Welcome to Gloria Gassi’s Voice Studio

A very warm welcome to new and former students! In our studio you will find a supportive environment where your educational goals are a priority. The study of singing is an exciting journey, which we are privileged to travel together, discovering new horizons each day. In the poignant repertoire of the masters, our lives are touched by the mystery of timeless poetry, profound beauty, energy and emotion. Singing is a soulful art where we discover the miracle that lies within, opening our hearts to endless possibilities. In sharing our creative spirit, we are renewed and changed by the selfless expression of our gifts and talents. May your studies bring fulfillment, growth and success as you begin an exciting year!

With the continuation of the pandemic, we will be adjusting to a hybrid model for delivery of our program. Provisions for sanitation and safety in all measures will be a priority to prevent the spread of any disease.

COURSE INFORMATION

CALENDAR DESCRIPTION

Music 1920, 2920, 3920, 3921, 4920, 4921 - Applied Principal Instrument
Lessons in the student's principal instrument and participation in performance class. For students registered in a degree program in Music.

Music 3930b, 4930b - Recitals - for Performance Majors: Approximately 45 minutes of music performed in a public recital. The Applied Music Department must approve the program content not less than three months prior to the date of public performance.

OBJECTIVES / LEARNING OUTCOMES

- By the end of this course, students will achieve a healthy singing technique, aspiring to freedom and artistic expression, while demonstrating an awareness of body alignment, breath management, resonance, tone, intonation.
- Students will have performed repertoire from various eras, styles and languages with awareness of stylistic musical integrity, artistry, communication, dramatic energy, and poise.
- Students will have acquired research skills for diction, IPA, and analysis of repertoire.
- In committing oneself to these goals, students will gain confidence and personal empowerment through sincere and dedicated study.
VOICE LESSONS

*Delivery of lessons will follow a blended model of in person alternating with virtual.*

**Teaching Strategies for in Person Learning:**

During Covid-19 in person lessons are scheduled to allow 15 min. sanitization time between students. During sanitization the studio is cleared to allow for air circulation and cleaning.

Students will have 2 lessons per week, one for technique and one for repertoire. For the tech lesson I will be in the studio with the student. For the repertoire lesson, Debbie will be in the studio with the student and I will be online. Personal contact will be safe with all parties wearing masks and observing physical distancing protocols.

*The first 2 weeks of school will be online delivery only. In person lessons will begin on September 28. This may be subject to change depending on public health authorities.*

**Teaching Strategies for Virtual Learning:**

Lessons will be carried out by the Zoom platform for virtual learning. This method has proved successful in monitoring the study of both technique and repertoire. Students are able to provide recorded material if they wish through You Tube videos, or Voice Thread in OWL. These can be reviewed together with teacher and student input. Students can also sing their repertoire live on Zoom with a recorded version of the accompaniment. This will allow for start/stop/review/ to make changes and improvements.

**VOICE PERFORMANCE CLASS**  
*Wednesdays 5:30 - 7:30 p.m. MB254 or virtual*

**Teaching Strategies for in Person Learning**

An opportunity to air repertoire, and receive supportive feedback. Attendance is required. Aim to sing every week. As you observe others, your own performances are enhanced and improved. Your participation assists your own learning. Perform repertoire from **memory**.

**Record** your performances and write a self-evaluation in your journal. Wear appropriate attire for **stage** with suitable shoes (2 inch heel) for balance and body alignment. For more information on performance class requirements see: [MPS Handbook](#)

**Teaching Strategies for Virtual Learning:**

- Students will present a recording or live performance. This will be workshopped together, led by the instructor, with encouraged participation from everyone.
- Guest artists will be invited to participate in master class instruction through Zoom.
- Virtual learning will provide an opportunity to share and discuss recorded master classes, lectures, interviews, videos on breathing, resonance, vowel articulation, etc. e.g. the Elly Ameling series, Joyce DiDonato master classes, NATS virtual learning, etc. There are copious online resources that can be studied and reviewed together.
- Virtual Recitals during the master class time will provide goals to present repertoire. Wednesday October 28, 2020 6 p.m.; Wednesday Dec. 2, 2020 6 p.m.; Wednesday February 3, 2021 6 p.m.; Wednesday March 31, 2021 6 p.m.
- The chart below **suggests** repertoire for performance. Fill in your rep and **email to the instructor for OCT. 1.** (changes are permitted but scheduling will keep you organized). For topics: bring your ideas gathered from your research of articles, videos and/or books.

### Studio Performance-Master Classes - Wednesdays 5:30 – 7:30 p.m. MB254

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SUGGESTED REPERTOIRE</th>
<th>TOPIC</th>
<th>FILL IN YOUR REP</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Opera Audition arias</td>
<td>Course Outline / Goals</td>
<td></td>
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<tr>
<td>2</td>
<td>English Art Song</td>
<td>Repertoire search</td>
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<tr>
<td>3</td>
<td>Italian Art song</td>
<td>Body alignment</td>
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<tr>
<td>4</td>
<td>Your choice</td>
<td>Breathing</td>
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<tr>
<td>5</td>
<td>French</td>
<td>How to practice / time</td>
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<tr>
<td>6</td>
<td>Recital Repertoire</td>
<td>Resonance</td>
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<tr>
<td>7</td>
<td>German</td>
<td>IPA</td>
<td></td>
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<tr>
<td>8</td>
<td>Canadian/Contemporary</td>
<td>Score study</td>
<td></td>
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<tr>
<td>9</td>
<td>Recital / NATS Repertoire</td>
<td>Mindfulness, positive thinking</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Opera</td>
<td>Staying healthy</td>
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<tr>
<td>11</td>
<td>Oratorio</td>
<td>Stage presence / Confidence</td>
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<tr>
<td>12</td>
<td>Best piece of the term!</td>
<td>Characterization / expression</td>
<td></td>
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</table>

### Term 2

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SUGGESTED REPERTOIRE</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Your choice</td>
<td>Musicality</td>
</tr>
<tr>
<td>2</td>
<td>Contemporary</td>
<td>Registration</td>
</tr>
<tr>
<td>3</td>
<td>Classical</td>
<td>Diction</td>
</tr>
<tr>
<td>4</td>
<td>Romantic</td>
<td>Concentration and focus</td>
</tr>
<tr>
<td>5</td>
<td>Recital Repertoire</td>
<td>Letting go - just “sing” the song</td>
</tr>
<tr>
<td>6</td>
<td>choral concert</td>
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<tr>
<td>7</td>
<td>READING WEEK</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Baroque</td>
<td>Ornamentation</td>
</tr>
<tr>
<td>9</td>
<td>Jury rep</td>
<td>Memorization</td>
</tr>
<tr>
<td>10</td>
<td>Jury rep</td>
<td>Power performance</td>
</tr>
<tr>
<td>11</td>
<td>Mock juries</td>
<td>Imagery</td>
</tr>
<tr>
<td>12</td>
<td>Mock juries</td>
<td>Integration</td>
</tr>
<tr>
<td></td>
<td>Recital</td>
<td>You did it!</td>
</tr>
</tbody>
</table>
COURSE MATERIALS

REPERTOIRE: Level appropriate Repertoire from all periods of music in consultation with the instructor. Language requirements: English, Italian, German, French. Students provide their own scores from either the music or personal library. Additional Resource: IMSLP

BINDER: Repertoire should be organized in categories. Each song must have IPA, word by word and a prose translation. 3 working Copies: one for accompanist, studio file, and binder!

ASSIGNMENTS

SINGING JOURNAL: Journaling helps to consolidate and integrate learning. Write a short weekly reflection tracking your progress in repertoire study, technical goals, master class performances, etc. List questions that arise out of your practice time or performances that you have heard. Due by email: Dec. 9, 2020; April 5, 2021

METHODS OF EVALUATION

Course Prerequisites: From the Senate: Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

1920 etc. [65% - 32.5% each term] - Voice Lessons: Attendance, Attitude, Preparation, Technique, Artistic Expression, IPA, Diction, Research, Singing Journal. [10% - Studio Master Classes] [25% - Jury]
3921, 4921: [70% - 35% each term] [10% Performance Class Mark] [20% Jury]
Grading scale: A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Refer to the Voice Jury/Recital Requirements Document and Performance Studies Handbook. See links here
UG Jury Requirements  MPS page  MPS Handbook  Credit Recital Information page

ADDITIONAL RESOURCES

YOUR VOICE LESSON

- Lessons are scheduled according to student, teacher, accompanist time tables. The “professional hour” is 50 minutes.

- Preparation is integral for successful advancement. Learn repertoire before your lesson e.g. notes and rhythms worked out. Work on 4-5 songs simultaneously: e.g. one memorized (off book) and the others in process. Aim to fully learn 4 songs a month.

