

Western University Fall/Winter 2021/22
Applied Voice Study: Chad Louwerse's Studio
Undergraduate Students: Music x920, x921, x922, x924, x925, x929

Instructor Information

Dr. Chad Louwerse, Assistant Professor | Room MB 255
Email: clouwers@uwo.ca, Phone/Text: (519) 868-5739
Weekly Office Hours: drop in at scheduled time or by appointment
Masterclass: Fridays from 11-12:30 in TC 100 (see schedule below)
Lessons: Lessons begin on Monday, September 13, 2021.

Studio Pianists

Melanie Cancade: (226) 234-0266 - melaniecancade@gmail.com
Natasha Skomorokhora: (519) 670-8507 - nskomoro@uwo.ca
Yolanda Tapia: (226) 235-3179 - yota6308@gmail.com
Charmaine Fopoussi: (226) 921-1394 charmaine.fopoussi@gmail.com

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, 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, where appropriate, and will be available to answer questions 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 each lesson
- I expect you to practice almost every day. Most of this should be singing, mental practice, score preparation and memorization. It can also include evaluating recordings of lessons and listening to recordings of established singers.
- Be prepared. Be prepared. Be prepared...I may have mentioned that. Come to lessons, coachings and masterclasses with needed materials, music learned, and IPA and translations prepared *in your score*
- **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
- Check your *email* and text messages regularly. Please respond promptly
- Submit assignments on time

Studio Pianists

We are very fortunate to have the talented collaborative pianists listed above. Please book their services for:

- the rep portion of your lesson; performance majors-the full hour of your repertoire lessons
- at *least* a half-hour rehearsal/coaching through the week. I strongly recommend one-hour coachings for everyone, especially for performance majors and grad students
- for all your juries, recitals, and masterclass performances

TIPS: 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 to your coachings. You are also required to coach new 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.**

General Course Requirements (please read these with care)

Repertoire

- for each lesson, please bring all your music (paper or digital), pencils, water, and staff paper
- send me a pdf of each of your songs. I'm going paperless again 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 ask for it, a paper copy of each song *in the format they require*

Learning and preparing for lessons

- I expect you to **practice most days for at least 45-90 minutes** a day as feels comfortable. Vocal practice is about *quality* not quantity, however. Always practice with a plan and address specific technical or repertoire challenges. Do not push your instrument beyond a healthy capacity. Mental practice is very effective and can really extend how much you can work.
- You are expected to be off book, or nearly so, for the repertoire portion of each lesson.
- As part of your preparation of each piece, 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. Be prepared to read your word-for-word and poetic translations out loud before you sing each song.

Here is a one-line example:

'ka rɔ mi:ɔ ben 'kre di mi 'al men 'sɛn tsa di tɛ laŋ 'gwɪf: ʃɛ il kɔr

Caro mio ben, credi mi almen, senza di te languishe il cor.

Dear my beloved believe me at least without of you languishes the heart.

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

Please Note: IPA and translation of unfamiliar words should then be transferred to your score

- Write things down. Make notes in your score. Transcribe assigned vocalises and repertoire suggestions in a notebook or binder. Write down questions that arise. Have your notes at every lesson.
- I *strongly recommended* that you record and review each lesson.
- Masterclasses attendance is mandatory, whether you are performing or not.
- Complete assignments detailed below with care and submit them on time.
- Again, **be prepared**. Prepare your pieces before your lessons and coachings.

Performances

- Support your studio mates by attending their solo recitals. Attendance will count heavily towards your participation mark. Besides, it'll be fun!
- We will have 2 studio recitals this year. Nov. 24 and Feb. 16 at 8pm in MB 242.
- Masterclass attendance is mandatory, whether you're singing or not. Please arrive on time.
- All voice students present a jury and/or recital. Requirements are explained below.

Cancellations and Illness

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 serious 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.

If you are sick, *stay home*. Don't come to campus sick. Please email or text me *asap*. We will discuss your condition and may have your lesson online.

Masterclasses / Performance Classes

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. Performance majors may not perform if their music is not memorized. Performing unmemorized music or missing a performance will lower masterclass mark.

We'll also discuss topics related to performance, too. Your questions and suggestions for such conversations are welcome and encouraged!

Please note the masterclass schedule *carefully*. Put the dates in your agenda/calendar app. The specific performance schedule is TBA. **Masterclasses are Fridays from 11-12:30 in TC 100** following this schedule.

