OBJECTIVES/OUTCOMES

The primary objective of this course is to develop healthy vocal production by teaching the fundamental principles of bel canto. These include coordinated onset, appoggio, breath management, postural alignment, pharyngeal space, and releasing tension in the tongue and jaw as necessary. Secondly, the singer will develop performing and presentation skills to enhance the communication of lyrics through facial expression, gesture, and a thorough exploration and understanding of the meaning and message of every song or the character and situation of its context. In addition to instruction about healthy vocal production and the development of communication skills, singers will gain knowledge of Italian, German, French, and English repertoire as well as the characteristics of various historical or stylistic practises and interpretive expectations. Singers will learn pronunciation of these languages and possibly other languages through using the International Phonetic Alphabet and by listening to high quality performances.

It is hoped that by fostering trust, and constructive critical analysis of vocal production and performance, the singer will gain self-confidence and knowledge sufficient to maintain a consistently healthy use of the voice in future singing opportunities.

ATTENDANCE

Attendance is factored into your studio term mark. If you have a serious conflict please give 24 hours notice to both me and your collaborative pianist and we will try to reschedule although this is not always possible. Teachers are not obliged to make up a lesson if the student cancels for any reason. If you want to exchange your time with another student please also give 24 hours notice. If you are unwell you may e-mail me or call me at home the night before your lesson until 10:00 p.m. If you wake up ill please telephone, text, or e-mail me before 8:00 a.m. or phone the university and connect to the studio and leave a message. (519-661-2111 x 84328). I try not to interrupt lessons
by checking e-mails. In the event that I am absent for whatever reason I will make up the lesson. If you are more than 10 minutes late for a lesson I will assume you are absent unless I hear from you that you are on your way. **Please ensure that I have all your most up-to-date contact information and advise me of any changes that occur throughout the year.**

**Western University’s Senate Policy states the following:**

i) **Course Prerequisites:** Determined by successful completion for preceding year. There is no official course prerequisite for first year applied music. You are accepted though your entrance audition. 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 & Missing Work (≥10%)**: Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student’s ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

iv) **Academic Consideration for Missing Work (<10%)**: In cases where students miss work that is worth less than 10% of the total course grade (i.e. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily
submitted to the Associate Dean’s office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean’s office but will be required to present appropriate documentation.

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](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/](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. [http://multiculturalcalendar.com/ecal/index.php?s=c-uniwo](http://multiculturalcalendar.com/ecal/index.php?s=c-uniwo)

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

**LESSON FORMAT**
There will be 12 lessons per term. Lessons will occur on either Mondays or Tuesdays. Monday September 12th, and Tuesday, September 13th.

Lessons will be 50 minutes long beginning on the half hour with 10 minutes for airing. The first part of the lesson will involve technique sometimes with application to repertoire. Your collaborative pianist will join us at the hour to work on repertoire.

**3rd and 4th year performance majors** will have 25-minute technique lesson plus a 50-minute repertoire lesson.

**LESSON REQUIREMENTS**

You should have 3 songs prepared for each lesson. At least one should be memorized. All songs should be prepared with IPA, literal and figurative translations.

Keep a *singing/practise/listening journal* to monitor your observations and questions about what you hear or experience in your lessons.

Purchase a metronome that gives beats and pitches, eg. KORG-MA 30 or use your phone app if it has one.

Use a mirror to develop an awareness of your posture, facial expression, tongue position etc.

Organize your music in a binder. Divide it into languages. Provide copies of your music for your accompanist. I have copies of most music but may require you to make a third copy for me. Make double sided copies. I encourage you to purchase music anthologies especially if you intend to enter performance or compete in any festivals or take exams where photocopies are not permitted.

Please dress appropriately for the lessons. Be comfortable. There may be some movement as part of a warm-up.

Bring water.

**REPERTOIRE**

Undergraduate repertoire will cover primarily Italian, German, French and English songs with some oratorio and opera arias in upper years depending on suitability. Performance majors must sing oratorio arias in 3rd year and opera arias in fourth year.

You will be expected to learn between 16-20 songs per year, ideally 4 in each language depending on the song’s length. I will make repertoire suggestions but you
may bring songs to me and if they are appropriate, you may sing them. (Sometimes singing repertoire that is too advanced or in an uncomfortable range can cause unhealthy vocal production). From these songs, we will choose a programme for your spring jury. The length of your jury is determined by your year and program. Please consult the Voice Division Handbook to be sure you know the requirements of your specific degree and year.

Memorize your music as soon as possible. At least one song should be “off book” for your lessons and for your coachings with your collaborative pianist. You are expected to learn your repertoire independently and not in coachings and lessons. You should plan to memorize 2-3 songs per month.