- Appropriate attire: wear comfortable clothing to allow for deep breathing/movement, proper shoes to promote healthy body alignment and grounded support.
- **Cancellations:** *from the MPS Handbook*  
  “If a teacher cancels a lesson, the lesson must be made up. If a student cancels a lesson for any reason, the teacher is not obligated to make it up.”

- **24 hours** notice is required so that another student can take your place. For same day illness, call the studio, my home, or send an email or text. “No shows” are unprofessional. You will be notified in advance if I must reschedule.

- **Stay healthy.** Rest, exercise and proper nutrition contribute to a physically fit body and healthy voice. Do not sing with a sore throat.

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“The only reason for any form of technical vocal study is to be able to sing in an artistic and communicative manner. Function and art cannot be long separated at any phase of development.”

Richard Miller, *On the Art of Singing*

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- **Daily practice** is imperative for self-discovery, muscular co-ordination, and consistency. Alternate singing with silent study of text, memorization, etc. Use the mirror to check breathing, vowel shapes/tongue position, body alignment, facial expression, etc. Plan for a min. of 2 hours of daily practice for a committed study of singing.

- **Work efficiently.** Short sessions are more effective and less tiring than longer ones. Be your own teacher. You will always need professional ears, but you can accomplish a lot on your own.

- **Use the library well.** Read books on Singing; attend recitals, concerts, opera performances.

- **Learn to play the piano.** You will save yourself time and money as you become self-sufficient.
  - The tactile spatial relationships of piano study aid in the precise tuning of intervals.

- **Attend live performances when possible:** Listen to great singers, past and present.

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**FESTIVALS, NATS, SUMMER PROGRAMS**

- **Festivals** are challenging, valuable experiences, which improve your voice development. Toronto, London, Stratford Kiwanis Festivals are within travel range. Scholarships available.

- **NATS:** Videos submissions due Nov. 6, 2020. Information: [www.natsontario.org](http://www.natsontario.org)

- **Summer Programs** in opera are wonderful opportunities to work with international coaches, teachers, and to perform a role. See COAA, AEDO, COSI, HALIFAX, SOLT, NUOVA, LYRICA, etc.
Objectives for holistic Singing

- Daily practice
- Warm-ups, vocalises
- Silent deep inhalation
- Effective body alignment
- Resonance
- Vowel shape and clarity
- Positive affirmations
- Release of jaw and tongue
- Artistry, musicality
- Phrasing, style
- Character, dramatic intent
- Research
- Imagination
- Confidence
- Accurate definitive score study
- Emotional expression
- Process and integration
- Balanced onset
- Release of breath
- Diction, IPA, word by word translation,
CHOOSING REPERTOIRE

- Early planning avoids stress. The study of singing cannot be crammed as it develops with daily practice, pacing and integration.
- Take initiative in repertoire research and in consultation with your teacher. Inappropriate rep choices can result in unhealthy singing.
- The RCM syllabus is a concise guideline for level appropriate repertoire. The Western Music library is the best in the country. Start research in M1600’s. Browse by composer, anthologies, genre. See repertoire resources p. 9
- Use the “Pink” sheets on Voice Repertoire Research in the Music Library. See p. 11/12
- Italian is the first foreign language studied. Explore repertoire by attending recitals, listening to recordings. Choose a varied program of styles, tempos, and poetry to enhance your program of study.

MINIMUM REPERTOIRE EXPECTATIONS FOR UNDERGRADUATES

*Non-performance Programs*: Repertoire fully prepared & memorized  
1st Year – 12 songs; 2nd Year – 14 songs; 3rd and 4th Year – 16 songs

*Performance Program*: Repertoire fully prepared & memorized  
3rd Year – Oratorio Jury, Recital, plus 8 songs  
4th Year – Opera Jury, Recital, plus 8 songs

**Complete the following chart and submit by email on Oct. 1, 2020.**  
**Changes may occur later but a starting list is required.**

<table>
<thead>
<tr>
<th>My Repertoire</th>
</tr>
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<tbody>
<tr>
<td>Title</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td><strong>Baroque 1600-1750</strong></td>
</tr>
<tr>
<td>Monteverdi, Bach, Handel, Purcell, 24/26 Italian Arias.</td>
</tr>
<tr>
<td>Da Capo arias are ornamented on repeat of A. Sing all recitatives preceding the aria.</td>
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<tr>
<td></td>
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<tr>
<td><strong>Classical 1700-1800</strong></td>
</tr>
<tr>
<td>Mozart, a MUST do! Haydn, and other composers, etc.</td>
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<tr>
<td></td>
</tr>
<tr>
<td><strong>Romantic 1800-1900</strong></td>
</tr>
<tr>
<td>German Lieder: Schubert, Brahms, Wolf, Schumann, French Chanson: Fauré, Debussy, Ravel,</td>
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<tr>
<td></td>
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<tr>
<td><strong>Contemporary 20th Century</strong></td>
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<tr>
<td><strong>Canadian</strong></td>
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</tbody>
</table>
LEARNING REPERTOIRE

