

COURSE SYLLABUS Spring 2008
VOI 101x & 301x: Private Vocal Study 2-4 Hours Credit
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COURSE DESCRIPTION

This course is designed to help equip vocal students with the proper techniques for singing and performing. The course will consist of private lessons, studio classes, and vocal forums. Students will study repertoire from the different eras of music history, learn vocal pieces in a variety of languages and will be able to perform them in front of their peers. The ultimate goal of this course is to develop and perfect your vocal and musical skills, and to empower you to be an effective professional musician and music educator.

COURSE OBJECTIVES

- Each student will learn and refine the principles of posture, breath management, and healthy tone production for the singing voice.
- Each student will learn elements of good musicianship, including phrasing, dynamics, intonation, and rhythmic accuracy.
- Each student will learn techniques for preparing a song for performance, with attention to diction, background and style, text meaning, interpretation, and stage presence.
- Each student will learn about the function and care of the voice and about his/her own vocal potential.
- Each student will learn about all voice types through listening to professional recordings, and to his/her own peers in the class.
- Each student will learn proper practice and study techniques, in order that all repertoire may be learned and memorized in a timely fashion.
- Each student will learn to communicate with others about vocal technique, musicianship, and performance. This will be an important skill for teaching your own students in the future.

REQUIRED TEXT

Each student should **try** and purchase at least 1 vocal book per semester. PENDER'S MUSIC CO. will be coming to campus to sell music, their website is <http://www.penders.com>, and you can also call 1-800-952-7526 as well to order your books. Confer with me if you have questions about the books you should buy. For the remaining pieces that you are assigned, you will go to the library to find them and copy them. **When you have exhausted your efforts** and still cannot find a piece, a copy will be made for you. This should take place during the first week of lessons. Please give all of your music to your accompanist ASAP.

COURSE REQUIREMENTS

I. Repertoire and Jury

Repertoire will vary each semester according to the educational needs and progress of each student. Generally, freshmen will learn 18th and 19th century Italian songs and arias, English and American songs, and possibly a German song from the standard repertoire if the student is vocally ready. Sophomores will continue with the Italian and English songs, add German songs, and may learn French *mélodies*. Juniors and seniors continue learning music which suits them vocally and musically. Opera and oratorio arias will be assigned when I decide the student is technically and vocally ready.

Repertoire Requirements

Performance/Education/Therapy

SEMESTER 1

2 Hours Credit

VOI 101

- Minimum of 4 songs are learned and memorized
- All 4 are prepared for the jury (you will sing 2)

SEMESTERS 2 & 3: 2 Hours Credit VOI 101

- 6 songs are learned and memorized
- 4 of these songs are prepared for the jury (you will sing 2)

SEMESTER 4: 2 Hours Credit VOI 101

- 7 songs are learned and memorized for **Sophomore Proficiency**
- 4 songs are prepared and sung for jury proficiency (all 4 are sung)

Students cannot enroll for upper-level voice (301X) until they have passed the Sophomore Proficiency.

SEMESTERS 5, 6, 7, & 8:

Performance 4 Hours Credit VOI 301

- 12 songs are learned and memorized
- 9 of these songs are prepared for the jury (you will sing 2)

For the Junior Recital, you should enroll in MUS 302 for 4 credit hours only for the semester of the recital.

For the Senior Recital, you should enroll in MUS 417 for 1 credit hour AND VOI 301 for 4 credit hours only for the semester of the recital.

SEMESTERS 5 & 6:

Education 2 Hours Credit VOI 301

- 8 songs are learned and memorized
- 6 of these songs are prepared for the jury (you will sing 2)

SEMESTER 7:

For the Music Education Recital, students should enroll in VOI 302 for 2 credit hours. You will prepare and present a 30-minute recital.

SEMESTERS 5 & 6

Therapy 2 Hours Credit VOI 301

- 8 songs are learned and memorized
- 6 of these songs are prepared for the jury (you will sing 2)

If you do not learn your required repertoire, your jury grade will be lowered 8 points per piece. In other words, if you don't memorize 2 of your pieces, I will lower the average of your jury grades by 16 points! See the vocal handbook for more information about this policy.

II. Studio Classes

Attendance in Studio Class **is mandatory** for everyone! Each student is expected to perform in at least 4 classes per semester (upper level students preparing recitals and students preparing for NATS will probably perform more if time allows). **Each time you sing in studio class**, please prepare the following:

- The original poem
- A word for word translation (see example at the end of this syllabus)
- The poetic translation for foreign language pieces

You will be asked to talk about your piece, sharing with the class about the mood, character, and meaning. If you are singing an aria from an opera, be fully prepared to set the scene for us:

- What is the background of this opera (book, play, etc.)?
- What is the large story?
- Who is your character?
- What is he/she doing?
- What else is going on in the scene?
- How do you envision the stage (i.e. set pieces, costumes, positioning, etc.)?