Masterclass Schedule

2021		2022	
Sep. 8	First day of classes	Jan. 3	First day of classes
Sep. 10	First Masterclass. Meet n' greet & studio business. No singing.	Jan. 7	First Masterclass. Everyone performs
Sep. 17	Everyone performs	Jan. 14	TBA
Sep. 24	TBA	Jan. 21	TBA
Oct. 1	TBA	Jan. 28	TBA
Oct. 8	TBA	Feb. 4	TBA
Oct. 15	Everyone performs	Feb. 11	Dress Rehearsal for studio recital
Oct. 22	TBA	Feb. 16	Studio recital in MB 242 at 8pm
Oct. 29	TBA	Feb. 18	Feb 19-27 Reading Week
Nov. 5	Nov. 1-7 Reading Week Nov. 8 - jury memorization deadline	Feb. 25	Everyone performs
Nov. 12	TBA	Mar. 4	Mar. 7 - jury memorization deadline
Nov. 19	Dress Rehearsal for studio recital	Mar. 11	Jury / Recital Run throughs
Nov. 24	Studio recital in MB 242 at 8pm	Mar. 18	Jury / Recital Run throughs
Nov. 26	Performance Majors – Dec. Jury Rep	Mar. 23	Jury / Recital Run throughs
Dec. 3	Performance Majors – Dec. Jury Rep	Mar. 25	Jury / Recital Run throughs
Dec. 8	Last day of classes	Apr. 1	Last day of Classes ...no joke!

What to do when performing in masterclass:

- 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 constructive 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, switch weeks with another singer so you don't miss an opportunity to sing.

Assignments

- weekly reflections will be discussed at the beginning of every lesson
- all other assignments are due by the date and time in the chart below
- 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

Assignments	Due Date
<p>Repertoire List (10): <u>You are responsible for selecting your repertoire.</u> 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 on more on art song repertoire. First-year singers must begin the year with Italian baroque repertoire (24 Italian Songs and Arias).</p> <p>All repertoire lists should balance mastering genres you know with exploring genres you aren't familiar with. A balanced well-rounded list is necessary.</p> <p>Your coaches and I will certainly help you, but your ability to find repertoire to sing is critical to your success as a singer. Select and hand in a proposed list of the year's repertoire in your lesson in the week of September 20th. The list should include each song name, composer, composer's dates, and date of composition (if possible).</p> <p>Organize the list by song language. <i>You are encouraged to include at least two Canadian pieces as well as compositions by Black, Indigenous, and People of Colour composers.</i> See resources at the end for possible sources.</p> <p><u>Undergraduate Voice Repertoire Requirements:</u></p> <p>M1925 – at least enough repertoire for a 15-minute Spring jury 1st year – 12 songs minimum, fully memorized, and performed, 20-minute spring jury 2nd-3rd year – 14 songs minimum, fully memorized, and performed, 20-minute spring jury 4th year – 16 songs minimum, fully memorized, and performed, 30-minute spring jury 3rd year performance major – 35-45 minute recital, Dec. Oratorio Jury, plus 5 other songs 4th year performance major – 45-55 minute recital, Dec. Opera Jury, plus 8 other songs</p> <p><i>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.</i></p>	<p>Your lesson in the week of Sept. 20.</p>
<p>Reflections (24): <u>We'll read and discuss your reflection at the beginning of every lesson.</u> These do need to be written out before your lesson. Spelling and grammar don't count. They don't have to be long and won't be handed in. They <i>should</i> be thoughtful and reflective. It's a way for you to talk about your growth and experience as a singer and to ask questions. Examples include:</p> <ul style="list-style-type: none"> • thoughts or questions about your musical journey in lessons, coachings, or masterclasses • 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? • a log of your weekly practice, what you accomplished, what was hard or easy, and <i>why</i>. • You get 2 freebees (and only 2) of "It's been a rough week," if you need it. Life happens. 	<p>Every week at the start of your lesson</p>

<p>End of Term 1 Self-Evaluation (12): Consider these characteristics of <i>bel canto</i> singing: clarity of tone, resonance, legato, dynamic control, vibrato, <i>chiaroscuro</i>, evenness of tone, agility, and sostenuto. You may need to look up the definition.</p> <p>1. First year students and those new the studio: List each term and define it as it relates to singing. 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.” (2) Returning students: List each term and explain how your understanding of these terms changed or deepened? (2)</p> <p>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)</p> <p>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)</p>	<p>Dec. 8, 10 pm OWL</p>
<p>Final Repertoire List (10): Please list all the repertoire you have studied to date in university voice lessons. Organize the list by a) the year you learned the song, and then by b) language. The list should include each song name, composer, composer’s dates, date of composition (if possible).</p>	<p>March 18, 10pm OWL</p>
<p>End of Term 2 Self-Evaluation (20):</p> <p>1. What are a few things that that you feel went well in your singing this year? (6)</p> <p>2. What are a few things that you learned about yourself or about singing this year? (2)</p> <p>3. Thinking about the characteristics of <i>bel canto</i> singing: clarity of tone, resonance, legato, dynamic control, vibrato, <i>chiaroscuro</i>, evenness of tone, flexibility, and sostenuto, which areas would you like to improve next? Why? How will do it? (4)</p> <p>4. Transcribe your 5 favourite vocalises from this year on staff paper. Explain specifically why they helped? (5)</p> <p>5. What do you wish you could have told yourself at the beginning of the year? Why? (2)</p> <p>6. What are your musical plans for the summer and fall? (1)</p>	<p>April 1, 10pm OWL</p>
<p>Concert Cards (-): <i>No concert cards this year.</i></p>	<p>-</p>

Evaluation

Please take particular note of the University Senate descriptors of the meaning of letter grades on the following pages. Also note the attached Voice Division excerpt that shows the rubric given to the faculty members who assess your jury and recital performances. Look at how you will be evaluated.

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

Important information can be found here in the Music Performance Handbook. *Please read it:*
<http://www.music.uwo.ca/departments/music-performance/handbook/index.html>

Read about recitals here:
<http://www.music.uwo.ca/departments/music-performance/handbook/credit-recitals.html>

Read about jury requirements here:
<https://music.uwo.ca/departments/music-performance/juryRequirements/VOICE%20jury%20requirements.pdf>

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

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:

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

Revised Sept. 2015

Guidelines for Jurors Marking Undergraduate Voice Recitals and Jury Examinations

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

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

80-84% represents a performance which is well prepared, delivered with confidence and generally successful technique. Performances at this level should demonstrate a good understanding of the text and music with some evidence of flair and imagination.

73-78% (NB avoid 79%) Marks in this range represent a good, well prepared performance delivered with a certain degree of assurance and some understanding of the text and music. Technique in this range may be successful but not yet consistent.

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

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

Revised Feb. 2008

Voice Lesson Marking Rubric. You're evaluated based on where you were at the start of the academic year.

		F <50%	D 50-59%	C 60-69%	B 70-79%	A 80-89%	A+ 90-100%
Studio Work (65%)	<i>Overall Growth (40-45%)</i>	No growth whatsoever.	Very little growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Little growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Some growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Significant growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.	Outstanding growth in technique, language skills, interpretation, expression, and performance of rep and vocalises as compared to the start of the year or lesson to lesson.
	<i>Preparedness (15%)</i>	Songs are never prepared. Never familiar with accompaniment.	Songs are rarely prepared. Often unfamiliar with accompaniment.	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. In lessons, songs are sung with music the first time. There are many errors.	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. In lessons, songs are sung with music the first time but are mostly accurate.	Almost always prepared. IPA, translations, are usually complete and correct, and poems have been considered. Some interpretive choices have been made. Songs are mostly off book the first time they are sung in a voice lesson and most notes and indications are learned.	Completely prepared. IPA, translations, are always complete and correct, and poems have been considered. Several interpretive choices have been considered. Songs are almost completely memorized, the first time they are sung in lessons. Notes and indications are learned.
	<i>Assignments (5%)</i>	Never submitted.	Rarely submitted, and are poorly prepared	Assignments are missing and are sometimes poorly prepared.	Assignments are usually complete, on time, and prepared.	Assignments are complete, on time, and well prepared.	Assignments are complete, on time, and thoughtfully prepared.
	<i>Participation (5%)</i>	Usually absent and non-communicative. Misses most recitals.	Misses many lessons or are late without notice or communication; exhibits a resistant, unteachable attitude. Misses most recitals.	Sometimes teachable; misses or are late for lessons without notice; replies to studio-related emails very late. Misses most recitals.	Generally teachable; Doesn't miss lessons and isn't late; eventually replies to studio-related emails. Misses some recitals.	Exhibits a positive, teachable attitude; Doesn't miss lessons and isn't late; replies to studio-related emails. Misses few recitals.	Always exhibits a positive, teachable attitude; never misses lessons; replies promptly to studio-related emails. Attends all recitals.
Masterclass (10%)	<i>Performance (5%)</i>	Rarely or often poorly memorized, poorly prepared and performed without communication or consideration whatsoever. No idea what the song is about.	Performances are full of errors. Songs cannot be sung without stopping. Little thought given to communicating the poem and story. Little application of technique.	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.	Performances have errors but are performed with commitment. Some thought given to communicating the emotion of the text. Good attempt at applying technique.	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.	Performances are always memorized, performed with excellent technique and accuracy, and committed to telling a story and communicate the emotion of the song.
	<i>Participation (5%)</i>	Absent for most masterclasses and non-participatory when present.	Misses many masterclasses without reason. Rarely joins in discussions. Is disruptive to the masterclass. Looks at phone often.	Misses more than one masterclass without notice or follow up. Rarely participates in discussions. Doesn't comment during masterclass. Looks at phone.	Sometimes participates in discussions. Is teachable and open-minded when receiving feedback from the teacher or coach.	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.	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.

