Studio Policies and Syllabus for Applied Voice
MUS 1111, 3111    MUS1211, 3211
Credit: 1                 Credit: 2

Lesson Time/Place: FAB 200A / TBA
Studio Time/Place: FAB 200 / F 4:00pm

Instructor:
Dr. Andrew Alegría
Office: FBA 200A
Phone: (432) 837-8216
Email: andrew.alegria@sulross.edu

Office Hours:
M/W/F 9:00-10:00am; T/TH 12:30-1:30pm
or by appointment

Accompanist:
Dr. Karrin Ford
(432) 837-8222
karrin.ford@sulross.edu

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

Prerequisites:
* Audition

Student Learning Outcomes for Music Majors and Musical Theatre Majors:
* All students will demonstrate the ability to integrate appropriate musical expression into performance.
* All students will demonstrate the ability to research and prepare appropriate program notes.
* All students will demonstrate the ability to evaluate and critique a musical performance.
Objectives
The student will:
* Understand basic anatomy of singing.
* Scan the body for singing difficulties using body mapping.
* Apply and demonstrate specific vocal exercises.
* Integrate body mapping and voice to improve singing function.
* Understand and analyze components of music using appropriate terminology.
* Synthesize information about music and singing.
* Sing in an expressive manner consistent with healthy use of the voice.
* Assess singing of other singers as well as own singing.

Required Materials:
Bring to each lesson –
* Music as assigned
* Three-ring binder (1 1/2 inch – 2 inches)
* Practice Log
* Pencil and eraser
* Water in a closed container
* Method of recording oneself, i.e. personal digital recorder, computer
* Homework – as assigned

Other necessary resources –
* A music dictionary – online or book
* Any required music, book or app purchases

Text:
Music students must have:

Musical Theatre students must have:
* TBD – based on each student’s individual needs

Course Outcomes and Assessments:
* This course will prepare the singer for participation in a group recital performance culminating the end of the semester.
  * Date:
  * Time:
  * Location:
* Music and Musical Theatre majors will also participate in a final jury assessment.
General Remarks:
Because singing is a full body experience, there may be times when ‘hands on’ work or physical contact between the instructor and student is beneficial. Instruction is often streamlined with this teaching tool, and students often find it helpful in comprehending singing concepts. ‘Physical contact’ typically deals with elements of alignment, breathing, and phonation, and the instructor is to ask permission before engaging. The student should respond at the discretion of their comfort level – yes or no. It is important to remember that physical contact is one tool among many, to be used judiciously as needed, and intended solely to hasten the singer’s technical progress. It is not, however, a required part of voice instruction. If there are any concerns, please address them with the instructor directly. If you are uncomfortable speaking with your instructor directly, you should speak with the program coordinator to set up a meeting between the three parties.

Expectations of voice students:
1. Learning Music--Songs are generally expected to be familiar (text, rhythms and notes) within 1 week of being assigned (this may be adapted depending on length and difficulty of a work), learned well in 2 weeks, memorized and performance ready in 4 weeks. Once a piece is assigned, the student should be prepared to present his/her preparation of the music at the following lesson. If the assignment is not completed in this amount of time, the student may be dismissed from the lesson in order to complete the necessary work. See “Learning a new song” guide (#5).

Also, music majors will learn one or more musical theatre songs within the semester and musical theatre majors will learn one or more classical art songs within the semester.

2. Performance Preparation - Repertoire History Sheets are due 2 weeks after the song is assigned. Each sheet will list song title, composer, composers dates, date when song was composed, and any additional information that is important to the song (why was the song composed and/or for who). For arias and musical theater songs the sheet must also include title of opera/show, character’s name, and synopsis of story where the song is sung. Songs are generally expected to be memorized within 3-6 weeks of being assigned depending on length and difficulty. Once you are familiar with the text and music, immediately begin the process of memorization. A target date may be set between you and the instructor. Each piece selected for the student’s jury must be memorized.

3. Textual translations – Translations are due 2 weeks after the song is assigned. Any texts in a foreign language need to be suitably translated so that you understand what you are singing about and why! Translations found in scores are most often not word-for word and hence lack validity when attempting to transfer meaning from the page to the body. There are excellent resources in the main library and online. See the instructor for more information. Copies of translations from a book must be written into the music in order for it to be useful. Word-for-word translations are preferred.
4. Practice—You will enter practice times into your binder. Schedule solo practice times for one to two hours each week. Remember that practicing is not always about singing. Singing involves kinesthetic awareness and motor memory, thus it is vital to the development of vocal technique to have regular practice times scheduled throughout the week. Vocalizing in choir, while beneficial, will not always engage the same set of skills necessary for solo performance and what we are developing in the applied lesson. It is, however, encouraged that the student musician practice the choral repertoire within one’s personal rehearsal time in order to apply techniques learned in the vocal lesson to the music.

5. To aid in learning new music — you are encouraged to make flash cards (index cards) of the text of your songs; 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; Make exercises of melodic patterns that recur in the music. You may be asked for them during a lesson.

6. Library of Materials--Building a library of vocal repertoire materials is an important step to becoming a professional musician or teacher of music. Copyright infringement is vigorously discouraged. Students are expected to either purchase the music being used or borrow copies from the library of another student. A photocopy of all the music must be given to the accompanist within the week it is assigned. It is respectful of the accompanist’s professionalism to present the music for an upcoming lesson several days in advance of that lesson so that he/she may practice it.

7. Absence – You are permitted 2 absences. Additional absences will affect your grade by a half mark per additional absence. If you must cancel a lesson, 24-hour notice is required to both your instructor and accompanist. Given 24-hour notice, all efforts will be made to provide a make-up lesson (your accompanist’s schedule will be considered). If you give less than 24-hour notice, a make-up lesson is at the instructor’s discretion. The instructor will determine how many lessons may be re-scheduled. If too many lessons are postponed, the student may be asked to withdraw from the class.

8. Midterm – All students will have a midterm during the week of October 22 - 26. Your midterms will vary based on repertoire assignments, but will generally require half of your assigned repertoire to be performed during your lesson time. If you have 3 assigned songs, plan on having 2 prepared. This midterm will also include questions about your Repertoire History sheets.
9. Recital Class/Jury Performances—In this voice studio you are required to attend the Recital Class each week, Friday at 4:00 in FAB 200.

Non-music and non-musical theatre majors will have to perform as a soloist one time in recital class and participate in the final studio concert at the end of the semester.

Music and Musical Theater Majors must perform as a soloist two times in recital class and participate in all studio concerts during the semester.

If you are scheduled to perform, you must dress professionally, as if for an audition or performance. Music for your accompanist must be turned in by Wednesday of your performance week or you will not be allowed to perform. You are required to participate in the end of semester studio recital as your final exam.

10. Homework Assignments & Projects – Students will have different assigned projects, based on their progression and current needs. They may vary between music theory/sight singing exercises, listening projects or repertoire projects. You will also be assigned various writing projects based on assigned readings throughout the semester. You have a Binder project requirement.

11. Repertoire Requirements (Non-Music or Non-Musical Theater majors)—
* MUS 1111: Two songs studied, one memorized. Jury: Sing one memorized song or one song with music
* MUS 1211: Three songs studied, two memorized. Jury: Sing the one memorized song and one song with music
* MUS 3111: Three songs studied, two memorized. Jury: Sing the one memorized song and one song with music
* MUS 3211: Four songs studied, two memorized. Jury: Sing two memorized songs and one song with music

Repertoire Requirements (Music and/or Musical Theater majors)—
* MUS 1111: Three songs studied, two memorized. Jury: Sing two memorized song
* MUS 1211: Four songs studied, two memorized. Jury: Sing two memorized song.
* MUS 3111: Three songs studied, three memorized. Jury: Sing three memorized song
* MUS 3211: Four songs studied, three memorized. Jury: Sing three memorized songs.

12. Binder – Your 3-ring binder should contain the following sections: Personal Performance Goals; Music and Repertoire History Sheets; Analyses of Text; Journal; Listening Log; Repertoire List; Performance Reviews; and List of Referential Materials.

- Performance Goals: Goals are presented to the instructor during the second lesson of the semester. (one page)
• **Music:** Xerox copies of your originals that you can mark up as necessary. Music should be analysis with basic theory. If in a foreign language, music will be translated and include International Phonetics Alphabet.