This will take some time and research on your part – but will help the other class members to better appreciate your piece. I also consider all time you spend researching as practice time!!

III. **Vocal Forums**

Vocal forums are for YOU! They offer you the chance to practice performing in front of your peers and the other members of the vocal faculty. They are also intended for lectures on certain topics that deal only with singing and performance; therefore, not every forum will have student performances. Forum is a fabulous opportunity to learn more about the art you are learning to create. **All music majors are required to attend!** Any unexcused absence from vocal forum will result in a zero being averaged into your Studio Grade. You will be assigned to sing on a certain forum. Vocal forums will be held on **MONDAY AT 12:00 NOON**. Not all vocal forums will take up the entire time. See the Vocal Forum Schedule.

IV. **Lessons**

I expect you to come to each lesson fully prepared! Practicing outside of your lesson time is not only required, but it is absolutely crucial to your progress as a singer. I will not teach you notes and rhythms during your lesson – you must do this on your own. (Please see the “Practice Procedures” section for more suggestions and information.) You should come to your lesson ready to work on at least 2 of your assigned pieces. Another part to being prepared means that you should come to each lesson warmed up! You need to sing at least 30 minutes sometime during the day BEFORE your lesson time. We cannot do the technical work we need to do with a cold instrument. Get up earlier if you need to! If you come to any lesson unprepared, I will assume that you have forfeited that lesson and you will be asked to leave.

For your lessons, you are required to have all foreign language pieces (including arias) translated word for word in your score/music by the 3rd full week of lessons.
(See Voice Notebook section for more information)

During one of your lessons in the middle of the semester (**the week of October 15-19**), you will sing through half of your pieces from memory for a grade, which will be considered your Midterm (midterm = 3 lesson grades). For your very last lesson, you will sing all of your pieces by memory. Those pieces not memorized will not go onto the jury card.

Materials

Bring a blank writable CD (CD/R, CD/RW) to record your lessons. (You may also bring an MP3 player or something equivalent.) A CD recorder will be provided. Reviewing your lesson during the rest of your week is a great and very useful tool. You should listen to it at least once during the week, make notes in your score, and make notes in your weekly journal (see section on voice notebook). If I happen to look in your journal and you haven't written for that week, your lesson grade will be lowered.

Bring a pencil to every lesson. Bring your recordable CD to every lesson. Bring your assigned music to every lesson. Your music is your textbook for this class. Don't come without it! It is best to keep all music in your voice notebook so that all of your pieces are with you every week. I will check notebooks periodically and give them a thorough check at the end of the semester.

Collaborative Artist

Each student is responsible for hiring a pianist for the semester. This is equivalent to the purchase of a textbook in any other class and is **not an option**. Each student should find a pianist who is available for the last half hour of your lesson, in addition to one 30-minute rehearsal time per week which will be scheduled between the two of you. Also make sure that your pianist is available when you are assigned to sing in Studio Class. Please treat your pianist with respect! **If you are going to miss a**

lesson or a scheduled rehearsal, it is YOUR responsibility to notify him/her. If you do not give proper notice, you will be charged.

National Association of Teachers of Singing Conference

All students are strongly encouraged to attend the National Association of Teachers of Singing Texoma Regional and District Conference and Auditions in order to further knowledge and experience regarding vocal music performance. Students in attendance will give verbal reports or performances before the class about their experiences. The final jury will include performances of the music presented at the conference.

V. Practice Procedures

Those taking 2 hours credit are expected to practice at least 8 hours per week. Those with 3 or 4 hours credit must practice at least 10 hours. Schedule your practice times like a class and practice at that same time on MWF and TTh. Weekends can obviously be a little more relaxed in schedule. You will have more hours from which to choose. If this helps, try to breakdown your practice time according to the following schedule:

	<u>2 HRS CREDIT</u>	<u>3/4 HRS CREDIT</u>
Monday-Friday	1 hr. per day	1 & 1/2 hrs. per day
Saturday-Sunday	1 hr. per day + 30 min.	1 & 1/2 hrs. per day

Begin each practice session with at least 20 minutes of warm-up and vocalizing. Then use the remaining time to work on your literature. If you are having problems with something, whether in your vocalizing or in your music, make a note of it in your journal and go on to something else. Don't forget to ask me questions!! Communication between us is critical if you want to have an understanding of your instrument and your art. **YOU CANNOT ACHIEVE VOCAL PROGRESS WITHOUT CONSISTENT PRACTICE – IT IS NOT PHYSICALLY POSSIBLE.** You must also practice with your pianist at least 30 minutes a week. Schedule a time as soon as possible and stick with that time. This 30 minute rehearsal can be counted toward your 8 or 10 hours of practice. You can also use research, memorization, and listening as part of your practice time, but you should obviously sing for at least 3/4 of the required practice time each week.