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.
- **Performance majors' fall-term opera and oratorio juries must be memorized by November 8, 2021.**
- **Music for winter juries must be memorized by March 7, 2022.**
- **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, French and English must be represented. 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 the core languages.
- Musical Periods for jury and recital repertoire include Renaissance, Baroque, Classical, Romantic, 20th Century and Contemporary. Repertoire should be selected one your own with the guidance of the teacher.
- 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.

Suggested Dress for Juries and Third Year Recitals:

- Stage presence is enhanced by the manner of dress; students should strive for a professional appearance (as for professional auditions) in jury and recital presentations. Hair should be combed and off the face and apparel and footwear chosen with care and consideration to facilitating good vocal production and confident performing.
- **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:

<http://www.music.uwo.ca/departments/music-performance/handbook/credit-recitals.html>

Useful Information and Resources for Voice Study

<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.

<p>Translation and IPA</p>	<ul style="list-style-type: none"> • Collins language dictionaries are useful because they have IPA along with translations. • Collins online dictionary is also helpful for translations and IPA though the IPA is not a standard usage for singing. It can be a good starting point, however: https://www.collinsdictionary.com • *** http://www.linguee.com *** THIS is quickly becoming where I go first for translation help. It often has obscure words and the words in context. There's also a nice app. • *** http://www.lieder.net/lieder/index.html *** THIS is where I go next for art songs in a number of languages. • http://www.wordreference.com for translations. There is also a handy app. • http://dict.tu-chemnitz.de for German to English. • https://translate.google.com Ahhh yes, Google translate. CAVEAT! <i>This is not really reliable as a word-for-word translation.</i> However, it can provide a usually useful overview of a poem or text, especially when used in conjunction with the other resources mentioned here, because you can put the whole poem of text in at once. There is also a handy app.
<p>Repertoire</p>	<ul style="list-style-type: none"> • https://www.musiccentre.ca/search/advancedsearch for Canadian repertoire. • http://imslp.org Useful source for all kinds of scores. HOWEVER, some scores are inaccurate and hard (read “extremely irritating”) to read. Please don't inflict them on your pianist or teacher if they are in that condition. <i>Be cautious that you do not breach copyright law when using music from IMSLP or other online sources.</i> • BabelScores 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. • HathiTrust 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. • Music Collection at Library Archives Canada This site is a source of sheet music published in Canada before 1921, selected from the Sheet Music Collection at Library and Archives Canada. • Sheet Music Consortium 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. • Institute for Composer Diversity 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. • http://www.dlib.indiana.edu/variations/scores/scores.html online opera scores. • http://stageagent.com/shows Useful for finding info about staged works like operas and musicals. Includes synopses, role info, excerpts, etc. • http://www.aria-database.com/search.php?changeToSimple=1 A useful site about opera roles specifically. Search by opera, composer, or role. Includes list of arias for each role, fact info, and range and tessitura of role. • http://www.operastuff.com A useful resource for researching opera singers, houses, young artist programs, etc.

Some Other 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/>

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

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

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.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

ix) **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.

x) **Masks:** Students will be expected to wear triple-layer non-medical masks at all times in the classroom as per Western policy and public health directives except when directed to remove them by your instructor for essential instructional purposes.

xi) **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.