COURSE SYLLABUS
2019-2020

Course Requirements

Preparation:

Students are expected to come to lessons thoroughly prepared. **Music must be well-learned.** Texts not in English **must be translated** word-for-word and phrase-by-phrase. **There will be spot checks.** Pieces brought to lessons should be rehearsed at least once with a pianist before being presented in a lesson. After a maximum of two lessons on a piece, repertoire should be memorized for the next session. Students are responsible for providing music for pianists. Please keep your music well-organized.

**Students are also expected to have a notebook to track lesson assignments and to keep practice logs. I will ask to see these lesson logs periodically.**

Practice:

**It is expected that students will practice diligently and regularly.** Students are expected to keep practice logs. It is more important to practice regularly and productively than to spend long periods of time in a practice room. Time spent studying pronunciation, translations and interpretation is an effective way to practice and a good use of time.

Attendance:

Students are expected to be at each scheduled lesson throughout two terms. My schedule is particularly busy this academic year and I am not able to make up lessons missed under most circumstances. If you have a Western
event conflict, please notify me at least one week before the conflict. **If possible, switch a lesson time with a studio colleague.** Unexcused absences will lower your course percentage by 3%.

If you are ill, please notify me by text or email when you recognize that you are unable to sing. If you think you’re contagious, stay in bed!

**Undergraduate and Artist Diploma Repertoire:**

Here are my expectations regarding undergraduate, and artist diploma repertoire:

*First year for all undergraduates:*
10-12 songs fully prepared and memorized

*Undergraduate performance majors:*
2nd year: 12-14 songs fully prepared and memorized
3rd year: short recital, December jury repertoire and 2 additional songs or arias
4th year: full recital, December jury repertoire and 2 additional songs or arias

*Undergraduates not majoring in performance:*
2nd year: 10-12 songs fully prepared and memorized
3rd year: 12-14 songs fully prepared and memorized
4th year: 14-16 songs fully prepared and memorized

*Undergraduates who receive half-hour lessons weekly:*
3rd year: 10-12 songs fully prepared and memorized
4th year: 10-12 songs fully prepared and memorized

*Artist diploma students:*
Full recital program and December jury repertoire

*All students, with my guidance, are generally expected to choose their own repertoire. The resources in our own library are excellent: use them! Occasionally I will assign specific repertoire.*

Repertoire should be chosen from various periods and styles and must include at least the four languages this faculty requires (English, French, German and Italian)
Undergraduate repertoire must also include one Canadian piece and a work written after 1960.

Students must submit lists of repertoire in late October and in mid-February. This list will include repertoire already learned and polished along with proposed repertoire for the remainder of the term. Performance majors in 3rd and 4th year along with Artist Diploma students need to submit a tentative recital program by late November.

Graduate Students:

Students are expected to prepare and perform a graduate-level recital program. I expect students to program a modern Canadian work of significant weight on one of their two required recital programs.

In addition, I expect students to learn one complete opera/oratorio role and prepare audition repertoire for both opera and concert auditions. This involves 4-5 pieces in each category. Opera arias should include pieces in different styles and languages. Concert pieces should include at least three contrasting arias and an orchestrated song. Some of this repertoire may be repertoire previously learned and some of this repertoire may also be used in recitals.

Graduate students should submit a list of learned and proposed repertoire that meets the above requirements by the end of the first term.

Additional Assignments:

Students are required to read one book relating to classical singing each term and submit a short, page-long book report each term. Books may be vocal pedagogy books, singer biographies or autobiographies, or books relating to specific repertoire and the interpretation of repertoire. Reports are due on the final day of classes each term.

I recommend the following books be included in your reading:

*The Naked Voice* – W. Stephen Smith

*What every singer needs to know about the body* – Melissa Malde, Mary Jean Allen, Kurt-Alexander Zeller

(there are copies of both books in the library)
Library Listening Assignments:

I will assign a specific recording for each student to listen to in the library or online each term. Students will be required to listen to the entire recording and write a one-paragraph review. One assignment will be given in October and one in March. Assignments are expected to be completed within a two-week window.

