From the Studio of Jennie Such

Applied Voice Course Outline

2017

My Contact Information:

Studio: MB 213

Phone number: 647 881 5145 (cell)

Email address: jsuch2@uwo.ca

*Please give me your contact information at our first lesson

What to Bring:

-binder

-studio syllabus

-goal sheets

-3 copies of repertoire (one for me, you and your pianist)

-recording device

-comfortable footwear (no high heels please)

-A POSITIVE ATTITUDE!

Welcome new and returning students!

As we embark on a new year together I want to briefly outline my teaching philosophy. Our time working together in applied lessons is valuable time in which you will receive my full attention. My goal is to create a safe and open learning environment where we will work collaboratively. I strive to create an atmosphere in the studio where curiosity is valued and lines of communication remain open between the student and the teacher. This is necessary for free singing! Important singing milestones include: strengthening vocal technique, exploring repertoire, refining diction skills in various languages, and building confidence to sing with musicality and expression. You will be expected to think independently, set goals, assess your own progress, and take responsibility for doing the work to the very best of your ability. Above all else I endeavour to remain creative in my method of communication, and alter my approach to suit the student and their learning style. Through working as a team incredible progress can be made.
STUDIO POLICY

Punctuality:

Please do not waste our time by being late! If you are late by more than 10 minutes this will result in a cancelled lesson.

Rescheduling:

Rescheduling missed lessons is not possible except in exceptional circumstances (for example: a prolonged illness). PLEASE NOTE: any lessons missed due to my absence will be made up.

Cancellations:

-Everyone gets sick. If you feel “under the weather” and need to cancel, please let me know 24 hours in advance.

-If you fall ill the day of a lesson please call/text my cell phone

-Be considerate of your fellow students. If you are ill call in sick and get well soon!

*Please be aware that missed lessons without a legitimate excuse will affect your final mark.

Finding a Collaborative Pianist:

-Éric Charbonneau, and Stéphanie Gouin will be our studio pianists this year and will be available to work with you at your own personal coaching sessions during the week. I recommend at least one hour of coaching outside of your regular lesson time. All students are entitled to 50 of applied lesson time per week. Lesson time varies depending on your course of study. A typical 50 minute lesson will be split up into two 25 minute sessions per week; one focusing on technique and one on repertoire. You are required to bring your pianist to the repertoire lesson. A pianist is not required for the technical lesson.
My teaching style is very kinaesthetic. In our technique lesson we will be moving, doing floorwork on yoga mats, and using various props to help you release tensions, connect the breath and body and explore resonance. Please dress in comfortable attire.

- Consistency is important, therefore your collaborative pianist will accompany you at all performance classes, lessons, recitals and juries. Please bring the same professionalism to your coachings as you do to your lessons.

- All financial arrangements are between you and your accompanist. Please remember that unlike instrumentalists, we singers do not have to buy an instrument, so consider your coaching fees to be part of your school expenses (just like books or school supplies).

Contact information:

Eric Charbonneau: echarbo4@alumni.uwo.ca
Stéphanie Gouin: gouinstephanie@gmail.com

Recording Device:

I recommend that you bring a recording device to all lessons. This is essential to your learning process. Please consider a recording device a necessary expense. You need to be able to study your lesson recordings in order to improve

Repetoire: YOU ARE RESPONSIBLE FOR CHOOSING YOUR OWN REPERTOIRE.

This is very important for your growth as a musician. It will take some research in the library and listening to recordings. Please feel free to consult me for advice regarding repertoire choices. We will work together on decisions regarding jury/recital programmes.

Repetoire Lists:

Creating and updating repertoire lists is a valuable skill to learn. Here is your opportunity to be an “independent thinker”. Due dates for Repertoire Lists are as follows:

Fall Semester: First Semester Repertoire List due by September 25th.

Spring Semester: Second Semester Repertoire List, and recital/jury repertoire list due by November 27th.
*Please aim to have jury and recital programmes memorized by the end of February.

Repetoire Expectations:

First Year Undergraduates:

12-14 songs fully prepared and memorized *one post 1960 Canadian composition

Undergraduate Performance Majors:

Second Year: 20 songs * one post 1960 Canadian composition

Third Year: short recital + 5 songs/arias including *one post 1960 Canadian composition/ Oratorio jury in December

Fourth Year: full recital + 5 opera arias/3 oratorio arias /*one post 1960 Canadian composition/ Opera/Art Song jury in December (*note that in the 4th year jury requirement an oratorio aria can replace an opera aria)

Undergraduate Non Performance Majors:

Second Year: 16 songs fully prepared and memorized *one post 1960 Canadian composition

Third Year: 18 songs + 3 arias (Opera/Oratorio) *one post 1960 Canadian composition

Fourth Year: 20 songs + 3 arias (Opera/Oratorio) *one post 1960 Canadian composition

Masters Students: refer to Graduate Recital Requirements portion of the link below

Important Reading Material:

Voice/Jury Recital Requirements

http://music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/jury_requirements.html

Department of Performance Studies Handbook

Goals for Applied Voice Lessons:

My goal as a teacher is “to inspire”. What are your goals? Here are a few to think about.

T – Technique – establish a solid vocal technique

O – Open to new ideas – take risks! Be open to new ideas about singing and how to improve

I – Independent thinker - become an independent thinker and make exciting repertoire decisions, musical ideas and artistic choices

N – New ideas – keep a practice journal. Fill out your weekly Goal Sheets. Bring new ideas to lessons. The student/teacher relationship is a collaboration

S – Self knowledge – know yourself better as a person, as well as a musician. In order to sing “from the soul” you need to work on eliminating emotional and physical barriers.

P – Potential/Practice – in order to realize your full potential you need to practice.

I – Inquisitive minds – ask questions!

R – Repertoire – get to know as much repertoire as possible.

E – Exploration – explore different genres – baroque, classical, opera, operetta, oratorio, cabaret…be a versatile singer!

Goal Sheets:

You will be required to fill out a “goal sheet” every week. WRITING DOWN YOUR GOALS MAKES THINGS HAPPEN. Space has been provided for “Short Term” and “Long Term” Goals.

Short Term Goals – these constitute a practice chart documenting your weekly practice routine in different areas. BE HONEST WITH YOURSELF! This is an important exercise in keeping track of your own progress and highlighting areas that need more work. Write down in the provided space any breakthroughs or discoveries you experience in the practice room, technical improvements you notice from week to week (ie: increasing range, breath support, tone quality).

Long Term Goals – Write down your long term goals at the beginning of the Term and then revise them at the end of the Fall Semester and again at the end of the year.

Long Term Goals may be about your jury preparation, upcoming auditions, technical goals you may have regarding your singing progress, repertoire you aspire to sing, roles
you would like to perform, Young Artist Programmes you want to audition for, what your plan is after you complete your undergraduate training. DREAM BIG!"

**Tips for Setting Long Term Goals:**

- read bios of singers you admire
- take advantage of current periodicals such as Opera Canada, Opera News, Classical Singer, and Opera (U.K)
- ask questions about “the business” of professional singers.
- listen to “up and coming” young artists. It is important to have a realistic idea of what the professional standard is, and strive to reach that standard.
- seek out masterclasses as an auditor or participant.
- use the internet as a resource to find out what opera companies and orchestras are programming. This is the standard repertoire on which you should be working or becoming familiar with in your study.
- Auditioning is a skill that has to be practiced. Be determined and tenacious! Think of each audition as a learning opportunity to get to know how your body reacts under pressure, and seek out ways to be physically and mentally prepared for this pressure.

**An Example of a Goal Sheet:**

*Reminders about Practicing:*

- a minimum of 5 hours a week applied practice
- a minimum of 5 hours per week quiet study (memorizing, diction study, translating text, planning a dramatic trajectory for the song/aria)
- a minimum of 1 hour a week rehearsal with your collaborative pianist
- ALWAYS warm up before a practice session, coaching or lesson
- LISTEN to recordings of lessons so you can solidify this progress in the practice room
**Practice Chart**: (record time spent)

<table>
<thead>
<tr>
<th>Weekday</th>
<th>Vocalizing</th>
<th>Memory Work</th>
<th>Diction Work</th>
<th>Notes/Rhythms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
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<td>Tuesday</td>
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<tr>
<td>Friday</td>
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**Short Term Goals:**

**Long Term Goals:**
Performance Class:

There will be 6 performance classes per term. Please sign up on the Performance Class sign up sheet at the orientation meeting. Each student will have the opportunity to work in the “mini lesson” setting. Students may sing in as many “sing through” spots as they wish during the term.

All cell phones must be turned off during Performance class unless they are being used to record your performance.

Date: Mondays (Starting September 11th with a “get to know you sing through”.
Everyone must come prepared to sing their favourite song. All music must be memorized.)

Location: TC 101

Hours: 12:30-1:20 pm

*ATTENDANCE AT PERFORMANCE CLASSES IS MANDATORY. TRUANCY WILL AFFECT YOUR FINAL MARK.

-Every student will be required in performance class with the exception of the course numbers listed below (please refer to “Applied Music Breakdown” section)

- I will work with two students per masterclass in a “mini-lesson” of 15 minutes in length. Peer audience members will be invited to give constructive feedback. Group discussions are welcomed. Masterclass should be a safe place to perform in a supportive environment. The remaining 10 minutes will be a voluntary “sing through” for studio members. This is purely an opportunity to sing in public. No feedback will be offered for sing through participants.

- students performing in masterclass must be performance ready with all music memorized and translated. Students that come to performance class without adequate preparation will forfeit their spot.

- an introduction and short description of the story and a translation of the text must be presented.

*YOUR INTRODUCTION IS THE AUDIENCE’S FIRST IMPRESSION OF YOU. Please think this through and deliver it with the same polish and preparation as your sung text.

- if you are performing for the class, please dress appropriately.
Class Recitals:

Our studio will present 2 public recitals (one per term). This is a great opportunity for you to try out jury/recital/audition repertoire. Please invite friends and family! Dates and Locations: TBA

**Term 1 Recital:** “Spend a while with Weill” – songs and arias from Kurt Weill’s art songs, cabaret repertoire and opera.

**Term 2 Recital:** “Classical Cabaret” – classical art song, opera and oratorio selections all relating to the theme of “love and loss”. Vocal selections will be tied together in traditional cabaret style with spoken excerpts relating to the theme of the recital.

Voice Area Guest Masterclasses:

Voice Area Guest Masterclasses at Western require mandatory attendance from vocal majors. Take advantage of the opportunity to learn from these highly skilled professionals!

Studio Guest Masterclasses:

I invite one guest per term to give a special masterclass to our studio. Past guest artists that have worked with our studio have included Lori Holmes (Speech-Language Pathologist at Western University and The Stratford Festival), and Janine Pearson (Head Voice Coach, The Stratford Festival).

Concert Cards and Reviews:

*Concert Cards:*

- Music students are required to attend 12 concerts throughout the year (6 per term). Please note: this excludes any performances in which you are a performer.

- fill in a Faculty of Music Concert Card at each concert. **Remember to get it signed by a faculty member as proof of your attendance.**

- if you attend a concert outside of Western, a programme or ticket stub will suffice as proof of attendance.
- The concerts should feature the solo voice (e.g., oratorios, operas, orchestral works with vocal soloists, song recitals, chamber music recitals which include singers). Choral concerts may be included if they feature soloists.

- Concert cards MUST be signed by professors at the end of the various concerts or they will not be deemed admissible in the 12 required concerts.

Reviews:

- A written “review” of 250 words must be written for 6 concerts throughout the year (3 per term).

- The purpose of a written review is to provide students the opportunity to formulate and articulate opinions about singing.

- Some elements to comment on might include: thoughts on repertoire choices, ensemble between instruments, balance between instruments and voice, qualities about the performance you admired, aspects that could be improved.

* The concert card mark will be incorporated into the performance class mark.

* Please note: attendance at concerts where Voice Faculty perform is required of all vocal majors.

Grading

Grading percentages can be located under “Undergraduate Grading” on the following page:

http://music.uwo.ca/current_students/undergraduate/departments/music_performance/handbook/music_instruction.html
**Key Elements of your Grade:**

- technical improvement
- repertoire preparation (knowledge of text, memorization, artistic nuance)
- attendance/participation (lessons, performance class, concerts)
- attitude (positive, motivated, good work ethic/practice habits, open to new ideas)

**Applied Music Grade Breakdown:**

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<thead>
<tr>
<th>Course Number</th>
<th>Jury Mark</th>
<th>Performance Class Mark</th>
<th>Studio Instructor</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Term I</td>
<td>Term II</td>
<td></td>
</tr>
<tr>
<td>1920, 2920, 2921, 3920, 3922, 2921, 4922, 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>

**I look forward to a year of exploration, music making and growth. It is my great pleasure to work with you all as we embark on this exciting journey together!**

Sincerely yours,

Jennie Such