• **Repertoire History Sheets:** This is a short biography of the composer and the significantants of the song. If the song is from an opera or musical theatre, the assignment must include character name, where the song is sung in the show/opera, and what is going on in the scene. (one page)

• **Analyses of Text:** All song texts require “NOTE” Analysis. Texts in Foreign Languages require additional ‘word for word’ translation: IPA transcription, poetic interpretation, historical and/or dramatic setting.

• **Journal:** Your journal is your documentation of your vocal journey. Use this to log practice times, exercises, repertoire you worked on, questions that arose during your practice times, AHA! Moments, etc. This is a log which is evaluated at the beginning of your lesson each week.

• **Listening Log:** You must have 5 Listening Logs outside of your primary vocal style. Each log must contain the following information: Album Title, Library Call Number or personal identification tag; Song Title(s) and Composer; Performer(s); and Comments. Comments are expected for all the entries. Comments may be a personal reflection or reaction to the music. All must be vocal performances. Examples must be from reputable singers in the industry who excel in their particular vocal style. Here is an example of how a Listening Log may be set up:

<table>
<thead>
<tr>
<th>Album Title</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Library Call No. or URL</td>
<td></td>
</tr>
<tr>
<td>Song Title</td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td></td>
</tr>
<tr>
<td>Performer(s)</td>
<td></td>
</tr>
<tr>
<td>Comments:</td>
<td></td>
</tr>
</tbody>
</table>

• **Repertoire List and Repertoire History Sheets:** The list must include Composer and Composer Dates, Title, Source Information (opera, musical or name of larger work from which it comes, not the book it’s found in), the Semester of Study, and Performance
Venue(s). The list should be organized according to category: Art Song, Oratorio, and Aria. Within each category, section the works by language (Italian, English, German, French, and others). The comprehensive list may be set up in this manner:

<table>
<thead>
<tr>
<th>Category</th>
<th>Composer and dates</th>
<th>Title</th>
<th>Source Information</th>
<th>Semester Studied</th>
<th>Performance Venue(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aria: English</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aria: Italian</strong></td>
<td>G. F. Handel 1685-1759</td>
<td>V’adoro pupille</td>
<td><em>Giulio Cesare</em></td>
<td>Fall 2011</td>
<td>NATS auditions, Nov 2011</td>
</tr>
<tr>
<td></td>
<td>Wolfgang A. Mozart 1756-1791</td>
<td>Non so piu cosa son, cosa faccio</td>
<td><em>Le nozze di Figaro</em></td>
<td>Spring 2012</td>
<td>Recital Class, April 2012</td>
</tr>
<tr>
<td><strong>Art Song: Italian</strong></td>
<td>Salvator Rosa 1615-1673</td>
<td>Star Vicino</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Musical Theater</strong></td>
<td>Marvin Laird</td>
<td>“I Hate Musicals”</td>
<td><em>Ruthless</em></td>
<td>Spring 2015</td>
<td>Musical Menus 2015</td>
</tr>
<tr>
<td><strong>Oratorio</strong></td>
<td>W. A. Mozart 1756-1792</td>
<td>Mass in C Minor</td>
<td>K. 427</td>
<td>Fall 2015</td>
<td>Choral Festival, October 2015</td>
</tr>
</tbody>
</table>

- **Performance Reviews:** You must attend 2 live performances as an audience member – recital, concert, musical production, and/or a community event. It is beneficial to listen to other singers and actors using their voices in live performance. You will write a review for each and turn in the playbook. We will discuss the production during your lesson. (one page)

- **List of Annotated References:** Identify the books, websites and articles that you find are useful to the study of voice and its repertoire.

**Assessment: Grading Weights and Scale:**
Students who give consistent evidence of significant practicing of technique and skills, preparing lesson assignments, displaying a positive attitude, and demonstrating a level of expressiveness appropriate to the literature and personal development will receive an “excellent” grade (A). In order to be eligible for an “A” grade, the student must complete all assignments, attend all
scheduled recital classes, **Fridays from 4:00 – 5:00 in FAB 200**, all lessons, and a required number of musical events as determined by the faculty at the beginning of the semester.

