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

Revisions are due to the later start of the Winter 2021 semester. Changes are highlighted.

Instructor Information
Dr. Chad Louwerse, Lecturer | Room MB 255
Email: clouwers@uwo.ca, Phone/Text: (519) 868-5739
Weekly Office Hours: Wednesdays, Thursday, or Fridays by appointment
Masterclass: TC 100 on 50% Online, 50% In Person Thursdays from 2:00-3:20. Schedule below

Studio Pianists
Brian Cho: (519) 933-8297 – bcho8@uwo.ca – Friday lessons
Natalia Skomorokhara: (519) 670-8507 – nskomoro@uwo.ca – Thursday morning lessons
Yolanda Tapia: (226) 235-3179 – yota6308@gmail.com – Wednesday and Thursday afternoon lessons

Course Objectives
• To cultivate joy, musicality, and discipline in your practice and performance.
• To develop a reliable, beautiful singing voice, and to sing skillfully.
• To encourage independence, confidence, and initiative in repertoire selection and preparation.
• To sing in English, French, Italian, and German, and other 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.

My Approach to Teaching You
• I’ll teach you to the best of my ability in a positive, fun, 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.

My Expectations of You
• Be teachable. Be on time. Be prepared. Arrive warmed up, and ready to learn.
• Be prepared. Be prepared. Be prepared…I may have mentioned that. Come to lessons, coachings and masterclasses with materials in hand, music learned, and with IPA and translations prepared
• 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.
Studio Pianists
We are very fortunate to have the talented Brian Cho, Yolanda Tapia, and Natalia Skomorokhova 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. I really recommend one-hour coachings, especially 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 and your coach’s time. 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.

Studying Voice during COVID-19
This year will be different due to the precautions we must take to deal with the COVID-19 pandemic. It will affect how and when we work together in the studio as well as scheduling. We must also respond to the public health situation as it evolves through the year. Whether we meet face to face or online, grace, kindness, flexibility, patience, and a positive attitude will give us all a great year of voice lessons.

- Western is providing blended learning this fall. I will be teaching lessons and masterclass 50% online and 50% face-to-face (f2f). If CODIV surges again, however, lessons, masterclasses, and coachings will be completely online. Read more here: [https://www.uwo.ca/coronavirus/health-safety.html](https://www.uwo.ca/coronavirus/health-safety.html)
- As per health and safety protocols everyone on campus must:
  - stay 2 metres apart
  - always wear a non-medical mask/face covering on campus when around others and in common and shared spaces on campus
  - wash your hands regularly and before coming to lessons or masterclasses
  - If you feel sick at all stay home until you’re feeling well, even if you think it’s just a little cold. Lessons will continue online, and you can attend f2f masterclasses online
  - We must leave the studio and masterclass space empty for 15 minutes between each lesson to let the air exchange, and so lessons are 45 minutes long. To accommodate shorter lessons, there will be 13 lessons each semester instead of 12.

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.

Course Requirements (please read these with care)
- For each lesson please bring all your music (paper or digital), pencils, water, and staff paper.
- Write things down. Make notes in your score. Transcribe assigned vocalises and repertoire suggestions in a notebook or binder. Have it at every lesson.
- It is strongly recommended that students record and review each lesson.
• Send me a pdf of each of your songs. I’m going paperless this year! Be sure the scan doesn’t cut off any of the music and that it’s very readable, i.e. not blurry, good contrast (not too light or dark), etc.
• Provide your pianist with a pdf and, if they as for it, a paper copy of each song in the format they ask.
• Check your email and text messages regularly. Please respond promptly.
• Masterclasses attendance is mandatory, whether you are performing or not.
• 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 concerts are important too.
• Be prepared. 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:

\[\text{Caro mio ben, credi mi almen, senza di te languishe il cor.}\]

My dear beloved, at least believe me when I tell you that without you my heart languishes.

Course Recommendations

While not required, the following gear will give you the best lesson and coaching learning experience:

• an external microphone (see recommendations Hardware Checklist)
• a computer (laptop or desktop); Chromebooks and tablets are not recommended.
• a webcam (external or built into a laptop or smartphone will all work).
• a stable and strong internet connection is required; some music-making activities may require that your computer be directly connected to your modem or wi-fi extender with an ethernet cable.
• wired headphones of highest quality possible. (Open-backed headphones are recommended. Bluetooth headphones can cause latency problems)

Lesson Times

Lessons begin this year in the week of September 14th at your scheduled time on Wednesdays, Thursdays, and/or Fridays. I’m usually not on campus on Mondays or Tuesdays, but I’m happy to receive emails or texts with any questions you might have.