Guideline
1. PRELIMINARY STUDY: research, musical preparation, score study, IPA and translations.
2. COLLABORATION: coaching with accompanist - work out entries, tempos, diction, etc.
3. IN DEPTH STUDY: Work the song into your voice e.g. sing to vowels first as a vocalize: then vowels of the words: then complete text: refine and memorize
4. VOICE LESSON: Bring to your tech lesson first where a co-ordination of technique and artistic expression can be integrated. Then bring to your rep lesson for further refinement.
5. PERFORM the repertoire at master class before performing at recitals and juries.

- Memorize Jury repertoire by March 1. Memorize Recital repertoire 4 weeks in advance. Schedule public performances before recitals and/or juries to solidify and polish the repertoire.
- Listen to several professional recordings. Bring all repertoire to your lesson before you perform it. This will assist you in singing with correct style, diction and technical support.
- From MPS Handbook: Non-Studio Repertoire: As a matter of courtesy and good pedagogy, all students should inform their studio teachers as early as possible of non-studio repertoire that they have been asked or assigned to do in addition to their studio course load.
- Know the complete story: e.g. translation, opera plot, composer’s life, historical era, style, etc.
- IPA transcription, word by word, and prose translations are required for every song and brought to every lesson see: IPA Source http://www.ipasource.com/

UN MOTO DI GIOIA

Susanna's aria from the opera Le nozze di Figaro Text by Lorenzo da Ponte (1749-1838) Wolfgang A Mozart (1756-1791)

e. g. Un mo-to di gio-ia (original language)

\[\text{un mə-to di dʒɔ:ja}\] (IPA pronunciation and transcription)

an emotion of joy (word by word translation)

I feel so joyful, excited, happy (prose translation)

WORKING WITH ACCOMPANISTS

- Set up schedules and payment. Give music to accompanist in advance of your coaching.
- Prepare music: know the notes and rhythm before coaching sessions. Coaching is for musical collaboration, sharing ideas, style, dynamics, phrasing, diction, etc. It is a team effort and fun.

KEEPING IN TOUCH

- Check email everyday Email is now the professional communication tool. It is respectful and courteous to respond as quickly as possible. Your response may be critical to resolving scheduling.
- If you need to connect other than lesson times, knock on the half hour, or call, text, or email. You are always encouraged to check in or communicate any concerns. (In COVID this spontaneous connection will not be in person but restricted to email or text)
Western's Music Library


American art songs, 20th C from Charles Ives to Elliott Carter, medium voice & piano [1980]. CALL M1619.A49

Anthology Of Sacred Song: arias selected from oratorios edited by Max Spicker. CALL M2062.4.S75.


Arnold Book Of Old Songs arranged by Roger Quilter. CALL MVS14.


40 French songs, for voice and piano. Selected and edited by Sergius Kagen. CALL M1619.K15F64.

French Art Songs of the nineteenth century: 39 works from Berlioz to Debussy CALL M1619.F848.

Anthology of Modern French song; English translations by Henry G. Chapman, CALL M1619.S75A52


Wolf, Hugo Songs Selections. high-medium voice CALL M1620.W85L441 1980z.


IPA CHARTS are found in the RCM Voice Syllabus as well as several diction books

**Diction for Singers**, Joan Wall, Robert Caldwall

**Diction**, Italian, Latin, French, German, the sounds and 81 exercises for singing them, John Moriarty (MT872.M67)

**English Diction for Singers**, Lloyd Plautsch (MT883.P43)


**Phonetic Readings Of Songs And Arias**; authentic pronunciation of 413 Italian, German, and French lyrics from "The singer's repertoire" in IPA transcription, Berton Coffin (MT883.C64)

**Word-By-Word Translations Of Song And Arias**, Berton Coffin, Werner Singer, Pierre Delattre. MUS reference NO LOAN (ML54.6.C63) v.1

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### RESOURCES - BOOKS - SINGING AND PEDAGOGY

