From the Studio of Jennie Such  
Applied Voice Course Outline  
2018/19

My Contact Information:
Studio: MB 213
Phone number: 647 881 5145 (cell)
Email address: jsuch2@uwo.ca
*Please give me your contact information at our first lesson

What to Bring:
-binder
-studio syllabus
-goal sheets
-3 copies of repertoire (one for me, you and your pianist)
-recording device
-comfortable footwear (no high heels please)
-A POSITIVE ATTITUDE!

Welcome new and returning students!
As we embark on a new year together I want to briefly outline my teaching philosophy. Our time working together in applied lessons is valuable time in which you will receive my full attention. My goal is to create a safe and open learning environment where we will work collaboratively. I strive to create an atmosphere in the studio where curiosity is valued and lines of communication remain open between the student and the teacher. This is necessary for free singing! Important singing milestones include: strengthening vocal technique, exploring repertoire, refining diction skills in various languages, and building confidence to sing with musicality and expression. You will be expected to think independently, set goals, assess your own progress, and take responsibility for doing the work to the very best of your ability. Above all else I endeavour to remain creative in my method of communication, and alter my approach to suit the student and their learning style. Through working as a team incredible progress can be made.
STUDIO POLICY

Punctuality:

Please do not waste our time by being late! If you are late by more than 10 minutes this will result in a cancelled lesson.

Rescheduling:

Rescheduling missed lessons is not possible except in exceptional circumstances (for example: a prolonged illness). PLEASE NOTE: any lessons missed due to my absence will be made up.

Cancellations:

-Everyone gets sick. If you feel “under the weather” and need to cancel, please let me know 24 hours in advance.

-If you fall ill the day of a lesson please call/text my cell phone

-Be considerate of your fellow students. If you are ill call in sick and get well soon!

*Please be aware that missed lessons without a legitimate excuse will affect your final mark.

Finding a Collaborative Pianist:

-Stéphanie Gouin and Sarah Bowker will be our studio pianists this year and will be available to work with you at your own personal coaching sessions during the week. I recommend at least one hour of coaching outside of your regular lesson time. All students are entitled to 50 min. of applied lesson time per week. Those who are in performance will receive 75 min. of lesson time per week. A typical 50 minute lesson will be split up into two 25 minute sessions per week; one focusing on technique and one on repertoire. A 75 minute lesson will be divided into 50 min of repertoire and 25 min of technique. You are required to bring your pianist to the repertoire lesson. A pianist is not required for the technical lesson.
My teaching style is very kinaesthetic. In our technique lesson we will be moving, occasionally doing floorwork on yoga mats, and using various props to help you release tensions, connect the breath and body and explore resonance. Please dress in comfortable attire.

Your collaborative pianist will accompany you at all performance classes, lessons, recitals and juries. Please bring the same professionalism to your coachings as you do to your lessons.

All financial arrangements are between you and your accompanist. Please remember that unlike instrumentalists, we singers do not have to buy an instrument, so consider your coaching fees to be part of your school expenses (just like books or school supplies).

Contact information:

Stéphanie Gouin: gouinstephanie@gmail.com
Sarah Bowker: salanad@hotmail.com

Recording Device:

I recommend that you bring a recording device to all lessons. This is essential to your learning process. Please consider a recording device a necessary expense. You need to be able to study your lesson recordings in order to improve.

Repetoire: YOU ARE RESPONSIBLE FOR CHOOSING YOUR OWN REPERTOIRE.

This is very important for your growth as a musician. It will take some research in the library and listening to recordings. Please feel free to consult me for advice regarding repertoire choices. We will work together on decisions regarding jury/recital programmes.

Repetoire Lists:

Creating and updating repertoire lists is a valuable skill to learn. Due dates for Repertoire Lists are as follows:

Fall Semester: First Semester Repertoire List due by September 25th.

Spring Semester: Second Semester Repertoire List, and recital/jury repertoire list due by November 27th.

*Please aim to have jury and recital programmes memorized by the end of February.
Repertoire Expectations:

First Year Undergraduates:
12-14 songs fully prepared and memorized *one post 1960 Canadian composition

Undergraduate Performance Majors:
Second Year: 20 songs * one post 1960 Canadian composition
Third Year: short recital + 5 songs/arias including *one post 1960 Canadian composition/ Oratorio jury in December
Fourth Year: full recital + 5 opera arias/3 oratorio arias /*one post 1960 Canadian composition/ Opera/Art Song jury in December (*note that in the 4th year jury requirement an oratorio aria can replace an opera aria)

Undergraduate Non Performance Majors:
Second Year: 16 songs fully prepared and memorized *one post 1960 Canadian composition
Third Year: 18 songs + 3 arias (Opera/Oratorio) *one post 1960 Canadian composition
Fourth Year: 20 songs + 3 arias (Opera/Oratorio) *one post 1960 Canadian composition

Masters Students: refer to Graduate Recital Requirements portion of the link below

Important Reading Material:
Voice/Jury Recital Requirements
http://music.uwo.ca/departments/music-performance/handbook/jury-requirements.html

Department of Performance Studies Handbook
Goals for Applied Voice Lessons:

My goal as a teacher is “to inspire”. What are your goals? Here are a few to think about.