Online lessons will follow the 50-minute academic hour, while in-person lessons will be 45 minutes, as detailed above. Make-up lessons will be scheduled as needed. When we’re in person, if I haven’t opened the door for your lesson and I’m over your start-time, please knock.

There is a schedule of when we’re online and when we’re in person in the masterclass section below.

Cancellations

If I cancel a lesson, it will be rescheduled. If you miss, are late for, or cancel a lesson with less than 24-hour’s notice, 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, stay home. Don’t come to campus sick. Please email or text me asap. We will discuss your condition and will likely have your lesson online.

**Masterclasses / Performance Classes**

The first masterclass is in person on Thursday, September 10 in TC 100. We’ll talk about the year, scheduling, and just get to know each other.

The main purpose of the masterclass is for students to perform memorized repertoire that has already been polished by both the studio voice instructor and coach. We’ll also discuss topics related to performance. Your questions and suggestions for such conversations are welcome.

Attendance is mandatory, whether you’re singing or not, and please arrive on time. The performance schedule is TBA.

Please note the masterclass schedule carefully and put the dates in your agenda/calendar app. **Masterclasses are Thursdays from 2:00-3:30 in TC 100.**

<table>
<thead>
<tr>
<th>Lesson and Masterclass Online/Face-to-face Schedule</th>
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<tbody>
<tr>
<td><strong>2020</strong></td>
<td><strong>2021</strong></td>
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<tr>
<td>Sept. 10   No lessons. Face-to-face MC.</td>
<td>Jan. 11-15 Face-to-face</td>
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<tr>
<td>Sept. 14-18 Face-to-face</td>
<td>Jan. 18-22 Online</td>
</tr>
<tr>
<td>Sept. 21-25 Online</td>
<td>Jan. 25-29 Face-to-face. No MC.</td>
</tr>
<tr>
<td>Sept. 28-Oct. 2 Face-to-face</td>
<td>Feb. 1-5 Online</td>
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<tr>
<td>Oct. 5-Oct 9 Online</td>
<td>Feb. 8-12 Face-to-face</td>
</tr>
<tr>
<td>Oct. 12-16 Face-to-face</td>
<td>Feb. 15-19 ---Reading Break---</td>
</tr>
<tr>
<td>Oct. 19-23 Online</td>
<td>Feb. 22-26 Online</td>
</tr>
<tr>
<td>Oct. 26-30 Face-to-face</td>
<td>Mar. 1-5 Online. Deadline for jury repertoire to be memorized</td>
</tr>
<tr>
<td>Nov. 2 ---Reading Break---</td>
<td>Mar. 8-12 Face-to-face. No MC.</td>
</tr>
<tr>
<td>Nov. 9-13 In-person. No Masterclass</td>
<td>Mar. 15-19 Online</td>
</tr>
<tr>
<td>Nov. 16-20 Online</td>
<td>Mar. 22-26 Face-to-face</td>
</tr>
<tr>
<td>Nov. 23-27 Face-to-face</td>
<td>Mar. 29-Apr. 2 Online</td>
</tr>
<tr>
<td>Nov. 30-Dec. 4 Online</td>
<td>Apr. 5-9 Face-to-face</td>
</tr>
<tr>
<td>Dec. 7-11 Face-to-face. No MC</td>
<td>Apr. 14-23 13th lesson online.</td>
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</table>

- 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 for each time you perform.
- 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 live masterclasses.
• You may not use cell phones at all during a masterclass unless you are recording yourself.
• Be prepared to give feedback to your colleagues. Be supportive. Your attention during class, feedback frequency, and engagement is factored heavily into your masterclass 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.

Evaluation
Please take particular note of the attached University Senate descriptors of the meaning of letter grades below. 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. These are on the following page.

Finally, on page seven you’ll find a rubric describing how I evaluate your work and assign your mark.


Read about recitals here:

Read about jury requirements here:

Non-performance majors:
65% - Studio Work (lessons and the requirements outlined in this document)
   - overall growth (40%), preparedness (15%), assignments (5%), participation (5%)
25% - Jury (3rd and 4th year Performance is 20% Jury and 70% Studio)
10% - Masterclass performance and participation

For 3rd and 4th year Performance Majors:
70% - Studio Work (lessons and the requirements outlined in this document)
   - overall growth (45%), preparedness (15%), assignments (5%), participation (5%)
20% - December Jury (Recitals are a separate course and marked separately)
10% - Masterclass performance and participation

Graduate Students:
80% - Studio Work (lessons and the requirements outlined in this document)
20% - Masterclass performance and participation, as well as other assignments
Western 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:

