This course syllabus contains information for the following individual vocal instruction courses: 1920, 2921, 3921, 9585a/9786b

Each student enrolled in the above listed course numbers will have individual voice lessons that will be divided into two components: technical growth, and repertoire study and preparation. This academic year the components will be divided over two days. The technical growth component will be online on Zoom for synchronous delivery, and the repertoire study and preparation will happen face-to-face in MB 255. These times will be determined in consultation with teacher, student, and studio pianist.

Course Requirements

Preparation:

Students are expected to come to repertoire lessons thoroughly prepared. **Music must be well-learned.** Texts not in English **must be translated** word-for-word and phrase-by-phrase. 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 encouraged to have a notebook to track lesson assignments and to keep practice logs.**

All face-to-face lessons require masks to be worn by all present. There are singers’ masks made locally by World Tailors and I highly recommend singers use these larger masks because they provide more room for the jaw to release, the articulators to be active, and good breaths to be taken.

Practice:

**It is expected that students will practice diligently and regularly.** 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 in-person lesson. If you are unwell or are experiencing any cold or flu symptoms, do not come to campus. Please notify me by text or email if you have an in-person lesson scheduled. In general, face-to-face lessons missed because of student illness will not rescheduled, however there may be opportunity to schedule online interactions for missed sessions.

Online lessons will require that you be in a quiet, private space. You do not need to have access to a piano or keyboard. You will need to have access to Zoom. The lesson will be scheduled as a re-occurring meeting on Zoom at your designated lesson time. Sound quality is greatly enhanced with the use of a microphone. There are numerous plug-and-play microphones available for purchase online. Consider purchasing one as you would a required textbook.

If you have been in a situation where you have not followed health protocols of distancing and mask-wearing, please contact me to reschedule lessons to an online format for 1-2 weeks. I will not question you about the circumstances and your grade will not be affected. Our in-studio face-to-face person lessons require a certain amount of trust. Please respect the health of those you work with and their families by having online delivery of lessons if health precautions have been compromised. Please see the “Contingencies” section of this document to see how online repertoire sessions will be conducted.

Technique Lessons:

Our online sessions will focus on vocal technique. We will be working through vocal concepts and exercises described in “The Naked Voice” by W. Stephen Smith. This book is available electronically through the UWO library. I highly recommend reading this book in conjunction with the work we do in our sessions. There are audio examples of the exercises at www.oup.com/us/thenanakdvoice that will enhance your understanding of these exercises and concepts. I strongly encourage you to listen to them.

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! This is a good place to start: [https://www.lib.uwo.ca/music/singers.html](https://www.lib.uwo.ca/music/singers.html). Occasionally I will assign specific repertoire.

Please attend (physically or virtually) the presentation given at Voice Fridays 12:30 – 1:30 by head music librarian Brian McMillan on September 18, 2020. This will provide lots of valuable information on how to navigate your repertoire searches this year.

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, over the course of the two-year program, 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.**
Library Listening Assignments:

I will assign a specific recording for each student to listen to 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 November 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.

Book Report:

Undergraduate 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 electronic copies of both books in the library)

Additional Assignments:

All students are required to submit a 1-2 paragraph statement outlining their and musical and technical goals for the year. This statement is due October 9.

As you think about this, remember why you sing. As we dig into technical work and exploring ways to make our voices not only more beautiful and effective but efficient, remember that “the only reason for mastering technique is to make sure the body does not prevent the soul from expressing itself” (La Meri).

Studio Class:

Studio class will meet approximately once per month on Tuesdays from 12:30-1:15 in MB 252. Class dates are listed at the end of this document. Class will begin promptly. All students are expected to perform each class. Students are welcome to perform more than one piece each class, especially as juries and recitals approach. This will be a performance class and students are encouraged to treat it as such. Performance opportunities in masterclasses and studio recitals will be fewer this academic year, and so studio class is an opportunity to perform for you peers.

Attendance for under-graduate music majors is mandatory. 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.

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

Two of the classes during the year will focus on German and French art song repertoire and presentations before singing will include poetry recitations in the original language. Students are asked to recite the original poem along with providing a succinct translation or introduction before singing the piece. I want this recitation to be done in a committed and confident manner. This will need practice!

Concert Attendance:

There will be no concert attendance cards this academic year and opportunities to hear live performances will be severely limited. However, there is opportunity to watch great opera and hear great singing online. I will provide a list of pre-recorded opera broadcasts and recitals for students to listen to online. I strongly encourage each of you to take time to listen to and watch great performances. At a time when we cannot experience live concerts and presentations, take hope and inspiration from the many, many great performances that have been recorded. You may discover some new vocal heroes!

Learning outcomes

The objectives of studio instruction: to equip students to practice independently with increasing 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 the two 30 minute lessons (technical and repertoire) one numerical grade out of one hundred. The grades will be averaged at the end of each term. If you have any questions or concerns about grading, please speak with me.

Contingencies for complete online delivery of course

In the event of a COVID-19 resurgence during the course that necessitates the course delivery to move away from face-to-face interactions, all remaining course content will
be delivered entirely online. We will continue with our lesson schedule and the fulfilment of our course requirements.

There will be two methods of having repertoire lessons online: you may sing synchronously from a practice room with a pre-recorded accompaniment; or, you may make a video of yourself performing, post it to your own YouTube channel and send a link to me.

If you do not have your own YouTube channel, please create one soon. This platform has already been used for many years in submitting audition materials for various programs. Video content sharing is part of being a singer in the 21st century and most certainly part of being a singer during a pandemic!

In addition, I will set up file sharing on OneDrive for each student as a means for sharing audio files. Recordings can be made, compressed, and sent electronically. OneDrive is available through your Western email account. I will provide more information regarding this platform on a separate document.

If you choose to use a pre-recorded video as your method for working on repertoire, send me a link to your YouTube video 24 hours before your lesson. I will have a chance to review your recording and take notes. During your lesson time, we will meet on Zoom and we will screen-share the posted video. We will take some time to discuss your work. There will also be opportunity to sing and work synchronously on technical issues in the context of the repertoire.

Students can alternate with both types of lesson delivery for their repertoire lessons. We can also do a combination of both deliveries in one lesson.

**Studio classes** will meet on Zoom and will be comprised of two things:
1) screen sharing videos submitted by students
2) discussions around great performances – students will be given a YouTube clip to watch the week before a scheduled class and we discuss it as a group

**Miscellaneous**

**Please ensure that I have your most recent contact information** (this includes e-mail and phone/text information). **Please check your UWO email account regularly!**

I will set up a weekly office-hour time on Zoom for anyone who would like to discuss any issues or concerns that arise. Students can make an appointment for a private discussion during that hour. You will be welcome to come with coffee or tea mug in hand! **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.
Please read the Voice Jury/Recital Requirements document and the Department of Performance Studies Handbook very carefully.

**Dates to Remember:**

Musical goal statement: October 9

Studio classes: September 22
   October 6
   October 27
   November 24
   January 19
   February 9
   March 9
   March 30

Repertoire list submissions: October 23
   February 5

Recording reviews: November - tbc
   March - tbc

Book reports due: December 9
   April 5

**Additional Official Western Statements re: Grading, Absences, Academic Policies, and Accommodations:**

i) **Course Prerequisites:** 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.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **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](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](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

iv) **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.

v) **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:
vi) **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/](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.**

vii) **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](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

viii) **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.