<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Editor</th>
</tr>
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<tbody>
<tr>
<td>Bass-Baritone Voices</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Complete Preparation: a Guide to Auditioning for Opera</td>
<td>Joan Dornemann</td>
</tr>
<tr>
<td>Dynamics of The Singing Voice</td>
<td>Meribeth Bunch</td>
</tr>
<tr>
<td>Essays on the Nature of Singing</td>
<td>Cornelius L. Reid</td>
</tr>
<tr>
<td>Expressive movement</td>
<td>Alexandra and Robert Pierce</td>
</tr>
<tr>
<td>Great Singers on Great Singing</td>
<td>Jerome Hines</td>
</tr>
<tr>
<td>Italian for the Opera</td>
<td>Robert Stuart Thomson</td>
</tr>
<tr>
<td>Maria Callas; the Woman behind the Legend</td>
<td>Arianna Huffington</td>
</tr>
<tr>
<td>On the Art of Singing</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Power Performance for Singers</td>
<td>Shirley Emmons</td>
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<tr>
<td>Singing and Imagination</td>
<td>Thomas Hemsley</td>
</tr>
<tr>
<td>Singing: the Mechanism and the Technique</td>
<td>William Venard</td>
</tr>
<tr>
<td>Solutions for Singers</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>The 19th Century Lied</td>
<td>Lorraine Gorrell</td>
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<tr>
<td>The Art of Auditioning</td>
<td>Anthony Legge</td>
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<tr>
<td>The Art of the Song Recital</td>
<td>Shirley Emmons</td>
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<tr>
<td>The Complete Singer Actor</td>
<td>H. Wesley Balk</td>
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<td>The Naked Voice</td>
<td>Stephen Smith</td>
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<tr>
<td>The Inner Game of Music</td>
<td>Barry Green</td>
</tr>
<tr>
<td>The Interpretation of French Song</td>
<td>Pierre Bernac</td>
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<tr>
<td>Training Soprano Voices</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Training Tenor Voices</td>
<td>Richard Miller</td>
</tr>
<tr>
<td>Vocal Wisdom</td>
<td>Giovanni B. Lamperti</td>
</tr>
</tbody>
</table>
**The Met: Live in HD 2020-21 SEASON at Cineplex Odeon All Live Performances**

https://www.metopera.org/season/in-cinemas/

Wolfgang Amadeus Mozart, Die Zauberflöte Sat, Jan 16, 2021 12:55 p.m
Charles Gounod, Roméo Et Juliette Sat, Jan 30, 2021 12:55 p.m.
Wolfgang Amadeus Mozart, Don Giovanni Sat, Mar 27, 2021 12:55 p.m.
Jake Heggie, Dead Man Walking Sat, Apr 17, 2021 12:55 p.m.
Richard Strauss, Die Frau Ohne Schatten Sat, Apr 24, 2021 11:55 a.m.
Giuseppe Verdi, Nabucco Sat, May 08, 2021 12:55 p.m.
Vincenzo Bellini, Il Pirata Sat, May 22, 2021 12:55 p.m.

**Canadian Opera Company 2020-2021 Toronto**

https://www.coc.ca


**Western Choral Season 2020-2021**

http://www.music.uwo.ca/ensembles/index.html

**Opera at Western 2020-21**

http://www.music.uwo.ca/events/opera.html

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**REPETOIRE SEARCH**

Find a Known Piece of Music Check the Helpful Hints on our main Finding Repertoire page.

Use "Collective Titles" The Library buys composers' songs in collections and enters them under "collective titles." e.g.

To find such collections in the Music Library, e.g. a Peters edition of Schubert songs for medium voice, use the " Keyword Search" on Western Libraries Catalogue and simply type "songs and Schubert and Peters and medium." e.g.

Browse the Shelves for Music

**a. Solo songs with piano:**

M 1619 -- Collections (more than one composer)  
M 1621 -- Single works by one composer  
M 1621.4 - Song cycles

**b. Sacred songs with piano or organ**

M 2110 -- Collections (more than one composer)  
M 2111 -- Single works with additional or obligato instrument  
M 2113.4 -- Sacred song cycles

**c. Arias from operas:**

M 1500 -- Full score of operas  
M 1505 -- Operatic excerpts (full scores)  
M 1500 -- Piano-vocal scores of operas  
M 1507-8 -- Operatic excerpts (piano-vocal scores)

**d. Arias from oratorios and cantatas:**

M 2000 -- Full scores of oratorios  
M 2020 -- Full scores of sacred cantatas  
M 1613 -- Full scores of secular cantatas  
M 2003 -- Piano-vocal scores of oratorios  
M 2023 -- Piano-vocal scores of sacred cantatas  
M 1614 -- Piano-vocal scores of secular cantatas
**Search by Subject** (Library of Congress) A SUBJECT search is NOT the same as a KEYWORD search.

- SONGS (HIGH VOICE)
- SONGS (MEDIUM VOICE)
- SONGS (LOW VOICE)
- SONG CYCLES
- OPERAS--VOCAL SCORES WITH PIANO
- ORATORIOS
- SOLO CANTATAS
- SACRED
- SECULAR CANTATAS

N.B. Most music will be found under the Subject Heading for a specific genre Words or terms from Subject Headings may be used in KEYWORD searching, but NOT vice-versa.

**Music for Voice and Instruments, in Addition to Piano** consult repertoire lists for voice and the various orchestral instruments.

**Vocal music found in the Solo Music Reference Collection**

Much unusual and twentieth-century music for the voice may be found in the Solo Music Reference Collection housed in the Choral/Band/Orchestral Music Library.

**The Song Index** Nearly all of the UWO Music Library's OLDER multi-composer collections were indexed in the SONG INDEX (housed in the Music Library's Seminar Room). Also included were popular songs, folk songs, operatic arias, art songs, and songs from musical theatre. Over many years, we have systematically added "contents notes" into the Library Catalogue - which means that titles that were once buried in song anthologies are now searchable by a KEYWORD search:

- **Use Western Libraries Catalogue KEYWORD search** to find songs by title. (You MUST search by KEYWORD--if you use a regular title search, you are guaranteed to MISS the songs you seek!) Be sure to "enclose your title" in either quotation marks, or (within parentheses) - to keep the words side-by-side.

Suggested Sources for **Repertoire Lists** Click-on either of these Subject Headings to find repertoire lists for voice:

- **Vocal Music Bibliography**
- **Song Bibliography**

**Texts and Translations** Do not overlook record jackets and CD booklets for translations of obscure texts. It is worth checking translations with the aid of a dictionary to ensure that emotional emphasis placed on the correct note! Some useful collections are found under the following Subject Heading: **Song Texts**

- **Diction and Phonetics** – IPA Books concerning the diction of different languages and phonetics are shelved at MT 883. For the convenience of singers, we have placed the most commonly-used Foreign-Language Dictionaries together - on the **Dictionary Table**. These dictionaries remain as "REFERENCE" and non-circulating. As a courtesy, please return these titles to the Dictionary Table, after you have finished using them. If you wish to borrow a dictionary, note the basic classification/call number from the Music Library's copy - and visit the D. B. Weldon Library. They have circulating copies of dictionaries - just be sure to choose a recent one, which contains IPA!

- **Periodicals for Singers** Vocal Music Periodicals Opera periodicals

- **New Grove Dictionary of Music and Musicians** [Ref ML 100.G8 2001-on the Dictionary Table]


**Recordings** Finding CDs, LP recordings and videos Hints on the most efficient ways to find recordings in our library.

**NEED a MEZZO CD? Or BARITONE, or ... ??** Have a look at our handout SINGERS-on-CD - which offers names of singers, categorized by voice-type. Use KEYWORD to search for desired CDs, remembering to use COMPACT as one of your keywords Western's Don Wright Faculty of Music Student/Faculty/Guest Artist Recitals
UNIVERSITY POLICIES

Academic Consideration for Student Absence: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student’s final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Consideration for Missing Work: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

Academic Offences: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered 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, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

ACCOMODATIONS

Mental Health & Wellness: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.
Accommodation for Students with Disabilities: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Religious Accommodation: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

Statement on Use of Electronic Devices
The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct. The exception is for voice studio masterclasses: Students are encouraged to record their own performances at master class for personal study and review. All other recordings must have the permission of the faculty member and student.

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NOTES specifically addressing COVID-19-RELATED ISSUES for 2020-21 ONLY.

i) Contingency Plan: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will not change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

ii) Recording of Online Activities: Remote learning sessions for this course may be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

iii) Online Etiquette: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:
• Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
• “Arrive” to class on time
• Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
• To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
• Unless invited by your instructor, do not share your screen in the meeting
• Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable
The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

III. Additional Statements

i) This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.”

ii) Examinations & Attendance: Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.