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

“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
<table>
<thead>
<tr>
<th></th>
<th>F &lt;50%</th>
<th>D 50-59%</th>
<th>C 60-69%</th>
<th>B 70-79%</th>
<th>A 80-89%</th>
<th>A+ 90-100%</th>
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<tbody>
<tr>
<td><strong>Overall Growth</strong></td>
<td>No growth whatsoever.</td>
<td>Very little growth in technique, language skills, interpretation, expression, and performance of repertoire and vocalises as compared to the start of the year.</td>
<td>Little growth in technique, language skills, interpretation, expression, and performance of repertoire and vocalises as compared to the start of the year.</td>
<td>Some growth in technique, language skills, interpretation, expression, and performance of repertoire and vocalises as compared to the start of the year.</td>
<td>Significant growth in technique, language skills, interpretation, expression, and performance of repertoire and vocalises as compared to the start of the year.</td>
<td>Outstanding growth in technique, language skills, interpretation, expression, and performance of repertoire and vocalises as compared to the start of the year.</td>
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<tr>
<td><strong>Studio Work (65%)</strong></td>
<td>Songs are never prepared. Never familiar with accompaniment.</td>
<td>Songs are rarely prepared. Often unfamiliar with accompaniment.</td>
<td>Sometimes ready with IPA and translations, though there are errors, or they are incomplete. Poems have not been considered. No interpretive choices have been made. Some notes and indications are learned. Songs are sung with music the first time they are sung in a voice lesson with many errors.</td>
<td>Usually prepared with IPA and translations, though there may be errors. An interpretive choice based on the poetry may have been made. Most notes and indications are learned. Songs are sung with music the first time they are sung in a voice lesson but are mostly accurate.</td>
<td>Almost always prepared. IPA, translations, are usually complete and correct, and poems have been considered. Several interpretive choices have been considered. Songs are almost completely off book, if not nearly memorized, the first time they are sung in a voice lesson and most notes and indications are learned.</td>
<td>Completely prepared. IPA, translations, are always complete and correct, and poems have been considered. Several interpretive choices have been considered. Songs are almost completely off book, if not nearly memorized, the first time they are sung in a voice lesson. Notes and indications are learned.</td>
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<tr>
<td><strong>Assignments (5%)</strong></td>
<td>Never submitted.</td>
<td>Rarely submitted, and are poorly prepared.</td>
<td>Assignments are missing and are sometimes poorly prepared.</td>
<td>Assignments are usually complete, on time, and prepared.</td>
<td>Assignments are complete, on time, and well prepared.</td>
<td>Assignments are complete, on time, and thoughtful prepared.</td>
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<tr>
<td><strong>Participation (5%)</strong></td>
<td>Usually absent and non-communicative.</td>
<td>Misses many lessons without notice or communication; exhibits a resistant, unteachable attitude.</td>
<td>Sometimes teachable; misses more than 3 lessons without notice; replies to studio-related emails very late.</td>
<td>Generally teachable; misses more than 1 lesson without notice; eventually replies to studio-related emails.</td>
<td>Exhibits a positive, teachable attitude; misses 1 lesson or masterclass without notice; replies to studio-related emails.</td>
<td>Always exhibits a positive, teachable attitude; doesn’t miss lessons or masterclasses; reply promptly to studio-related emails.</td>
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<tr>
<td><strong>Performance (5%)</strong></td>
<td>Rarely or often poorly memorized, poorly prepared and performed without communication or consideration whatsoever. No idea what the song is about.</td>
<td>Performances are full of errors. Songs cannot be sung without stopping. Little thought given to communicating the poem and story. Little application of technique.</td>
<td>Performances have many errors, or songs cannot be sung without stopping. Little thought given to communicating the poem and story. Some attempt at applying technique.</td>
<td>Performances have errors but are performed with commitment. Some thought given to communicating the emotion of the text. Good attempt at applying technique.</td>
<td>Performances may have a slip or two but are performed well. Shows dedication to telling the story and to communicating the emotion of the song. Good success of applying technique.</td>
<td>Performances are always memorized, performed with excellent technique and accuracy, and committed to telling a story and communicate the emotion of the song.</td>
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<tr>
<td><strong>Masterclass (10%)</strong></td>
<td>Absent for most masterclasses and non-participatory when present.</td>
<td>Misses many masterclasses without reason. Rarely joins in discussions. Is disruptive to the masterclass. Looks at phone often.</td>
<td>Misses more than three masterclass without notice or follow up. Rarely participates in discussions. Doesn’t comment during masterclass. Looks at phone.</td>
<td>Sometimes participates in discussions, misses more than one masterclass. Is teachable and open-minded when receiving feedback from the teacher or coach.</td>
<td>Often participates in discussions and offers positive, helpful comments to others in the studio. Is teachable and open-minded when receiving feedback from the teacher or coach.</td>
<td>Actively participates in discussions and provide positive, helpful comments to others in the studio. Is teachable and open-minded when receiving feedback from the teacher or coach.</td>
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<tr>
<td><strong>Participation (5%)</strong></td>
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Assignments

