



Studio Policies and Syllabus for Applied Voice - Spring 2020

MUS 1111, 3111
Credit: 1

MUS 1211, 3211
Credit: 2

Lesson Time/Place: FAB 200A / Virtual
Studio Time/Place: N/A

Instructor:

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

Office Hours:

M/W/F 12:00-1:00pm; T/TH 1:00-2:00pm
or by appointment

Accompanists:

Mr. Steve Bennack
(432) 837-8215
sbennack@sulross.edu

Ms. Beth Kerzee
313-413-1478
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Course Description: The individual study of applied voice, vocal literature, musical styles, and performance.

Prerequisites: Audition

Student Learning Outcomes:

- * SLO 1: All students will demonstrate the ability to integrate appropriate musical expression into performance.
- * SLO 2: All students will demonstrate the ability to research and prepare appropriate program notes.
- * SLO 3: All students will demonstrate the ability to evaluate and critique a musical performance.

Objectives

1. The student will understand basic anatomy of singing.
2. The student will scan the body for singing difficulties using body mapping.
3. The student will apply and demonstrate specific vocal exercises.
4. The student will integrate body mapping and voice to improve singing function.

5. The student will understand and analyze components of music using appropriate terminology.
6. The student will synthesize information about music and singing.
7. The student will sing in an expressive manner consistent with healthy use of the voice.
8. The student will assess singing of other singers as well as own singing.

Marketable Skills:

The music student graduating with a BM in music (instrumental or vocal performance; instrumental or vocal education; or music business) should have the following Marketable Skills:

1. Ability to collaborate and network with others to achieve a shared goal, utilizing problem solving, flexibility and improvisation, and consideration of others' thoughts and creative processes.
2. Proficiency in public speaking and writing about music, especially in teaching basic musical concepts to all ages and incorporating technology for presentation and production.*
3. Ability to prepare and perform a program of age-appropriate, relevant, and diverse repertoire, as an individual or part of an ensemble, to an audience, advocating for the arts through engaging with and serving the community.*
4. Experience using problem solving skills and abstract thinking to analyze compositions and examine their aesthetic through musical and extra-musical concepts, such as historical context and text setting.
5. Ability to create and disseminate basic marketing and public relations materials, as well as resumes, websites, and digital portfolios.

Marketable Skills specifically addressed by this course indicated with *

Required Materials:

Bring to each lesson –

- * Three-ring binder (1 1/2 inch – 2 inches)
- * Music - as assigned
- * 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
- * www.musicnotes.com

Text:

Music students must have:

- * Wall, Joan, Robert Caldwell, Tracy Gavilanes, and Sheila Allen. *Diction for Singers: A concise reference for English, Italian, Latin, German, French and Spanish pronunciation*. 2nd ed. Columbia: Redmond, WA, 2009.

Musical Theatre students must have:

- * TBD – based on each student’s individual needs

Course Outcomes and Assessments:

- * Due to COVID-19, no vocal recital will be at the end of the semester.
- * Music and Theatre majors will also participate in a final jury assessment. Unless that student has given a full or partial vocal recital.

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 or 5 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 theatre majors are encouraged to learn one 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 3-5 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 music library and online. (See the Dr. Alegría 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. 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.

6. 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.

7. Recital Hour/Jury Performances—In my voice studio all music majors are required to attend the Recital Hour are on Wednesday at 5:15 in at Zuzu Amphitheater (see calendar for specific dates). Non-Music Majors are welcome to join, but not required.

All singers will participate in Juries at the end of 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.

8. 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.

9. Repertoire Requirements—

- * MUS 1111: Three songs studied, all memorized. Jury: Sing two memorized song
- * MUS 1211: Four songs studied, all memorized. Jury: Sing three memorized song.
- * MUS 3111: Three songs studied, all memorized. Jury: Sing two memorized song
- * MUS 3211: Four songs studied, all memorized. Jury: Sing three memorized songs.

10. Binder – Your 3-ring binder should contain the following sections: Personal Performance Goals; Music and Repertoire History Sheets; Practice 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. The performance goals should list your short and long term goals. Short term goals should include, but not limited to: Why are you taking lessons? What do you want to learn this semester? Long term goals should include, but not limited to: What do you plan to do after college that will indicate you took voice lessons? (one page)
- *Music:* Xerox copies of your originals that you can mark up as necessary. Music should be analysis with basic theory (Music Majors only). If in a foreign language, music will be translated and include International Phonetics Alphabet. (Music Majors only)
- *Repertoire History Sheets:* This is a short biography of the composer and the significant 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)
- *IPA Homework* (Music Majors only): Music majors must begin to learn IPA at the start of our education. From time to time, studio class will have a section on IPA. At the beginning of each semester, the Language of the semester will be announced. Homework will consist of both written and oral assignments.
- *Practice 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 3 Listening Logs outside of your primary vocal style. Each log must contain the following information: Song with source Information, Composer/Dates, 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.
- *Performance Programs:* You must attend as many 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. If you are performing, please keep a copy of your performance in this section.

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, all lessons, recital hour performances, 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

Letter Grades and Percentage Equivalents			
A	90 - 100	D	60 - 69.9
B	80 - 89.9	F	0 - 59.9
C	70 - 79.9		

Mask Requirement

* All students are required to wear a mask when in class.

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 (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the Student's responsibility to initiate a request. Please contact me, Ms. Rebecca Greathouse Wren, M.Ed., LPC-S, Director/Counselor, Accessibility Services Coordinator, Ferguson Hall (Suite 112) at 432.837.8203; mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas 79832. Students should then contact the instructor as soon as possible to initiate the recommended accommodations.

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

SRSU Library Services

The Sul Ross Library offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, library.sulross.edu. Off-campus access requires your LoboID and password. Check out materials using your photo ID. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or phone (432-837-8123).

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

August

24 (Mon.) - Classes Begin

26 (Wed.) - MMMM @ Zuzu Amp.

Time: 5:15pm

September

9 (Wed.) - Studio Hour (5:15pm @ Zuzu Amp.)

23 (Wed.) - Studio Hour (5:15pm @ Zuzu Amp.)

October

7 (Wed.) - Studio Hour (5:15pm @ Zuzu Amp.)

21 (Wed.) - Studio Hour (5:15pm @ Zuzu Amp.)

19 - 25 (Mon. - Fri.) - **Midterms**

November

7 (Wed.) - Studio Hour (5:15pm @ Zuzu Amp.)

18 (Wed.) - Music Program Recital (5:15pm @ Zuzu Amp.)

December

2 (Wed.) - Last day of Classes

3 (Thur.) - Dead Day

9 (Wed.) - Jury Time

Zoom Jury

Time: 9am - 2pm