The following is a sample guide to the expectations regarding undergraduate repertoire. It may be adapted to suit the individual singer’s development and capabilities.

**Performance Programme:**
- First year (a general year): 16 songs
- Second year: 20 songs
- Third year: 15-minute Oratorio jury (3 arias + 2 recits) plus a 35-45-minute recital
- Fourth year: 15-minute Opera jury (3-4 arias + 1 post 1960 Canadian art song) plus a 45-55-minute recital

**Education Programme:**
- First Year: 16 songs fully prepared and memorised
- Second Year: 18 songs
- Third Year: 20 songs
- Fourth Year: up to 20 songs – 30-minute jury

**Artist Diploma Programme:**
- First Year: 24 songs fully prepared and memorised
- Second Year: Short recital plus 12 songs
- Third Year: Full recital plus 12 songs

**Bachelor of Musical Arts:**
- 3rd and 4th year: (half hour lessons) Four languages are required.
- 10 - 12 songs – 15-minute jury.

Translations of foreign texts must be accomplished in three ways: phonetically, (IPA) literally, and poetically. **IPA transcriptions should be put directly onto your music** in pencil. Learning this pronunciation tool is essential for voice students. **Literal translations with the exact meaning of each word should also be written on your music.** Poetic or general translations may appear on a separate page with notes about the composer and the lyricist and, if possible, the context of the song.
**Resources:** Vocal anthologies of genres or specific composers are recommended here. You are also encouraged to source material in the music library or find public domain editions of songs online through IMSLP. However, often online arrangements are flawed or incomplete so please be careful to confirm that you are using an acceptable edition.

The following is a very basic list of suggested anthologies that you might wish to access or purchase.

26/28 *Italian Arias (high/low)* ed. John Glenn Paton, Alfred. (has helpful IPA and background information)
24 *Italian Arias* (medium high/medium low) Schirmer

*The Lieder Anthology*, pub. Hal Leonard
*Schubert German Lieder*, pub. Hal Leonard

Any German composer-based anthology: Schumann, Strauss, Wolf, Mendelssohn, Haydn, Beethoven, Mozart

*Nineteenth Century French Song*, ed. Meister
40 *French Songs* (high/low) ed. Kagen, pub. International
*The French Song Anthology* pub. Hal Leonard

Any French composer composer-based anthology: Fauré, Debussy, Gounod, Hahn, Chausson, Duparc, Bizet, Poulenc

*English Songs: Renaissance to Baroque* – The Vocal Library, pub. Hal Leonard
*Art Songs in English* (contemporary), pub. Hal Leonard
*Heritage of 20th century British Song*, 4 volumes pub. Boosey & Hawkes
*American Art Songs* (contemporary), pub. Hal Leonard
*The Toronto Songbook* pub. Plangere
*Canadian Art Songs* pub. Alberta Keys

Any English/American/Canadian composer-based anthology: Quilter, Thiman, Elgar, Duke, Moore, Purcell, Barber, Hill-Duncan, Emery,


**ASSIGNMENT**

First and second-year students
Submit an annotated script of one song by the END OF October. (in either French, German or Italian) with
a) IPA transcriptions written above the words
b) a literal translation written on the music where each word is.
c) a poetic translation or description in your own words of the meaning of the text.
d) a brief biography of the composer and lyricist. (dates, nationality, influences)

You may use the internet tool www.ipasource.com/free to assist with this. You will be expected to speak the text and translate it word for word in both your lesson and in master class. It is acceptable to scan and send this to me via email or OWL.

ASSIGNMENT: AUDITING & REVIEWING (RECITALS, CONCERTS, ETC.)
First, second, third and fourth-year students

You are encouraged to attend as many solo voice performance events as possible with safety protocols. This includes, solo and studio recitals, opera, music theatre, oratorios but not events that are only choral. First and second year students may choose to write reviews or reflections of 6 events which may be handed in at any time during the year but at the latest before the first week of March. Length: 1 page per review.

Third and fourth year students will be asked to catalogue and submit their attendance at 10 performance events. You will also be asked to submit one written assignment of approximately 1000-1500 words. Choose one from the following options

1. Choose an internationally acclaimed singer whose voice is either similar to yours or whom you deeply admire. Listen to at least 2 full CD recordings or 2 recorded recitals of art song repertoire. (not opera or oratorio although you may mention these if the singer has also performed in this genre) Briefly outline the singer’s background and fach and discuss the repertoire on the discs in terms of style, vocal production, and any aspects of interpretation that you feel distinguishes this singer. For example: Renée Fleming has produced a CD of Handel arias as well as one of her favorite jazz songs.

