



**Studio Policies and Syllabus for Applied Voice - Spring 2023**

**MUS 1111, 3111**  
**Credit: 1**

**MUS 1211, 3211**  
**Credit: 2**

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

**Instructor:**

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

**Accompanists:**

Ms. Beth Kerzee  
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Ms. Kate Nye  
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**Office Hours:** T/Th 1:00 PM - 2:00 PM or by appointment

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

**Prerequisites:** Audition

**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
- \* A music dictionary – online or book

**Music Scores:**

Music Majors must have:

- \* *Twenty-Four Italian Songs and Arias*. New York, G. Schirmer, Inc., 1948.
- \* Wall, Joan, Robert Caldwell, Tracy Gavilanes, and Sheila Allen. *Diction for Singers*. 2<sup>nd</sup> ed. Columbia: Redmond, WA, 2009.

Musical Theatre students must have:

- \* TBD – based on each student's individual needs

### **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 for recitals and performance pieces.
- \* 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 \*

### **Course Outcomes and Assessments:**

- \* This course will prepare the singer for participation in a group recital performance culminating the end of the semester.
- \* **Date: Wednesday, April 26, 2023**
- \* **Time: 6:30pm Call / 7:30pm Performance**
- \* **Location: Studio Theatre**
- \* 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 Fine Arts Chair, Marjie Scott, 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.
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. *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 purchase music. 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. 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 17 - 21**. 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. *Studio Hour & Recital Hour Performances* — In this voice studio you are required to attend the **Studio Hour and Recital Hour each week (Friday at 4:00 in FAB 200)**. 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 part of your final exam.
1. **Non-music and non-theatre majors** will have to perform as a soloist one time in Studio Hour and/or participate in the final Studio Vocal Recital at the end of the semester.
  2. **Theater Majors** must perform as a soloist twice in Studio Hour, once in a Recital Hour, Studio Vocal Recital, and Music Jury.
  3. **Music Majors** must perform as a soloist twice in Studio Hour, twice in a Recital Hour, Studio Vocal Recital, and Music Jury.
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* —
- MUS 1111/3111: Three songs studied, all memorized.  
Jury: Sing two memorized song
  - MUS 1211/3211: Four songs studied, all memorized.  
Jury: Sing two to three memorized song

12. *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 third 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 per song)
- *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 30 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. (See Appendix 2)
- *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, **Fridays from 4:00 – 5:00 in FAB 200**, 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.**

### **Professional Communication Policy**

- \* All communication with me should be done either in person, text, or through email.
- \* You are expected to check your SRSU email on a regular basis.

### **Students with Disabilities**

Any student who because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make necessary arrangements. If an accommodation is needed, students must present their accommodation letter, obtained from Accessibility Services, as soon as possible. Please note that instructors are not permitted to provide classroom accommodations to a student until the appropriate verification has been received. Accessibility Services is in Ferguson Hall room 112. You can make an appointment by calling Mary Schwartze Grisham at 432-837-8203.

**Dr. Alegria's Vocal Studio  
Spring 2023**

**January 2023**

Wed. 18 - First Day of Class

**Fri. 20 - Music Major Meeting in FAB 200 (choir room) @ 4:00 PM**

**Fri. 27 - Vocal Studio - Cover Syllabus**

**February 2023**

**Fri. 3 - Vocal Studio**

Fri. 10 - Vocal Studio Canceled (TMEA)

**Fri. 17 - Vocal Studio**

**Fri. 24 - Recital Hour in Studio Theatre @ 4:00 PM - 5:00 PM**

**March 2023**

**Fri. 3 - Vocal Studio**

**Fri. 10 - Vocal Studio**

Fri. 17 - Vocal Studio Canceled (Spring Break)

**Fri. 24 - Recital Hour in Studio Theatre @ 4:00 PM - 5:00 PM**

Fri. 31 - