concert Card requiring that you attend at least 12 concerts per year, and that your Concert Card must be initialed by a Faculty member at each concert. These are due 1st term... Nov. 22, 2016 and 2nd term....March 17, 2017 in the Studio.
- Guest Masterclass attendance: The music student body supports the Faculty Gift Fund, which allows you to hear brilliant musicians play and teach. Take advantage of Masterclass in other areas beyond singing as well.
- Voice Fridays Attendance: Fridays 1:30-2:30 Consider this hour an essential opportunity for learning and performing. Please Place this date in your weekly schedule. First and Second year undergraduates are expected to attend.
Recording Lessons

- Each student is required to record all Lessons and Materclass using a fully charged **cell phone or USB flash-drive**. This is an extremely valuable tool that encourages progress and consistency. I will be recording all lessons and Masterclass as well.

Resources

- Voice Jury/Recital Requirements

- Performance Studies Handbook
  [http://www.music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/credit_recitals.html](http://www.music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/credit_recitals.html) as well as the


- Recital Procedure


Literature

Great Singers on Great Singing, Jerome Hines.

The Inner Game of Music, Barry Green

Complete Preparation, Dornemann

The Complete Singer Actor, Wesley Balk

The Interpretation of French Song, Pierre Bernac


Opera News

Opera Canada