- Weekly reflections will be discussed at the beginning of every lesson.
- All other assignments are due by email by 5:30 on the due date.
- Assignments need the date, your name, and student ID at the top.
- The file name should include your name. Ex: LOUWERSE.RepList.pdf
- *Except for reflections*, all assignments should be typed.
- Assignments will be graded on content, clarity of thought and writing, thoughtfulness of answers, and legibility, if written by hand. Grammar and writing style count for prose responses.

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Due Date</th>
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<tr>
<td>Repertoire List (10): You are responsible for selecting your repertoire. Repertoire should be chosen from various periods and styles, and languages (at least English, German French and Italian), though year 1 and 2 should focus more on art song repertoire. First-year singers must begin the year with Italian baroque repertoire (24 Italian Songs and Arias). Your coaches and I will certainly help you, but your ability to find repertoire to sing is critical to your success as a singer. <strong>Select and hand in a proposed list of the year’s repertoire in your lesson in the week of September 21st.</strong> The list should include each song name, composer, composer’s dates, and the date of composition (if possible). Organize the list by song language. <strong>You are encouraged to include at least two Canadian pieces as well as compositions by Black, Indigenous, and People of Colour composers.</strong> See resources at the end for possible sources.</td>
<td>Your lesson in the week of Sept. 21.</td>
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<tr>
<td>Undergraduate Voice Repertoire Requirements:</td>
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<td>1st year – 12 songs minimum, fully memorized, and performed</td>
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<td>2nd - 4th year – 16 songs minimum, fully memorized, and performed</td>
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<td>3rd year performance major – short Recital, Dec. Oratorio Jury, plus 5 other songs</td>
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<td>4th year performance major – full Recital, Dec. Opera Jury plus 8 other songs</td>
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<td>Graduate Requirements:</td>
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<td>1st year Graduate Students: Full Recital, plus 12 songs, and possibly involvement in opera</td>
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<tr>
<td>2nd year Graduate Students: Full Recital, audition aria package, and opera involvement</td>
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<td>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 older pieces.</td>
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<tr>
<td>Reflections (24): This is a simple, weekly reflection. Spelling and grammar don’t count, and it doesn’t have to be long. It <strong>should</strong> be thoughtful and reflective. A few sentences are plenty. It’s a way for you to talk about your growth and experience as a singer and to ask questions. We’ll read and discuss your reflection at the beginning of every lesson. Ex:</td>
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<tr>
<td>• thoughts or questions about your musical journey in lessons, coachings, or masterclasses</td>
<td>Every week at the start of your lesson</td>
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<tr>
<td>• your thoughts about a concert or recording of an established “classical” singer. Which songs did you like? Why? What would you sing? Did you like their voice? Why/why not?</td>
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</table>
- 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. Life happens.

| End of Term 1 Self-Evaluation (12): Consider these characteristics of bel canto singing: clarity of tone, resonance, legato, dynamic control, vibrato, chiaroscuro, evenness of tone, agility, and sostenuto.  
1. Define each term as it relates to singing and evaluate your proficiency of each on a scale of 1 to 10 where: 1 = “This needs work” and 10 = “I think I’m really good at this.” If you’re a returning student, how has your understanding of these terms changed? (2)  
2. How do you think you grew the most this term and what kinds of things did you do to achieve that growth? What was most successful? (5)  
3. What aspects of your singing would you like to work on next and what specific things can you do to help reach those goals? (5) | Dec. 3 at the start of master-class |
|---|---|
| End of Term 2 Self-Evaluation (20): Consider these characteristics of bel canto singing: clarity of tone, resonance, legato, dynamic control, vibrato, chiaroscuro, evenness of tone, flexibility, and sostenuto.  
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. (2)  
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.” (2)  
3. Where do you think you grew the most and what did you do to achieve that growth? (4)  
4. What would you like to improve next? Why? How will nurture that growth? (4)  
5. Transcribe your 5 favourite vocalises from this year. Why did they help? (5)  
6. What do you wish you could have told yourself at the beginning of the year? Why? (2)  
7. What are your musical plans for the summer and fall? (1) | April 8 at the start of masterclass |
| Final Repertoire List (10): Please list all the repertoire you have studied to date in university voice lessons. The list should include each song name, composer, composer’s dates, date of composition (if possible), and the year (1st year, 2nd year, etc.) in which you learned it. Organize the list by song language. | |
| Concert Cards (-): No concert cards this year. | - |

