Western University Fall/Winter 2019/20
Applied Voice Study: Chad Louwerse’s Studio

Instructor Information
Chad Louwerse, Lecturer | Room MB 317
Email: clouwers@uwo.ca, Text: (519) 868-5739
Weekly Office Hours: Tuesday, Thursday, and Friday by appointment
Masterclass: MB 441 on Tuesdays from 12:30-1:30. Schedule below

Studio Pianists
Melanie Cancade – (226) 234-0266 – melaniecancade@gmail.com
Brian Cho – (519) 933-8297 – bcho8@uwo.ca

Course Objectives
• To develop a reliable, beautiful singing voice, and to use it skillfully.
• To encourage independence, confidence, and initiative in repertoire selection and preparation.
• To cultivate discipline, musicality, and joy in your practice and performance.
• To sing in English, French, Italian, and German, as well as other sung languages, with excellent lyric diction.

Lessons, masterclasses, and assignments will develop your singing skills in the bel canto tradition. Assignments are designed to mirror what professional singers do as regular practice. If you remain teachable and commit to practicing, learning your music, and completing course requirements, you will do well in this class. Your success depends completely on you.

Course Requirements
• Record assigned exercises and repertoire in a notebook or binder, which must be brought to each lesson. In addition, it is strongly recommended that each lesson should be recorded and reviewed.
• For each lesson please bring music, pencils, water, and staff paper.
• Students also need two binders, one for their own music, and one with a copy for me. Please organize both by language and then alphabetically by song title. You will also need to provide a copy for your pianist.
• Check your email and text messages regularly. Please respond promptly.
• Masterclasses attendance is mandatory, whether you are performing or not. All performances must be memorized.
• You are required to attend recitals presented by students in our studio’s.
• Complete assignments detailed below with care and submit them on time.
• All voice students present a jury or recital. Requirements are explained below.
• Read and become acquainted with the linked documents in the evaluation section below.
• Do try to sing every day. Vocal practice is about quality not quantity. Do not push your instrument beyond a healthy capacity. Remember, though, that singing isn’t the only way to practice: listening, memorizing, translating, research, silent score-study, and attending a concert are important too.
• Prepare your pieces before your lessons and coachings. **You are expected to be “off book” for the repertoire portion of each lesson.** As part of your preparation of each piece you bring, I expect you to have completed *(before we work on the piece)* a translation which includes an attempt at an IPA (preferably), or phonetic rendering of the text, a word-for-word translation, and then a “poetic translation” underneath the original text. Here is a one-line example:

> Caro mio ben, credi mi almen, senza di te languisce il cor.
> Dear my beloved believe me at least without you my heart languishes the heart.

**Lesson Times**

Lessons occur at your scheduled hour on Thursdays and/or Fridays. I spend the rest of the week performing and teaching elsewhere, but I’m happy to receive emails or texts with any questions you might have. Make-up lessons may be scheduled on Tuesdays. Lessons observe the academic hour and are 50 minutes long, providing me a gap between students to make notes. Please wait outside the studio for your lesson. If I haven’t opened the door and I’m over your start-time, please knock.

**Cancellations**

If I cancel a lesson, it will be rescheduled. If you miss, are late for, or cancel a lesson, under most circumstances, this lesson is not made up unless there are extenuating circumstances. If your lesson time is in direct conflict with a University event or performance, I require at least a week’s notice, to reschedule your lesson. Please make every effort to avoid these conflicts by switching lessons with a colleague, for example.

**Illness**

If you are sick, please email or text me *asap*. We can decide together if you should attend your lesson. This is a courtesy for my scheduling and to others who share the studio with you. We can often work on other aspects of singing even if you can’t phonate. These lessons will be made up with enough notice and if there is time in the term.

“In preparing for juries or recitals, students should pace their practicing carefully, doing regular amounts every day. Practicing, like any other physical activity, requires fitness and a daily routine; students who cram in many hours of practice in panic preparation for a coming examination and who have not been practicing regularly throughout the year, run the risk of physical injury, and possible serious interruption of their Applied courses.” ~ Music Performance Studies Handbook
Masterclasses
The purpose of the masterclass is for students to perform memorized repertoire that has already been polished by both the studio voice instructor and collaborative pianist.

- Attendance is mandatory, whether you’re singing or not. Be prompt. The performance schedule is TBA.
- Please note the masterclass schedule carefully and put the dates in your agenda/calendar app.

**Masterclasses are Tuesday from 12:30-1:30 in MB 441:**

<table>
<thead>
<tr>
<th>2019</th>
<th>2020</th>
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<tbody>
<tr>
<td>Sept. 10, 24</td>
<td>Jan. 7, 14, 28</td>
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<td>Oct. 1, 8, 15, 29</td>
<td>Feb. 4, 25</td>
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<td>Nov. 12, 26</td>
<td>Mar. 3, 10, 24, 31</td>
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<td>Dec. 3</td>
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- You may not use cell phones at all during a masterclass unless you are recording yourself.
- Masterclass selections **MUST** be memorised. If you are not memorized, you will still sing, but using music affects your mark negatively. Please prepare 1-2 selections/performance.
- Introduce each piece you sing with a one-sentence summary of the poem and a word about the composer and poet that provides historical/cultural context. *This should take no more than 45 seconds.* Then sing.
- Dress professionally to sing in masterclass whenever possible.
- Be prepared to give feedback to your colleagues. Be supportive. Your attention during class, feedback frequency, and engagement is factored heavily into your MC grade.
- If you are sick or away, arrange to switch with a colleague singing on another week so you don’t miss an opportunity to sing.

**Studio Pianists, continued**
We are very fortunate to have the talented Melanie Cancade and Brian Cho as our studio’s Collaborative Pianists. Please book their services for:

- the second half of your one-hour lesson. Performance majors, the full hour of your repertoire lessons.
- at least a half-hour rehearsal/coaching through the week (more for performance majors and grad students)
- for all your juries and recitals etc.

Do **not** use this coaching time to learn notes. That’s a waste of your money. Do that work on your own. Come prepared before your coaching. You are also required to coach repertoire with your pianist before bringing it to me. Work with them as extensively as is financially feasible. **You are responsible for all financial arrangements and commitments to your pianist throughout the year.**
Expectations

- Be teachable. Arrive to your lesson and coachings on time, prepared, warmed up, and ready to learn.
- Be prepared. Be prepared. Be prepared. Come to lessons, coachings and masterclasses with materials in hand, music learned, and with IPA and translations in all copies of music.
- **No IPA and/or NO Translation = No lesson.**
- Ask a lot of questions, especially when something is unclear. Ask for help when you need it.
- Take ownership of your artistic development and the health of your instrument.
- Submit assignments on time and respond to correspondence in a timely manner.

My Approach to Teaching You

- I’ll teach you to the best of my ability in a positive and safe environment.
- I’ll take time to learn how you learn and to try and teach in a way that makes sense to you.
- I’ll be supportive of you and your growth as an artist and musician.
- I’ll always be willing to make accommodations for reasonable requests, especially those pertaining to wellness, mental health issues or special needs. If you wish to, please talk with me privately about them and we’ll work something out.
- I’ll provide constructive feedback/guidance on assignments and will be available to answer questions and have conversations during office hours or by appointment.
- I’ll respond to your emails and get assignments back to you in a timely manner.

Evaluation

As performance and non-performance students are evaluated differently, please see the *weighting of marks* for your course number here:


Further information can be found here in the Music Performance Handbook. *Please read it:*


Read about recitals here:


Undergraduate grades are evaluated as follows per the requirements noted above:

- Studio Work, Progress, and Reflection Assignments: 50-55% depending on program
- Masterclass and Jury/Recital Preparation: 15%
- Concert Cards and Other Assignments: 10 %
- Jury: 20-25% depending on program

Graduate grades are evaluated as follows per the requirements noted above:

- Studio Work and Reflection Assignments: 80 %
- Masterclass and Jury/Recital Preparation: 15%
- Other Assignments: 5 %
**Assignments**

- All assignments need the date, your name, and student ID at the top.
- Assignments are **due at the beginning of your lesson**, unless otherwise indicated.
- *Except for reflections*, all assignments should be typed. If you want to hand-write, doodle, draw, or otherwise illustrate on your reflections, or if you feel freer communicating in writing, hand-written journal submissions are fine. Just make sure they’re legible.
- Assignments will be graded on content, clarity of thought and writing, thoughtfulness of answers, and legibility, if written by hand. They will be returned to you in your lesson time the week after they are due.
- In the event of illness, assignments can be emailed (docx, pdf, scan, pic) to me at clouwers@uwo.ca no later than 4:00 the day they are due.
- N.B. – If possible, I will create and OWL site for our studio for assignment submissions. Details TBA.