VI. Voice Notebook

Each student will keep a voice notebook (3 ring binder). This notebook should be brought to **every** lesson. The notebook will be checked periodically to make sure you are keeping up with notes, music, rehearsals, your journal, and other items. **At the end of the semester, a final, thorough check will be conducted. If the notebook is not acceptable, your final grade will be lowered 1-5 points.** Therefore, you will want to follow this outline strictly:

NOTEBOOK CONTENTS: (Have a divider in your folder for each of these sections)

I. Music

II. Translations/Research

Foreign Language: Everyone will have at least one piece in a foreign language. For every piece that is not in English, you will be required to make an English translation. This means finding the appropriate dictionary (or book that offers word-for-word translations) and translating the song **word for word**. After you have done this, find a sound recording of the piece and check your translation against the one provided in the CD jacket. You can also refer to a published translation to check your work. These can be found in the library. A listing of helpful books is provided for you on pages 7 & 8 of this syllabus.

Arias: For every aria that you sing, you will be expected to research the opera or oratorio from which it comes. Information that you will be required to find is:

- Background on the story line/libretto

- Who your character is and what he/she experiences in the opera/oratorio
- In what part of the opera/oratorio your aria takes place, etc.

III. **Voice Lesson Journal**

You are required to listen to your CD each week and then write down your thoughts, questions, and opinions about things covered in your lesson. You will find that you will often hear things and understand more clearly what I was asking you to do after listening to the recording.

IV. **Practice Journal**

Keep a detailed record of your time spent practicing. Note the exercises you worked on, questions that you have, and the music/issues that you tackled.

V. **Listening Journal**

Each student will listen to recordings of assigned literature and type out a report on each piece studied using the format at the end of this syllabus (pg. 10). You will also listen to other pieces that are not assigned to you and turn in a list of repertoire for the Spring that you have researched and are interested in singing.

VI. **Handouts and Notes**

Keep all handouts from Studio and Vocal Forum for future reference.

GRADES

Each student is given a studio grade and a jury grade. If you are a performance major the studio grade is 50% and the jury is 50%. Any other music major: studio 66% and jury 33%. These are added together for final grade.

Studio: Lessons are graded based on the number of hours documented in your Practice Journal.

8 hrs practiced weekly = 12.5 points per hour of practice

10 hrs practiced weekly = 10 points per hour of practice

The idea here is that your preparation will directly affect your product, and you will be graded on the process.

Jury grades are given by the voice faculty at your jury and are averaged together. Remember that you will be docked **8 points** for each song not learned and memorized.

ATTENDANCE

In reality, voice meets three times a week: One private 50 minute lesson, one studio class that meets every Thursday from 3:30pm - 5:00pm, and one vocal forum which meets every Monday at noon.

Lessons

Each student must attend all scheduled lessons during the semester to receive an A. Regular, punctual attendance is expected. If you are continually late to your lessons, your grade will be lowered. Any lessons missed by the student **will not be made up unless I have time**. If appropriate notice or excuse is not provided, expect a 0 as your grade for that lesson. Any lessons missed by me will be made up unless there is no time available. I realize that extenuating circumstances arise for everyone—including myself. This is negotiable at times. Just remember that it is your responsibility to communicate with me. It is also your responsibility to take care of your vocal instrument. Remember that I am only required to teach you 12 lessons a semester. I teach each of you 15—so you are getting 3 extra lessons anyway. Please take this into account if for some reason I cannot make up a lesson.

Studio Classes and Vocal Forums

Each music major must attend every studio class and vocal forum. The same rules apply as above. Please give advance notice if you are going to miss a class due to a school-sponsored trip. I will not schedule a studio on the night of a choral performance.

Song Translation Example

“Ach ich fühls” from Die Zauberflöte by Mozart

Ach ich fühls, es ist verschwunden! ewig hin der Liebe Glück!
Ah I feel it it is vanished! Eternally gone the love happiness!

Nimmer kommt ihr Wonnestunden meinem Herzen mehr zurück!
Never come you blissful hours my heart more return

Sieh Tamino! diese Tränen fließen Trauter dir allein,
See Tamino these tears flow beloved to you alone

fühlst du nicht der Liebe Sehnen, so wird Ruhe
feel you not of/the love longing so will peace/rest

im Tode sein!
in death I be!

Poetic Translation

Ah, I feel that it has vanished
has gone forever, the happiness of love!
No more will the joyous hours return to gladden my heart.
Tamino, see, these tears are flowing for you alone, my beloved!
If you do not feel the longing of love, then I shall find peace only in death.

**Library Books and Internet Sources for
Word-For-Word and Poetic Translations**
Use this guide to locate song translations in books and internet resources.