- 60% of the semester grade is based on preparation for each lesson. At the end of each lesson, a grade is assigned in the following areas:
  - Lesson Preparation 20% – Assigned Homework, Practice Log, Attendance, General Improvement
  - Music Preparation 20% – Notes, Rhythms, Intervals exercises
    - Musical learning and skills (general musicianship)
    - Understanding of vocal technique (technic)
  - Performance Preparation 20% – Acting Exercise, Mono Ex., Translations, Physicalize, etc.
    - Attitude toward performance and aesthetic presentations
- 20% of the semester grade is based upon the completeness of the Binder. All areas must be adequately represented as directed in the rubric.
- 10% of the semester grade is based upon one’s growth in musical skill, aesthetic presentation, and stage presence displayed in the performances in master classes, recitals, mid-term, and the semester jury. Several members of the music faculty will evaluate the jury presentation.
- 10% of the semester grade is based upon one’s satisfactory completion of recital class requirements: weekly attendance in class, performing the required times per semester, and attendance at concerts.

**Grade Scale**

<table>
<thead>
<tr>
<th>Letter Grades and Percentage Equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
<tr>
<td>A-</td>
</tr>
<tr>
<td>B+</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>B-</td>
</tr>
<tr>
<td>C+</td>
</tr>
</tbody>
</table>

**Professional Communication Policy**
* All communication with me should be done either in person, by office phone, or through email.
* You are expected to check your SRSU email on a regular basis.

**Students with Disabilities**
Sul Ross State University is committed to equal access in compliance with the Americans with Disabilities Act of 1973. It is the student’s responsibility to initiate a request for accessibility
services. Students seeking accessibility services must contact Mary Schwartze, M. Ed., L.P.C., in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8691. E-mail: mschwartz@sulross.edu

**Student Support Services**
Academic support is available to all students through the SSS, housed in Ferguson Hall, Room 105. Call 432-837-8118 or email at sss@sulross.edu

**Academic Integrity Policy**
Principles of academic honesty are universally recognized as fundamental to scholarship. Consistent with the traditions and policies of SRSU, students are expected to be aware of and abide by these principles. Academic integrity specifically prohibits cheating, plagiarizing, and falsifying results of any work. Cheating involves deception, as well as the provision or receipt of unauthorized assistance. Students are expected neither to receive nor to provide unauthorized assistance with academic work. This applies to, but is not limited to, written work, examinations, papers, reports, solutions to problems, computer programs, and art work.

Plagiarism is the use of another person’s ideas, words or work without proper citation or acknowledgement. In order to avoid plagiarism, academic work should be produced by the student, giving credit for the help, words or ideas from other sources in the manner traditionally prescribed.

Academic integrity also prohibits the making of unauthorized copies of copyrighted material, including software and any other non-print media, as well as theft or defacement of print and non-print library materials. Any violation of this policy will be treated as a serious matter. Penalties ranging from failure of the assignment/exam to failure of the course will be enforced. In cases of repeated or flagrant violations, a student may be dismissed from the university. Cases of academic dishonesty will be reported to the academic affairs office. (Refer to SRSU catalog)

**Class Calendar**
The Binder of assigned materials described above will be collected the weeks of **October 22** and **December 10**. Give it to the instructor at the time of the lesson during that week. See additional calendar in Blackboard for other helpful dates.

<table>
<thead>
<tr>
<th>Mon., August 27</th>
<th>Classes and lessons begin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week of September 3</td>
<td>Individual lessons begin</td>
</tr>
<tr>
<td>Week of October 22</td>
<td>Midterms - Turn in binder for midterm review</td>
</tr>
<tr>
<td>November 7-10</td>
<td>Texoma NATS Regional conference,</td>
</tr>
<tr>
<td></td>
<td>Baylor University, Waco, TX</td>
</tr>
<tr>
<td>Week of December 3</td>
<td>Sign up for a jury time.</td>
</tr>
<tr>
<td>Wed., December 5</td>
<td>Vocal Studio Recital</td>
</tr>
<tr>
<td></td>
<td>Time/Location: TBA</td>
</tr>
<tr>
<td>Wed., December 12</td>
<td>Jury and turn in Binder Project for final review</td>
</tr>
</tbody>
</table>