I want to see students develop in their curiosity, knowledge and love of the human voice, of great singing and most importantly, of great music in the Western classical tradition.

Studio Class:

Studio class will meet approximately three times per month on Tuesday from 12:30-1:20 in MB 541. Class will begin promptly. Three students will be assigned to perform each class. A class schedule will be posted outside my studio door. Please list your repertoire on the sign-up sheet a week before the class.

Attendance for under-graduate music majors is mandatory and unexcused absences will result in a lower grade. This is a participatory class and students should be ready to contribute to discussions following a performance.

Repertoire performed, with the exception of oratorio repertoire or chamber music, must be memorized. Students must introduce their pieces in a polished and succinct manner. There will be classes in the new year dedicated to French mélodies and German lieder. During these classes I would like students to recite the original poem along with providing a succinct translation or introduction. I want this recitation to be done in a committed and confident manner.

Introductions are part of the performance and should be done in a polished and professional manner.
Concert Attendance:

All undergraduate students must attend at least 10 voice “recitals” during the school year. Concert attendance cards are to be signed by faculty members. Recital attendance compliance will add 3% to your year-end grade. Students may attend recitals, masterclasses, off-campus solo voice-centered performances (oratorios, operas, orchestral concerts) or Metropolitan Opera simulcasts. For performances off-campus, you may submit a ticket or program in lieu of a faculty signature.

Learning outcomes

The objectives of studio instruction: to equip students to practice independently with some knowledge of vocal mechanism; to prepare repertoire from the western classical cannon, including songs and arias from various time periods and in at least 3 languages: and to perform this repertoire with some degree of confidence, technical skill and artistry.

Grading

Students will be graded on fulfillment of the discussed requirements: meeting repertoire requirements, lesson and studio class attendance, studio reading and listening assignments, concert attendance. Growing technical proficiency and a receptive attitude will also affect grades.

I will assign each lesson a numerical grade out of one hundred. The grades will be averaged at the end of each term. Each unexcused absence will lower the term end grade by three points. If you have any questions or concerns about grading, please speak with me.

Miscellaneous

Please ensure that I have your most recent contact information (this includes e-mail and phone/text information). If you need to discuss something with me, please do so in person during a break I might have in my schedule (my timetable will be posted on the bulletin board outside the studio) or send me an e-mail. I would prefer not to get texts unless you need to reach me with some urgency.
Please read the **Voice Jury/Recital Requirements** document and the **Department of Performance Studies Handbook** very carefully.


If you have any questions or concerns, never hesitate to ask. I will do my best to answer or steer you in the right direction!

If you require help regarding matters of mental wellbeing, there are resources available at Western. Please use the link below for more information.

[https://www.uwo.ca/health/mental_wellbeing/](https://www.uwo.ca/health/mental_wellbeing/)

If you have an illness that is impeding your ability to fulfill the requirements of your studies, students are directed to read the full Senate policy on accommodation for medical illness at the following website:

[https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic consideration_for_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic consideration_for_absences.pdf)
Dates to Remember

Studio classes in MB541 Tuesdays 12:30 – 1:20 pm:

September 10: sing in for all students; discussion around studio requirements
September 24
October 1
October 8
October 15
October 29
November 12
December 3

January 7 – French mélodies class
January 14 – French mélodies class
January 28
February 4
February 25
March 3 – German lieder class
March 10 – German lieder class
March 24
March 31 – mock juries

Studio recitals: Festa Italiana - Tuesday, November 26, 12:30 MB 242
On Wings of Song - Wednesday, February 12, 6:00 MB 242

Repertoire list submissions: Friday, October 25 – undergraduate non-performance,
year 2 undergraduate performance

Friday, November 29 – undergraduate performance
years 3&4, Artists Diploma (tentative recital program)

Friday, December 5 – graduate
(tentative recital program)

Friday, February 14 – all students performing spring juries

Book reports due: Thursday, December 5, 2019
Friday, April 3, 2020

Concert cards: Friday, April 3, 2020