BOOKS

French

Word-by-Word Translations of Songs and Arias. Part I: German and French. 1966.
ML54.6 .W65 v. 1

Masters of the French Art Song: Translations of the Complete Songs of Chausson, Debussy, Duparc, Fauré & Ravel. 1991.
ML54.6 .M33 1991

The Ring of Words: An Anthology of Song Texts. 1963.
Includes: German, French, Italian, Russian, Scandinavian, and Spanish.
ML54.6 .M5 R5 1973

German

Word-by-Word Translations of Songs and Arias. Part I: German and French. 1966.
ML54.6 .W65 v. 1

The Fischer-Dieskau Book of Lieder: The Original Texts of Over 750 Songs . . . with English Translations. 1976.
ML54.6 .F57 F57

The Ring of Words: An Anthology of Song Texts. 1963.
Includes: German, French, Italian, Russian, Scandinavian, and Spanish.
ML54.6 .M5 R5 1973

Lieder Line by Line and Word for Word. 1980.
ML54.6 .P55 L5 1980

The Penguin Book of Lieder. 1964.
ML54.6 .P75 P5

Italian

Masters of the Italian Art Song: Word-by- Word and Poetic Translations of the Complete Songs for Voice and Piano. 1990.
Includes: Bellini, Donaudy, Donizetti, Puccini, Rossini, Tosti, Verdi.
ML54.6 .M42

The Ring of Words: An Anthology of Song Texts. 1963.
Includes: German, French, Italian, Russian, Scandinavian, and Spanish.
ML54.6 .M5 R5 1973

Word-by-Word Translations of Songs and Arias. Part II: Italian. 1972.
ML54.6 .W65 v. 2

Latin

Translations and Annotations of Choral Repertoire. Vol. 1: Sacred Latin Texts. 1988.
ML54.J34 T72

Spanish

The Spanish Song Companion. 1992.
ML54.6 .S76 1992

The Ring of Words: An Anthology of Song Texts. 1963.
Includes: German, French, Italian, Russian, Scandinavian, and Spanish.
ML54.6 .M5 R5 1973

Singer's Anthology of 20th Century Spanish Songs. 1987.
ML54.6 .S563 1987

Brahms

Brahms' complete song texts. 1999.
ML54.6.B82 G52 1999

Debussy

The Poetic Debussy : a Collection of His Song Texts and Selected Letters. 1982.
ML54.6.D42 C62 1982

The singer's Debussy. 1987.
ML54.6.D42 R62 1987

Rachmaninoff

The Singer's Rachmaninoff. 1989.
ML54.6.R18 S52 1989

Schubert

The Schubert Song Companion. 1985.
ML54.6.S39 R44

Schubert's Complete Song Texts: with International Phonetic Alphabet Transcriptions, Word for Word Translations and Commentary. 1996-
ML54.6.S39 G5 2 v.

The Complete Song Texts: Texts of the Lieder and Italian Songs. 1988.
ML54.6.S39 W52 1988

Schumann

The Singer's Schumann. 1988.
ML54.6.S4 R413 1988

INTERNET SITES**The Aria Database**

<http://www.aria-database.com/>

Lied and Art Songs Texts (This site has great poetic translations)

<http://209.16.199.17/lieder/>

ACADEMIC HONESTY

The Faculty Handbook states that the University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Furthermore, the University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

PROPER CLASSROOM DEMEANOR

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of disruption. Inappropriate behavior in the classroom shall result in, minimally, a directive to leave the class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

AMERICANS WITH DISABILITIES ACT

The faculty handbook states that the Americans with Disabilities Act: According to University policy requests for accommodations must be initiated by the student. A student seeking accommodations should go to the Counseling Center and Services for Students with Disabilities (SSD) in a timely manner. Every semester that the student desires accommodations, it is the student's responsibility to complete a Classroom Accommodation Request Form at the SSD office and follow the stated procedure in notifying faculty. Accommodations for disabled students are decided based upon documentation and need on a case-by-case basis by the Counseling Center

STUDENT ABSENCES ON RELIGIOUS HOLY DAYS

A student desiring to absent him/herself from a scheduled class in order to observe a religious holiday shall present to each instructor a written statement concerning the religious holy day. This request must be made in the first fifteen days of the semester or the first seven days of a summer session in which the absence will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments are to be completed.

VISITORS IN THE CLASSROOM

The faculty handbook states that unannounced visitors to class must present a current, official SHSU identification card to be permitted in the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom.

FORMAT FOR LISTENING REPORTS

Listening Report # _____

Song/Aria Title: _____

Composer: _____

Name/Voice Type of Artist(s): _____

Initial Reactions:

What did you like/dislike about the sounds you heard?

Other thoughts/feelings: