

Sul Ross State University  
 Studio Policies and Syllabus for Applied Voice  
 MU 1211  
 Spring 2015  
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Catalog Description:

The individual study of applied voice, vocal literature, musical styles, and performance.

Prerequisites

Vocal music major in the BA degree program or non-major interested in private instruction.

Objectives

The student will:

1. Understand basic anatomy of singing.
2. Scan the body for singing difficulties using body mapping.
3. Apply and demonstrate specific vocal exercises.
4. Integrate body mapping and voice to improve singing function.
5. Understand and analyze components of music using appropriate terminology.
6. Synthesize information about music and singing.
7. Sing in an expressive manner consistent with healthy use of the voice.
8. Assess singing of other singers as well as own singing.

Program learning outcomes: The graduating music student will demonstrate that he/she:

1. is able to integrate appropriate musical expression into performance;
2. is able to prepare appropriate program notes;
3. is able to evaluate and critique a musical performance; and
4. has a general knowledge of music history.

It is assumed that the student has basic music reading ability. If not, students should drop this course and add Voice Class 1116.

Music and Texts

The following list of materials is intended to provide the voice student with a basic library, and will serve as a foundation for vocal study. In addition, all beginning students will read Sergius Kagen's *On Studying Singing*, on 24-hour reserve in the SRSU Wildenthal Library. Ask at the circulation desk. Or buy a copy cheap from Amazon.

Music

|   |          |               |       |
|---|----------|---------------|-------|
| 24 Italian Songs and Arias (CD) *                         | Low/high | G. Schirmer   | 14.95 |
| 26 Italian Songs and Arias<br>(good translations)<br>(CD) | Low/high | Hal Leonard   | 14.95 |
| Schubert 200 Songs<br>Vol. I                              | Low/high | International | 33.50 |

|   |                      |               |                 |
|---|----------------------|---------------|-----------------|
| 50 Selected Songs (German)                    | Low/high             | Schirmer      | 16.95           |
| Fauré, 30 Songs                               | Low/high             | International | 24.50           |
| Anthology of French Song                      | Low/high             | Schirmer      | 18.95           |
| First Book of S A T B Solos (CD)              |                      | Hal Leonard   | 26.95 each w/CD |
| First Book of S A T B Solos Part II (CD)      |                      | Hal Leonard   | 26.95           |
| Second Book of S A T B Solos AND Part II (CD) |                      | Hal Leonard   | 26.95 each      |
| Operatic Arias                                | S M T Bar. B         | Hal Leonard   | 24.95           |
| Oratorio Arias                                | S A/M T Bar. B       | Hal Leonard   | 24.95           |
| Musical Theatre Anthology (3 vols.)           | S M/Belt T Bar./Bass | Hal Leonard   | 39.95 CD        |
| Favorite German Art Songs (CD)                | Low/high             | Hal Leonard   | 16.95           |
| Favorite French Art Songs (CD)                | Low/high             | Hal Leonard   | 16.95           |
| The First Book of Broadway Solos              | S, M/A, T, B         | Hal Leonard   | 24.95 w/CD      |

Dictionaries (Italian, German, and French):

Hippocrene Books, Inc., 171 Madison Ave, NY (\$9.95 each)

Optional Book: *The Radiant Performer*, by H. Wesley Balk, ISBN 0-8166-13664-1, \$14.95 (U. of MN Press)

### Studio Policies for Voice 1111, 1211, 3111, 3211

**Each student is different but, in general, lessons will be organized around the objectives above. Each lesson will be graded: A,B,C,D,F. Prepare your assigned exercises and music accordingly.**

1. There are only four valid reasons for missing a lesson:
  - a. Illness
  - b. Musical Performance
  - c. Bona Fide Emergency
  - d. My Absence

In the case of illness, I would like as much advance notice of cancellation as possible. In the case of performance, I require three days notice. Emergencies, of course, happen when they happen; notice may be impossible. However, if you can't notify me of an emergency before your lesson, let me know ASAP. Don't wait until the following lesson.

You are entitled to one "miss" per semester for a nonvalid reason. After that, your grade is affected, at the rate of one grade per lesson. I do not make up lessons missed for reasons other than above.

Point of information: My lesson schedule is occasionally disrupted by presentations, lectures, singing engagements, or workshops. If I have to cancel your lesson, I will try to give you as much notice as possible. Lessons that I miss will be made up.

2. Please bring a notebook to your lessons. Write down all exercises, useful concepts and repertoire assignments. You may record your lessons if you like. Recording devices are available at Radio Shack downtown, Wal-Mart in Ft. Stockton, at other venues, or online.
3. You are responsible for making copies of repertoire for your accompanist, and, if I don't have it, a copy for me.
4. To aid in learning new music, you are required to:
  - a. Make flash cards (index cards) of the text of your songs.
  - b. Type or write out the text of each song on a separate sheet of paper. If the song is in a foreign language, make a literal (word-for-word) and a poetic translation.
  - c. Make exercises of melodic patterns that recur in the music. You may be asked for them during a lesson.
5. If you are learning a piece in a foreign language, please know the literal translation of the text before you bring the piece to a lesson. I will not listen to a piece in a lesson unless you have translated it. Don't sing words you don't understand. The following are collections of song and aria translations:
  - a. Pierre Bernac, *The Interpretation of French Song* (in Sul Ross Library)
  - b. Berton Coffin (ed.), *Word by Word Translations of Songs and Arias* (2 vols., in Sul Ross Library)
  - c. Philip Lieson Miller, *The ring of words; an anthology of song texts* (in Sul Ross Library)
  - d. Paquin, *Ten Cycles of Lieder*
  - e. Philips, *Lieder Line by Line*

*Caution:* English "versions" that appear in the body of a song or aria, usually below the original text, are almost **never** literal translations.
6. **Please note the repertoire requirements (in addition to vocal exercises):**  
**Non-majors. Two songs studied, one memorized. Sing the memorized song for final lesson.**  
**Lower level (1111, 1211): Three songs studied, two memorized. Jury: Sing the two memorized songs.**  
**Upper level (3111, 3211): Five songs studied, three memorized. Jury: Sing two memorized songs.**  
**These requirements are the minimum. Do not expect a maximum grade for minimum work.**
7. Except in emergencies, do not interrupt other students' lessons to see me. My schedule is posted on the choral room door, FAB 200. You are welcome to come and talk during breaks between lessons.
8. Please do not bring food or beverages other than water to lessons.
9. When it is time for your lesson, please knock and enter. Don't wait for me to emerge.
10. If you need to change your lesson time once the term is underway, please consult with me as soon as possible.
11. Be certain that you know all requirement that are expected of you for your degree plan. If you have questions, please ask.

#### Purchase of Music

All students in this studio will be required to purchase at least one song anthology or book per semester. Music majors may be required to purchase two anthologies. Plan on approximately \$20.00-\$30.00 per semester, less if you are a non-major. You may have to order from outside sources, and the instructor will assist you. Please see or me if you have trouble purchasing required music. Some sources:

[www.jwpepper.com](http://www.jwpepper.com), [www.dietze.com](http://www.dietze.com), [www.americanmusiccompany.com](http://www.americanmusiccompany.com), [www.southernmusic.com](http://www.southernmusic.com)  
(San Antonio).

### (Student Recital) Performance and Studio Classes

One is required for all voice majors per semester. Non-majors may perform as an option, and are encouraged to do so. All music for performances must be memorized, except for chamber music selections (with instruments other than or in addition to the piano). Additional opportunities will be available once a month in a studio class, usually the third Wednesday of the month at 5:30 p.m. Plan to perform as much as possible!

### Recital Attendance

ATTENDANCE IS EXPECTED FOR ALL STUDENT CONCERTS, VOICE RECITALS AND ALL FACULTY RECITALS AND ARTIST SERIES CONCERTS.

### Student Notebook

Students will keep a notebook (loose-leaf, three-ring, please) to include the following four sections:

1. a log of practice and preparation time outside of class.
2. notes on what works well for you, what you want to improve, and your own improvement during the course, and notes and observations, including helpful "hints," solving problems, diction, exercises, etc.
3. a paragraph or two on the composers and musical styles of each piece—researched in the music library or online (use Wikipedia as a start). (Hint: Use The New Grove Dictionary of Music and Musicians, or Baker's Biographical Dictionary). For more obscure composers, including American composers, Wildenthal Library (reference section) has other dictionaries, including Contemporary American Composers: A Biographical Dictionary, the New Grove Dictionary of American Music, Contemporary Women Composers, etc. Ask a librarian to help you if you can't find a listing for your composer.
4. Character sketches. Approach each song as you would a small drama. Assume a particular character and create for yourself a setting, an atmosphere, a motive. If you find that you are the best character for the song, then approach it from that standpoint. If not, invent a character! Then write a short paragraph about your character and how you approach the song in that context.

### Studio Class:

There will be a studio class once every month. All vocal and instrumental students taking lessons must attend. This will be an opportunity to perform, develop performance criticism skills, and to hear your peers perform. The class will be an informal master class setting, at 5:30 p.m. Wednesdays once per month.

### Recordings

Students will be assigned (individually) recordings to listen to in conjunction with lessons. Listening will not be formal assignments, but is expected when requested.

### Grading Point System

|   |     |
|---|-----|
| Lessons (15 total; maximum 4 pts./lesson) | 60  |
| Attend studio classes                     | 20  |
| Perform at studio class                   | 20  |
| Perform student recital                   | 30  |
| Attend recitals                           | 20  |
| Juries (maximum)                          | 50  |
| Studio notebook                           | 40  |
| TOTAL MAXIMUM                             | 240 |

A = 225-240  
 B = 210-225  
 C = 190-210  
 D = 170-190  
 F = less than 170

### Practice

Vocal study requires self-discipline and time management. Regular and consistent practice is expected of all students. A minimum of 45 minutes per day, consisting of 15 minutes of vocal exercises and 30 minutes of work on repertoire (including text study, memorization, translation, preparation of study notes and character sketches) should be the minimum for all majors. Non-majors should practice 30 minutes per day, 10 minutes on exercises and 20 on repertoire, as a minimum. The development of positive muscle memory and singing coordination requires consistent practice and thought over time; there is no way around this, and no way to make this up the last few weeks of a semester. You must exercise your voice in a systematic way to develop it, and you must learn repertoire.

### Using Practice Time Wisely

You must find your own practice routine that works for you. Using practice time wisely is sometimes the most difficult thing to do in vocal study. Yet it is most important, because development of the voice and the coordination of the muscles involved in singing, like any other skill involving muscle coordination, happen over time with consistent, regular training. The learning of vocal literature also takes time; therefore, efficient use of practice time is often the difference in being a successful singer. Your voice is your instrument—the more proficient you are as a singer, the better performer, teacher, and person you will be! Plan on 45 minutes to one hour per day, at least five days per week, to include the following.

#### Vocalization

A reasonable amount of time must be involved in vocal exercises for development. Generally, these are prescribed in lessons; however, students may elect to add to vocalises or make up their own, for development or to help with a problem in a song, for example.

#### Literature

An additional 30 minutes per day working on literature (songs, arias, and other material to be learned) is also a reasonable goal for use of time. This includes not only learning pitches, texts, and rhythms, but also concentrating on memorization, interpretation, and character. The solo singer is an actress or actor of the highest art, because most of the acting must be done with the voice, facial expression, and a minimum of gesture. One must "know one's lines," but mere reciting correct pitches, rhythms, and words is not enough. One must understand the text to the point of feeling it, know what each word means in a foreign language song, in order that the meaning can be portrayed and, therefore, experienced by the audience. The singer is the medium between the performer and the audience.

#### If You're Fatigued from Singing, Have a Cold, or Don't Feel Well

You can still use your practice time! Use it for library research about music and composers. Use it to study and memorize music mentally. Use the time to listen to recordings, either of your literature or of singers in general. Play your part at the piano, and sing in your mind. Listen to tapes of your lessons to refresh yourself about areas of success and areas which need improvement. Write out character studies in your voice notebook and make sure your practice log is up-to-date. Listen to a tape of your accompaniment and sing the piece mentally.

#### Memorizing

This varies for some people. Some memorize best by simple repetition. Others, by listening to their own voice recite the text on tape, hearing the song. Some write out the text in their own writing—if

it's in a foreign language, with one line of the text in that language, and below that line, the translation. Memorize in sections—8 to 16 bars or a page at a time, then add a new section, and go back to the beginning and sing through (physically or mentally), adding the new section, seeing if you can do it all from memory. Some memorize best in the practice room, while others memorize best in the library, under a tree, in the car, while walking, etc.

Preparing for Performance and Class

Sing for each other! If you're in the practice room, have a friend listen to you sing and invite that person to tell you about your strengths and weaknesses. Sing for others as much as possible, whether your family, roommate, church, for example.

**SRSU Music Spring 2015**

Attendance at 90% of concerts is mandatory. Any less will result in lowering of final grade by one letter. Please consult the Music Schedule on the web [www.sulross.edu/music](http://www.sulross.edu/music) or the posted schedule for a list of concerts and recitals.

**Student Recital for Majors: Thursday, April 30, 7:30 p.m., Studio Theater**

What makes a good singer?

A previous studio class provided the following answers to this question, which form an excellent guideline for study and preparation.

A good singer:

- is expressive.
- has a positive self-image.
- is professional in appearance and attitude.
- involves the audience.
- bows and acknowledges audience applause.
- uses eye contact.
- has good posture, and uses appropriate gestures when necessary.
- is well-prepared and knows the music.
- has a good, clear tone.
- uses the voice in a healthy manner, without strain.
- is proficient and secure in the use of breath.
- is energetic.
- has clear, precise diction.
- knows the meaning of the text.
- above all, interprets the meaning of text and music for the audience.