T – Technique – establish a solid vocal technique

O – Open to new ideas – take risks! Be open to new ideas about singing and how to improve

I – Independent thinker - become an independent thinker and make exciting repertoire decisions, musical ideas and artistic choices

N – New ideas – keep a practice journal. Fill out your weekly Goal Sheets. Bring new ideas to lessons. The student/teacher relationship is a collaboration

S – Self knowledge – know yourself better as a person, as well as a musician. In order to sing “from the soul” you need to work on eliminating emotional and physical barriers.

P – Potential/Practice – in order to realize your full potential you need to practice.

I – Inquisitive minds – ask questions!

R – Repertoire – get to know as much repertoire as possible.

E – Exploration – explore different genres – baroque, classical, opera, operetta, oratorio, cabaret…be a versatile singer!

Practice Chart:

I recommend that you document your weekly practise and the amount of time spent in each of the areas mentioned in the chart below: Vocalizing, Memory Work, Diction, Notes/Rhythms. As part of this chart you must also document your short term and one term goals.

Goal Sheets:

You will be required to fill out a “goal sheet” every week. WRITING DOWN YOUR GOALS MAKES THINGS HAPPEN. Space has been provided for “Short Term” and “Long Term” Goals.

Short Term Goals – these constitute a practice chart documenting your weekly practice routine in different areas. BE HONEST WITH YOURSELF! This is an important exercise in keeping track of your own progress and highlighting areas that need more work. Write down in the provided space any breakthroughs or discoveries you
experience in the practice room, technical improvements you notice from week to week
(ie: increasing range, breath support, tone quality).

Long Term Goals – Write down your long term goals at the beginning of the Term and
then revise them at the end of the Fall Semester and again at the end of the year.

Long Term Goals may be about your jury preparation, upcoming auditions, technical
goals you may have regarding your singing progress, repertoire you aspire to sing, roles
you would like to perform, Young Artist Programmes you want to audition for, what your
plan is after you complete your undergraduate training.  DREAM BIG!”

**Tips for Setting Long Term Goals:**

- read bios of singers you admire

- take advantage of current periodicals such as Opera Canada, Opera News, Classical
  Singer, and Opera (U.K)

- ask questions about “the business” of professional singers.

- listen to “up and coming” young artists.  It is important to have a realistic idea of what
  the professional standard is, and strive to reach that standard.

- seek out masterclasses as an auditor or participant.

- use the internet as a resource to find out what opera companies and orchestras are
  programming.  This is the standard repertoire on which you should be working or
  becoming familiar with in your study.

- Auditioning is a skill that has to be practiced.  Be determined and tenacious!  Think of
each audition as a learning opportunity to get to know how your body reacts under
pressure, and seek out ways to be physically and mentally prepared for this pressure

**Reminders about Practicing:**

- a minimum of 5 hours a week applied practice

- a minimum of 3-5 hours per week quiet study (memorizing, diction, study, translating
  text, planning a dramatic trajectory for the song/aria)

- a minimum of 1 hour a week rehearsal with your collaborative pianist

- always warm up before a lesson or coaching

- Listen to recordings of lessons so you can solidify this progress in the practice room
Practice Chart: (record time spent)

<table>
<thead>
<tr>
<th>Weekday</th>
<th>Vocalizing</th>
<th>Memory Work</th>
<th>Diction Work</th>
<th>Notes/Rhythms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday</td>
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<tr>
<td>Friday</td>
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</tbody>
</table>

Short Term Goals:

Long Term Goals:
Performance Class:

There will be 6 performance classes per term. You will be assigned three dates per term to sing. The 50 minute performance class will be comprised of three 15 minute “mini lessons” where I will work intensively with three students. The studio will participate in offering constructive feedback during this time.

All cell phones must be turned off during Performance class unless they are being used to record your performance.

Date: Mondays (Starting September 10th with a “get to know you sing through”. Everyone must come prepared to sing their favourite song. All music must be memorized.)

Location: TC 101

Hours: 12:30-1:20 pm

Masterclass Dates:

Sept. 10th, 24th
Oct. 1st, 22nd
Nov. 5th, Nov. 19th

Class recital: Nov. 23rd

*ATTENDANCE AT PERFORMANCE CLASSES IS MANDATORY. TRUANCY WILL AFFECT YOUR FINAL MARK.