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<th>Assignment</th>
<th>Due</th>
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| **Reflections**: This is a simple, weekly reflection. Spelling and grammar don’t count and it doesn’t have to be long. A few sentences are plenty. More is welcome. This is simply a way for you to talk about your growth and experience as a singer. For example:  
  - thoughts or questions about your musical journey in lessons, coachings, or masterclasses so far.  
  - your thoughts about a concert or recording of an established “classical” singer. Which songs did you like? Why? Would you like to sing any of the rep on the recording? Why did you like their voice?  
  - a log of your weekly practice, what you accomplished, what was hard or easy, and why.  
  - **You get 2 freebees (and only 2) of “It’s been a rough week” if you need it. Enough said.**  | Every week at the start of your lesson |
| **Repertoire List**: You are responsible for selecting your repertoire. Repertoire should be chosen from various periods and styles, and languages (English, German French and Italian).  
Your coaches and I will certainly help you, but your ability to find repertoire to sing is critical to your success as a singer. **Select and hand in a proposed list of the year’s repertoire by September 27th**. The list should include each song name, composer, composer’s dates, and date of composition (if possible). **You must include at least two Canadian pieces.**  
Please note that the following are the MINIMUM song learning requirements. Aspiring performers may strive to exceed this guideline. First year singers must begin the year with Italian baroque repertoire.  
**Performance Program:**  
  - First Year – 16 songs fully prepared and memorized  
  - Second Year – 22 songs  
  - Third Year – Short Recital plus 10 songs  
  - Fourth Year – Full Recital plus 12 songs  
**Non-Performance Programs:**  
  - First Year – 16 songs fully prepared and memorized  
  - Second Year – 18 songs | Sept. 27 at 11:59 pm via email, owl, etc. |
• Third Year – 20 songs
• Fourth Year – 20 songs

Graduate Program:
• First Year – Recital plus 12 songs and involvement with UWOpara
• Second Year – Recital plus 12 songs, audition arias and involvement with UWOpara

Your goal should be to have a new piece prepared nearly every coaching/lesson. Always be preparing a new piece, cleaning up a nearly new piece, and polishing/maintaining older pieces.

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<tr>
<th>End of Term 1 Self-Evaluation (10): Consider these characteristics of bel canto singing: clarity of tone, resonance, legato, dynamic control, vibrato, chiaroscuro, evenness of tone, flexibility, and sostenuto.</th>
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<tbody>
<tr>
<td>1. Define each term and evaluate your proficiency of each on a scale of 1 to 10 where: 1 = “This needs a lot of work” and 10 = “I think I’m really good at this.”</td>
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<td>2. Where do you think you grew the most and what did you do to achieve that growth?</td>
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<td>3. What would you like to improve next and what things can you do to nurture that growth?</td>
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Dec. 3 at the start of master-class

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<tr>
<th>End of Term 2 Self-Evaluation (10): Consider these characteristics of bel canto singing: clarity of tone, resonance, legato, dynamic control, vibrato, chiaroscuro, evenness of tone, flexibility, and sostenuto.</th>
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<tbody>
<tr>
<td>1. How have your definitions of the characteristics of bel canto singing changed since the first term? How would you define them now? What made you change your mind? If any didn’t change, explain how your understanding of them deepened this year.</td>
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<tr>
<td>2. Evaluate your proficiency at each one on a scale of 1 to 10 where: 1 = “This needs a lot of work” and 10 = I think I’m really good at this.”</td>
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<tr>
<td>3. Where do you think you grew the most and what did you do to achieve that growth?</td>
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<tr>
<td>4. What would you like to improve next and why? What can you do to nurture that growth?</td>
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<tr>
<td>5. What are your five favourite exercises or vocalises from this year and why did they help?</td>
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<td>6. What do you wish you could have told yourself at the beginning of the fall term? Why?</td>
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<td>7. What are your musical plans for the summer and fall?</td>
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March 31 at the start of master-class

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<th>Concert Cards (12): All students must attend a minimum of 12 concerts per year, excluding concerts you participate in. It can include up to 2 non-UWO events. You are expected to attend a minimum of 10 vocal events. You may count 1 non-voice concert per semester (but go to more!) Concert cards must be signed by a faculty member or accompanied by concert programmes.</th>
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The start of your last lesson

Please take particular note of the attached University Senate descriptors of the meaning of letter grades. Also note the attached Voice Division excerpt that gives the rubric given to the faculty members who assess your jury and recital performances. Note the criteria by which you will be evaluated.
Jury and Recital Information

- All repertoire presented for a jury or recital (with the exception of *Chamber Music* and *Oratorio* repertoire) **must be memorized**. There may be situations which might require music on the stage during a recital; these should be discussed specifically and approved by both the Studio Instructor and the Division Coordinator more than four weeks in advance of the recital.

