Brian McIntosh, Bass-baritone  
Voice  
Studio Course Outline 2017-2018

In my studio, we will split the assigned lesson time into half hour technique lessons and half hour repertoire lessons. They will be held on different days, so I get to see you more often through the week. I have found this to be beneficial to the student. Your accompanist is only required to attend your rep lessons.

Each student must arrange for their own studio pianist and will want to prepare the chosen/assigned repertoire each week, with their accompanist, as much as possible. Make sure that your pianist is available for your repertoire lessons and our weekly studio master class. Please note that you are responsible for all financial arrangements and commitments with your pianist throughout the year.

- **List of Professional Accompanists**

  A list of contact information for professional accompanists in the London area is available for students either from me, or to pick up from the Music Performance Studies Office, TC 232. Students should contact their professor for advice regarding their preferences.

  **The UWO Music Library** is among the best in the world and affords you a wealth of information regarding vocal technique and pedagogy, as well as some interesting repertoire. **Please make use of this exceptional resource.**

  **My cell number** is: 519-520-2398. Please do not call this number after 9:30 p.m. I will usually need at least 24 hours notice to re-schedule a lesson. If you wake up in the morning feeling ill please text or email me prior to 10:00 a.m. I will not want you to sing when you are sick!

  **My email** address is: bmcint6@uwo.ca

  **Cancellations**

  If a teacher cancels a lesson, the lesson will be made up. If a student cancels a lesson for any reason, the teacher is not obligated to make it up. If you cancel a lesson due to illness, I will try to make it up. I don’t want anyone coming into the studio who is ill, as it will spread the illness to the rest of us!! Please keep this in mind as a courtesy to others!

  - Please note that, while I do try to give each student as much time as possible, the University studio hour is 50 minutes.

  - There will be a studio recital each semester, at a time to be announced.
Everyone in the studio is requested to participate. These recitals are open to the public, so bring family and friends.

- **We will have weekly Studio master classes, in Room MB 321, on Fridays, from 3:00 - 4:30, beginning Sept. 15th.**

- You are encouraged to study and implement the International Phonetic Alphabet (IPA) in order to facilitate growth in language pronunciation development. Having said that, I will encourage each of you to learn the language pronunciation without IPA.

- Each student will receive a “Recital Card” which requires you to attend 12 vocal events/recitals per year and have the card signed by a faculty member at the recital. They are handed in each semester.

- All recital material is to be memorized at least 4 weeks before the event and all jury material at least 2 weeks before the jury. This is to reduce stress on each of you, to enhance the performing experience!

- Students are expected to be ‘off book’ (memorized) for all performance/master classes and repertoire sessions. This is the only way effective lessons can take place!

**GRADING:** Please read the Voice Jury/Recital Requirements document and the Department of Performance Studies Handbook

Your grading will be calculated in the following manner:

Undergraduate: 50% studio work (includes Recital Cards)

10% performance/masterclass

40% Jury

Graduate: 80% studio work

20% performance/masterclass

- **Minimum expectations regarding Undergraduate Repertoire**

First Year - 16 songs fully prepared and memorized

Second Year - 20 songs fully prepared and memorized

Third Year - Short Recital plus 10 songs fully prepared and memorized (Performance) or 20 songs fully prepared and memorized (Non-perf)
Fourth Year - Full Recital plus at least 10 songs fully prepared and memorized (Performance) or 20 songs fully prepared and memorized (Non-perf)

- Repertoire for Graduate students should reflect their expectations at success in singing. We will work on these specific strategies together.

If you have questions or concerns regarding this document please speak to me at any time.

Prof. Brian McIntosh