Every student will be required in performance class.

Students performing in masterclass must be performance ready with all music memorized and translated. Students that come to performance class without adequate preparation will forfeit their spot.

An introduction and short description of the story and a translation of the text must be presented.

*YOUR INTRODUCTION IS THE AUDIENCE’S FIRST IMPRESSION OF YOU. Please think this through and deliver it with the same polish and preparation as your sung text.

- if you are performing for the class, please dress appropriately.
Class Recitals:

Our studio will present two public recitals (one per term). This is a great opportunity for you to try out jury/recital/audition repertoire. Please invite friends and family!

**Term 1 Recital:  *The World Within: The darkness and light of the soul revealed***

This subject matter can relate to your own personal thoughts, struggles, hopes and fears, or it can reflect the interior world of the character in the song. You have the freedom to use this theme in a very personal way, or purely as a vehicle for showcasing some great repertoire.

**Date:** Friday, Nov. 23rd in MB 242

**Time:** TBC

**Term 2 Recital:  *True Patriot Love: Canadian Songs, Canadian Composers***

This recital will be a celebration of the great music of our nation! It is also an excellent opportunity to perform your Canadian rep in front of an audience before your jury. We will have a power point backdrop for this recital and you will be asked to choose a piece of Canadian art that you feel connects to your song to present as a visual background during your performance.

All repertoire must be memorized. Each person may sing two pieces approx. 3-5 minutes in length.

**Date:** Friday, Feb. 8th in MB 242

**Time:** TBC

Voice Area Guest Masterclasses:

Voice Area Guest Masterclasses at Western require mandatory attendance from vocal majors. Take advantage of the opportunity to learn from these highly skilled professionals!

**Studio Masterclass Guest:** This year I have invited Janine Pearson (Head Voice Coach at the Stratford Festival) to return to our studio masterclass to work with us.
**Concert Cards and Reviews:**

*Concert Cards:*

Music students are required to attend 12 concerts throughout the year (6 per term). Please note: this excludes any performances in which you are a performer.

Fill in a Faculty of Music Concert Card at each concert. **Remember to get it signed by a faculty member as proof of your attendance.**

If you attend a concert outside of Western, a programme or ticket stub will suffice as proof of attendance.

The concerts should feature the voice ie) oratorios, operas, orchestral works with vocal soloists, song recitals, chamber music recitals which include singers. Choral concerts may be included if they feature soloists.

**Concert cards MUST be signed by professors at the end of the various concerts or they will not be deemed admissible in the 12 required concerts.**

*Reviews:*

A written “review” of 250-300 words must be written for 6 concerts throughout the year (3 per term).

The purpose of a written review is to provide students the opportunity to formulate and articulate opinions about singing.

Some elements to comment on might include: thoughts on repertoire choices, ensemble between instruments, balance between instruments and voice, qualities about the performance you admired, aspects that could be improved.

* THE CONCERT CARD MARK WILL BE INCORPORATED INTO THE PERFORMANCE CLASS MARK.*

**Please note: attendance at concerts where Voice Faculty perform is required of all vocal majors.**

**Grading**

Grading percentages can be located under “Undergraduate Grading” on the following page:

Key Elements of your Grade:

- technical improvement

- repertoire preparation: knowledge of text (both literal and poetic translations), memorization, artistic nuance (such as use of dynamics, varied phrasing), the quantity and quality of repertoire preparation (see studio repertoire expectations), clear storytelling.

- attendance/participation (lessons, performance class)

attitude (positive, motivated, good work ethic/practice habits, open to new ideas)

Applied Music Grade Breakdown:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Jury Mark</th>
<th>Performance Class Mark</th>
<th>Studio Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Term I</td>
<td>Term II</td>
</tr>
<tr>
<td>1920, 2920, 2921, 3920, 3922,</td>
<td>25%</td>
<td>10%</td>
<td>32.5%</td>
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<tr>
<td>4920</td>
<td></td>
<td></td>
<td>32.5%</td>
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<td>10%</td>
<td>35%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>35%</td>
</tr>
<tr>
<td>1925, 2925, 3925, 4925, 3924y,</td>
<td>25%</td>
<td>No performance class</td>
<td>37.5%</td>
</tr>
<tr>
<td>3929, 4924y and 4929</td>
<td></td>
<td>required.</td>
<td>37.5%</td>
</tr>
</tbody>
</table>

I look forward to a year of exploration, music making and growth. It is my great pleasure to work with you all as we embark on this exciting journey together!

Sincerely yours,

Jennie Such