- Two or three languages other than English must be demonstrated (depending on the course number). *ITALIAN*, *GERMAN* and *FRENCH* are the designated three languages other than English. This does not preclude the use of other languages, such as Russian, Latin, Spanish, etc. but they must be used as supplementary repertoire and not as substitutes for Italian, German and French.

- Musical Periods for jury and recital repertoire denotes Renaissance, Baroque, Classical, Romantic, 20th Century and Contemporary. Repertoire should be selected with the guidance of the teacher to ensure that it is appropriate for the student’s *fach* and their technical and artistic development.

- **Music for juries must be memorized by your first lesson in March. Recital repertoire needs to be memorized 6 weeks before your recital dress rehearsal.**

- Timings of repertoire listed on Jury Repertoire Forms should be rounded to nearest quarter-minute.

- In juries, the singer may choose the first song and the jurors will determine succeeding repertoire. The number of songs heard will be at the discretion of the jurors.

- Performances are judged upon tone quality, musicality (precision, expressiveness, phrasing, *legato*, dynamics, rhythm), technique (intonation, facility, breath management/support, ease and projection), diction, appropriate performance practice, stage presence, and interpretation.

- Recital and Jury Repertoire will consist of Art-Songs from the *bel canto* tradition. Baroque arias are acceptable. Unless otherwise noted below, *Contemporary Commercial Music is not permitted*. Repertoire which has been studied, coached or performed in a Music Performance Studies Department credit course (other than studio lessons) is ineligible for inclusion on student credit recitals, unless it involves no more than one song from a set/cycle of four or more songs.

- Include citations for poets, translators and visual art included in a printed programme or a PowerPoint slideshow. Programme notes are encouraged.

- Stage presence is enhanced by the manner of dress; therefore, students should strive for a professional appearance in jury and recital presentations. Hair should be combed and off the face and apparel chosen with care.

**Suggested Dress for Juries and Third Year Recitals:**

- **Women:** Gowns are not necessary. Dresses or skirt ensembles which fall to or below the knee are appropriate. Dress shoes designed for graceful walking, and standing for long periods of time should be worn. (Two-inch heels are appropriate. Three-inch heels, platform soles or casual flat shoes are not appropriate.)
- **Men**: Dress pants, long-sleeved shirt and tie, or turtleneck, or a suit with polished dress shoes. It is not appropriate to roll up the sleeves of the shirt.

**Suggested Dress for Fourth Year, Artist Diploma and Graduate Recitals:**
- Gowns and suits are appropriate. Three-inch heels, platform soles or casual flat shoes are not appropriate.

**Booking Credit Recitals:**

**Useful Information For Voice Study**

**Resources**
https://www.lib.uwo.ca/music/ The Western Music Library: your go to place for repertoire and translation as well as career and learning resources. The librarians are happy to help and can guide you to what you need.

| Translation and IPA | • Collins language dictionaries are useful because they have IPA along with translations.  
  • Collins online dictionary is also helpful for translations and IPA though the IPA is not a standard usage for singing. It can be a good starting point, however: [https://www.collinsdictionary.com](https://www.collinsdictionary.com)  
  • *** [http://www.linguee.com](http://www.linguee.com) *** THIS is quickly becoming where I go first for translation help. It often has obscure words and the words in context. There’s also a nice app.  
  • *** [http://www.lieder.net/lieder/index.html](http://www.lieder.net/lieder/index.html) *** THIS is where I go next for art songs in a number of languages.  
  • [http://www.wordreference.com](http://www.wordreference.com) for translations. There is also a handy app.  
  • [http://dict.tu-chemnitz.de](http://dict.tu-chemnitz.de) for German to English.  
  • [https://translate.google.com](https://translate.google.com) Ahhh yes, Google translate. CAVEAT! *This is not really reliable as a word-for-word translation.* However, it can provide a usually useful overview of a poem or text, especially when used in conjunction with the other resources mentioned here, because you can put the whole poem of text in at once. There is also a handy app. |
| Repertoire | • [https://www.musiccentre.ca/search/advancedsearch](https://www.musiccentre.ca/search/advancedsearch) for Canadian repertoire.  
  • [http://www.dlib.indiana.edu/ variations/scores/scores.html](http://www.dlib.indiana.edu/ variations/scores/scores.html) online opera scores. |
• [http://stageagent.com/shows](http://stageagent.com/shows) Useful for finding info about staged works like operas and musicals. Includes synopses, role info, excerpts, etc.


• [http://www.operastuff.com](http://www.operastuff.com) A useful resource for researching opera singers, houses, young artist programs, etc.