2. Choose a “genre” of classical art song such as German Lieder or French mélodie, English folk song or Early music, or Canadian art song etc. Compare and contrast the work of 2 composers with reference to 3 songs each. The songs you analyse may be chosen from repertoire you are learning or that you are just listening to.

For voice majors this assignment is mandatory and will be factored into your Master/Performance Class mark. For non-music majors this assignment is not mandatory but strongly encouraged. The assignment is due no later than the first week of March.

STUDIO PERFORMANCE/MASTER CLASSES 10% of final mark
There will be a studio performance/master classes on Mondays in Room MB27 from 12:30-1:30 beginning September 12th.

Voice majors must attend these classes whether you are performing or not. Non-music majors are not required to attend performance classes but your attendance and participation will be credited towards your final studio mark.

These classes give you the opportunity to practise performing, hear other repertoire, to observe and assess common technical issues and to support your colleagues.

Either provide photocopies of the text and translations of pieces that you sing for our studio performance/master class or be prepared to introduce and give a detailed explanation of the meaning and context of your song and give a full and detailed translation of the text.

**STUDIO PERFORMANCE RECITALS**

There will be at least one studio recital per term. We will discuss the theme and repertoire of these recitals. In addition to singing 1 or 2 songs you may also be asked to be part of an ensemble number and repertoire may not always be curriculum based. The recitals will be recorded and you may also record them privately if your colleagues agree.

Our first term recitals will be on Tuesday October 25th, at 6:00 p.m. in MB 242 and The second term recital will be on Tuesday, February 14th, at 6:00 p.m. in MB 242.

Performance majors presenting credit recitals (third and fourth year) should ideally perform their recitals in public before presentation for grading. You will also have a dress rehearsal approximately one week before your recital. Consider booking your recital and rehearsal dates as soon as possible.

**OTHER PERFORMANCE OPPORTUNITIES**

I encourage you to take every opportunity available to perform even if you are not in performance. Many community music festivals are going online. There is money to win at these events! The Royal Conservatory examinations are occurring online at any time and beginning in January 2022, in person in select locations. These exams are a good measure of your overall musicianship. For education majors, understanding the role of this time-honoured institution plays in fostering the development of musicianship in private music studios and participating in its program can be as asset to future opportunities in education. The National Association of Teachers of Singing, Ontario Chapter holds an annual NATS Vocal Showcase. This year the Showcase is both
virtual and in person at Western on November 19th and 20th. You may audition for Western’s Opera program. There are choral scholarships available for church choirs in the London area and you may apply for these.

Performance majors are encouraged to audition for summer opera or song recital programs such as: COAA (Western) AEDO (Western in Italy) COSI (U. of T. in Italy), SOLT (Toronto) NUOVA (Banff) Highlands Summer Opera Festival (Haliburton) Stratford Summer Music Opera (Stratford) Halifax Summer Opera.

COLLABORATIVE PIANISTS (ACCOMPANISTS)

You are responsible for booking and paying your accompanist for your lessons, coachings, recitals, master classes and any other extra recordings, auditions or performances that you ask them to play for you. You will have a separate contract with them. NEVER MAKE THEM WAIT FOR THEIR FEE. These individuals will be your constant support and help throughout your time at Western. Their feedback to your teachers is highly valued.

The following is a list of accompanists prepared by the performance office.

Music Performance Studies, Don Wright Faculty of Music, Western University
Revised August 15, 2022

<table>
<thead>
<tr>
<th>Vocal &amp; Instrumental Specialists</th>
<th>Home: 519-601-2711, Cell: 226-376-1984</th>
<th><a href="mailto:salanad@hotmail.com">salanad@hotmail.com</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah Bowker</td>
<td>226-268-7900</td>
<td><a href="mailto:echarbo4@alumni.uwo.ca">echarbo4@alumni.uwo.ca</a></td>
</tr>
<tr>
<td>Éric Charbonneau</td>
<td>519-777-0252</td>
<td><a href="mailto:mchibota@uwo.ca">mchibota@uwo.ca</a></td>
</tr>
<tr>
<td>Marianna Chibotar</td>
<td>519-854-1915</td>
<td><a href="mailto:pauldigout@hotmail.com">pauldigout@hotmail.com</a></td>
</tr>
<tr>
<td>Charmaine Fopoussi</td>
<td>226-921-1394</td>
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</tr>
<tr>
<td>Stéphanie Gouin</td>
<td>519-933-9142</td>
<td><a href="mailto:gouinstephanie@gmail.com">gouinstephanie@gmail.com</a></td>
</tr>
<tr>
<td>Debbie Grigg</td>
<td>514-950-1678</td>
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<td>Megaria Halim</td>
<td>226-234-2033</td>
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<tr>
<td>Hayoon Kim</td>
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<tr>
<td>Julie Lawlor-Salvati</td>
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<tr>
<td>Kelsey Lenti</td>
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<tr>
<td>Simone Luti</td>
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<tr>
<td>Susanne Murphy</td>
<td>519-936-0334, Cell: 519-691-7680</td>
<td><a href="mailto:susanne_murphy321@hotmail.com">susanne_murphy321@hotmail.com</a></td>
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<td>Tigran Saakyan</td>
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<td>Natalia Skomorokhova</td>
<td>519-670-8507</td>
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<td>Yolanda Tapia</td>
<td>226-235-3179</td>
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<tr>
<td>Christine Tithecott</td>
<td>226-448-9372</td>
<td><a href="mailto:christinetithecott@gmail.com">christinetithecott@gmail.com</a></td>
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<tr>
<td>Allison Wiebe</td>
<td>519 317-4455</td>
<td><a href="mailto:awiebe6@uwo.ca">awiebe6@uwo.ca</a></td>
</tr>
</tbody>
</table>

