Contact Information

Studio: A255
Business Telephone: (519)661-2111 ext.84321
Email Address: rmallon@uwo.ca

Masterclass

MB227, Thursdays from 12:30-1:30pm.

Attendance

—If I cancel a lesson, the lesson will be re-scheduled.
—If a student cancels a lesson due to illness, I will attempt to re-schedule the lesson.
—If a student cancels a lesson for any reason less than twenty-four hours in advance of the lesson, the lesson will not be re-scheduled.
—Tardiness and absenteeism will result in lower grades. (Includes Masterclass)

Course Information

http://music.uwo.ca/departments/music-performance/course-outlines.html
Please read: Applied Music Instruction Course Outline – updated August 2016

Course Syllabus


Repertoire

—Repertoire shall be chosen in consultation with me.
—It is expected that assigned repertoire will be prepared for lessons. Lack of preparation for a lesson will result in lower grades.

*All foreign language selections must be translated (and I.P.A. written out if you have taken Diction) prior to the lesson. You must be able to read the text fluently with proper pronunciation and intent before we
begin to work on the piece musically!!

--You must prepare at least 5 selections more than required for juries and/or recitals per year. (Please refer to the link for “Course Syllabus” found above.) **Concert Analysis Project**

Each student is required to attend at least two U.W.O. voice performances per term. They should keep their program and provide notes concerning thoughts on the program, stage presence, technical aspects, etc. (Please refer to handout for further guidelines.)

**Recital Cards**

All voice students are required to attend at least twelve recitals. A faculty member must sign your card after each recital and this card is due at the last Masterclass in March. (You may overlap these recitals when completing your Concert Analysis Project.)

**Studio Pianist**

Please contact me asap. to discuss an accompanist for the year.

**Marks**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Jury Mark</th>
<th>Performance Class Mark</th>
<th>Studio Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Term I</td>
<td>Term II</td>
<td></td>
</tr>
<tr>
<td>1920, 2920, 2921, 3920, 3922, 4920</td>
<td>25%</td>
<td>10%</td>
<td>32.5%</td>
</tr>
<tr>
<td>3921, 4921, 4922, 4923</td>
<td>20%</td>
<td>10%</td>
<td>35%</td>
</tr>
<tr>
<td>1925, 2925, 3925, 4925, 3924y, 3929, 4924y and 4929</td>
<td>25%</td>
<td>No performance class required.</td>
<td>37.5%</td>
</tr>
</tbody>
</table>

(Recital Cards make up 10% of the Performance Class Mark)
(Concert Analysis Projects make up 10% of the Final Studio Mark)

NATS (National Association of Teachers of Singing)
www.nats.org

Reading Suggestions

The Art of the Song Recital S. Emmons/Sontag
On the Art of Singing Richard Miller
Training Soprano Voices R. Miller
Solutions for Singers R. Miller
Great Singers on Great Singing J. Hines
Complete Preparation Dornemann/Ciaccia
The Art of Auditioning A. Legge
Singing and Imagination T. Hemsley
Power Performance for Singers S. Emmons
A Soprano on her Head E. Ristad
The 19th Century Lied E. Gorrell
Italian for the Opera R.S. Thomson
Diction J. Moriarty
Expressive movement A. and R. Pierce
Diction for Singers J. Wall, etc.
International Phonetic Alphabet for Singers J. Wall, etc.

Extra Note: Please feel free to request books from my home library. These books are often popular and hard to access so feel free to borrow from me as long as you return it in the same condition. As well, I have dvds and videos of the following:

National Opera Association and NATS 2014 National Conference, NYC
Opening Ceremonies, Keynote Speaker: Stephanie Blythe
Career Q & A: Stephanie Blythe
Stephen Wadsworth, Juilliard: Advanced Acting Techniques for Opera Singers
Body, Breath and Sound: Hardy
The Stage Music of Kurt Weill: Faultus
Strong Female Characters in the Music of Kurt Weill: Hensrud
Interview of Composer: Andrew Lippa (You’re A Good Man, Charlie Brown)
Flexible Vocal Technique: Adapting Your Classical Technical Knowledge for a Wide Variety of Contemporary Styles: Samaras

Integrating Projections Into The Show: Kizer
They Sang In English...Really??: LaBouff

New Triad: Acting Essentials for the Audition: Muni

Oberlin Conservatory of Music, Richard Miller

Voice Registration: A Pictorial and Performance Tutorial
Breath Management & Agility in Female Voices
Breath Management & Agility in Male Voices
Registration & Resonance Balance in Female Voices
Registration & Resonance Balance in Male Voices

Masters Students

Graduate students will receive a mark out of 100 based on their progress over the term and preparation for performances. Students must achieve a mark higher than or equal to 70 to register in a subsequent course.