• [http://imslp.org](http://imslp.org) Useful source for all kinds of scores. HOWEVER, some scores are inaccurate and hard (read “extremely irritating”) to read. Please don’t inflict them on your pianist or teacher if they are in that condition. *Be cautious that you do not breach copyright law when using music from IMSLP or other online sources.*

Notes:

i. Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfill the academic expectations they may have missed during the absence. Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

ii. Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. 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)

iii. A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here:

[https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

iv. In cases where students miss work that is worth 30% or less of the total course grade due to medical illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean deems that accommodation is warranted, then the missed assignment(s) or quiz(zes) may be discounted in the calculation of the final grade for the course. If documentation is not submitted voluntarily then the missed assignment(s) or quiz(zes) will receive a grade of zero.

v. Students who are in emotional/mental distress should refer to Mental Health@Western at the following website [https://www.uwo.ca/health/mental_wellbeing/](https://www.uwo.ca/health/mental_wellbeing/) for a complete list of options about how to obtain help.
vi. Students may be excused to observe a religious holy day of their faith without penalty provided they notify the instructor in advance. Students are responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

vii. If you require academic accommodations because of a disability, please let the instructor know during the first week of classes, and, if you have not done so already, register as soon as possible with Accessible Education (formerly known as Services for Students with Disabilities). You can learn more about the Student Success Centre’s services for accessible education at http://success.uwo.ca/academics/sas/index.html.

viii. Plagiarism: Complete assignments independently. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

ix. Other important dates:
   September 5 - classes begin
   September 13 - last day to add a first term half-course
   October 14 - Thanksgiving Day Holiday (classes excused) *N.B. this isn’t reading week*
   **November 4-10 - Fall Reading Week (classes excused)**
   November 12 - last day to drop a first term half-course
   December 5 - classes end
   December 6-7 - Study Days (classes excused)
   December 8-19 - examination period

**Information from Western**

**Help For When You Need It:** Good2Talk is a 24-7 postsecondary school helpline that provides free, professional and confidential counselling support for students in Ontario. Call 1-866-925-5454.

Western has a new **Wellness Education Centre** located in the UCC, room 76, to which students in distress may be directed. https://www.uwo.ca/health/

**Students that are in emotional/mental distress** should refer to Mental Health@Western https://www.uwo.ca/health/psych/index.html for a complete list of options about how to obtain help.

**Accommodation for Illness:**
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

The Code of Student Conduct addresses offences that are not academic offences in the first instance, although sanctions under the Code are likely to have consequences for a student’s academic standing. The Code of Student Conduct defines the general standard of conduct expected of students, and provides disciplinary procedures for the University to follow. Text of the Code of Student Conduct is provided at

University’s Meaning of Marks
The university-wide descriptors of the meaning of letter grades outlined as follows were approved by Senate and will be printed on the back of the transcripts:
https://www.uwo.ca/univsec/pdf/academic_policies/general/grades_undergrad.pdf

University-wide grade descriptors:

A+ 90-100 One could scarcely expect better from a student at this level
A 80-89 Superior work which is clearly above average
B 70-79 Good work, meeting all requirements, and eminently satisfactory
C 60-69 Competent work, meeting requirements
D 50-59 Fair work, minimally acceptable
F below 50 Fail

Revised Sept. 2015

Guidelines for Jurors Marking Undergraduate Voice Recitals and Jury Examinations

90-100% Marks at the A+ level reflect performances that demonstrate highly advanced, technically solid, artistic, expressive singing with a consistent and thorough understanding of the text and music and superb performance skills. These marks should be rare and are indicated when the performance ceases to be heard as an exam. Reserve this for outstanding performances.

85-88% (NB avoid 89%) reflects a performance of considerable polish, with secure technique and intonation, expressive singing, thoughtful understanding of the text and music and excellent performing skills.

80-84% represents a performance which is well prepared, delivered with confidence and generally successful technique. Performances at this level should demonstrate a good understanding of the text and music with some evidence of flair and imagination.
**73-78% (NB avoid 79%)** Marks in this range represent a good, well prepared performance delivered with a certain degree of assurance and some understanding of the text and music. Technique in this range may be successful but not yet consistent.

**65-72%** Marks in this range are used for performances that fulfill the requirements but which do not demonstrate successful technical development. Understanding of text and musical ideas may be immature at this level and only limited performance skills may be demonstrated.

Marks below **64%** are used for performances that show limited awareness of voice study and performance skills. Performances in this range may be full of mistakes and not solidly prepared. The connection to text and understanding of musical elements are rudimentary.

*Revised Feb. 2008*