### Jury and Recital Information
- All jury and recital 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.
- Music for juries must be memorized by the middle of February. Recital repertoire needs to be memorized 6 weeks before your recital dress rehearsal. Try to get into a rhythm of learning a piece, coaching it and then performing it in our Masterclass on a two-week cycle.
• 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 study 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.
• 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:**

**Online Etiquette**
Some components of this course will 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:
  o 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.
  o Kindly remember to unmute your microphone and turn on your video camera before speaking.
  o Self-identify when speaking.
  o Kindly remember to select the “raise hand” function again to lower your hand, mute your microphone, 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.

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.

<table>
<thead>
<tr>
<th>Translation and IPA</th>
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<tbody>
<tr>
<td>• Collins language dictionaries are useful because they have IPA along with translations.</td>
</tr>
<tr>
<td>• 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: <a href="https://www.collinsdictionary.com">https://www.collinsdictionary.com</a></td>
</tr>
<tr>
<td>• *** <a href="http://www.linguee.com">http://www.linguee.com</a> *** 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.</td>
</tr>
<tr>
<td>• *** <a href="http://www.lieder.net/lieder/index.html">http://www.lieder.net/lieder/index.html</a> *** THIS is where I go next for art songs in a number of languages.</td>
</tr>
<tr>
<td>• <a href="http://www.wordreference.com">http://www.wordreference.com</a> for translations. There is also a handy app.</td>
</tr>
<tr>
<td>• <a href="http://dict.tu-chemnitz.de">http://dict.tu-chemnitz.de</a> for German to English.</td>
</tr>
<tr>
<td>• <a href="https://translate.google.com">https://translate.google.com</a> Ahhh yes, Google translate. CAVEAT! This is not really reliable as a word-for-word translation. However, it can provide a usually useful</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Repertoire</th>
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<tbody>
<tr>
<td>• <a href="https://www.musiccentre.ca/search/advancedsearch">https://www.musiccentre.ca/search/advancedsearch</a> for Canadian repertoire.</td>
</tr>
<tr>
<td>• <a href="http://imslp.org">http://imslp.org</a> 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.</td>
</tr>
<tr>
<td>• <a href="#">BabelScores</a> French-based, internationally focused resource promoting new music composed during the last 40 years. Offers complete digitized scores and streamed audio recordings of works by several hundred active composers to form the largest continually growing online music library of contemporary music. Features a virtual music-score reader with a zoom and full-screen options plus biographies of the composers.</td>
</tr>
<tr>
<td>• <a href="#">HathiTrust</a> Public domain books, scores, etc. Try searching for “art song” and then refine your search using the subject filter down the page a bit in the left panel.</td>
</tr>
<tr>
<td>• <a href="#">Music Collection at Library Archives Canada</a> This site is a source of sheet music published in Canada before 1921, selected from the Sheet Music Collection at Library and Archives Canada.</td>
</tr>
<tr>
<td>• <a href="#">Sheet Music Consortium</a> The Sheet Music Consortium provides tools and services that promote access to and use of online sheet music collections by scholars, students, and the general public.</td>
</tr>
<tr>
<td>• <a href="#">Institute for Composer Diversity</a> Dedicated to the celebration, education, and advocacy of music created by composers from historically underrepresented groups through database resources and programming analysis. Scroll down and select “Art Song” in the “Vocal Criteria” section.</td>
</tr>
<tr>
<td>• <a href="http://www.dlib.indiana.edu/variations/scores/scores.html">http://www.dlib.indiana.edu/variations/scores/scores.html</a> online opera scores.</td>
</tr>
<tr>
<td>• <a href="http://stageagent.com/shows">http://stageagent.com/shows</a> Useful for finding info about staged works like operas and musicals. Includes synopses, role info, excerpts, etc.</td>
</tr>
<tr>
<td>• <a href="http://www.operastuff.com">http://www.operastuff.com</a> A useful resource for researching opera singers, houses, young artist programs, etc.</td>
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</tbody>
</table>

Some Helpful 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/](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 http://www.uwo.ca/univsec/pdf/academic_policies/appeals/code_of_conduct.pdf

Notes:

i) Course Prerequisites: None, or previous year’s lessons (192x, 292x, 393x, 492x). 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. 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

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: 
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

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/) 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

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. 

ix) **Electronic Devices in Classrooms:** 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.