| Olena Bratishko                  | 519-319-6204                        | olena.v.bratishko@gmail.com |
| Melanie Cancade                  | 226-234-0266                        | melaniecancade@gmail.com |

GRADING/EVALUATION
Please read the Voice Jury/Recital Requirements document and the Department of Performance Studies Handbook very carefully. These online documents outline what the Faculty of Music requires of you.

Your Applied Music grade will be calculated in the following manner:

**BMus and and BMA students:**
- 65% - Studio work (32.5% per term)
- 25% - Spring Jury
- 10% - Performance Class and Class Recital participation

**Performance Majors 3rd and 4th year**
- 70% Studio work
- 20 % December jury
- 10% Studio performance/master class/assignment

**Non-music majors:**
- 75% - Studio work (37.5% per term)
- 25% - Spring Jury

**Studio mark:** This will be based on attendance, attitude, preparation of music, foreign language skills and development, understanding and research of the text or lyrics of your songs, vocal production, musicianship, presentation, and the ability to take direction and make changes.

Everyone’s voice matures and develops differently and can be affected by many factors; physical, emotional, and psychological. Your studio mark reflects your personal commitment and progress whereas your jury mark is an objective assessment of your work against a university standard. The performance/master class mark includes preparation, memory, deportment, comments, and observations about your colleague’s performances as well as your performance in the studio recitals. For non-music majors participation in this class is reflected in your studio mark.

Western University’s Senate policy states that this course has received an exemption from the requirement in the Senate Policy on evaluation of undergraduate academic performance that stipulates that: “three days prior to the deadline for the withdrawal from a 1000 or 2000 level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.

WORDS OF WISDOM

Today’s world continues to be uncertain and somewhat complicated. However, by following the directives of medical experts we are making the best decisions possible to allow us to participate in music education in a meaningful way. More than ever it is important to be kind to yourself and each other. Let us continue to concentrate on maintaining a positive outlook and focusing on our day-to-day responsibilities. As always, good physical, emotional and spiritual health is essential for good singing. Exercise, proper diet, and sleep are mandatory. Learn to use moderation in all things and develop time management skills. Remember you must practise in order to progress. I recommend an hour a day, preferably early in the day. Make this your first priority, and I guarantee you will feel positive and happy for the rest of the day.

If you are experiencing difficulties either vocally, academically, or personally please know that I am here to listen. I may not always have the answers to questions or be able to help you directly, but I shall certainly do my best to find out who can. There are many “human resources” at Western to assist you with a successful study programme. As we continue to journey together through these uncharted waters, may the joyful and therapeutic act of uplifting our voices create smooth sailing for us all.

50 Centre Street,
Stratford, Ontario
N5A 1E3

“Being a singer and musician is one of life’s rarest and most precious privileges. It also brings with it exacting responsibilities, which can be both exhilarating and humbling. When you stand before your audience you sing the hopes and dreams of other men and women and you sing the whole range of human emotions and understanding. To be a fit channel for this wonderful but awesome task requires that you do all you can to nurture and sustain your emotional, spiritual and intellectual lives. A vital part of your musical discipline is this readiness to communicate the caring for human values that give substance and understanding to your musical emotions”.....Jan de Gaetani.

A SELECT BIBLIOGRAPHY

The music library at Western is outstanding and our librarians are extremely helpful. Do not hesitate to explore and ask questions.

For vocal pedagogy and clarification of terms:


**For pronunciation of French and German:**


**For ideas on interpretation and style:**


**For performance practise/acting/presentation suggestions:**


**For your amusement and intellectual curiosity:**


Rístad, Eloise. *A Soprano on Her Head*, Utah, Real People Press, 1982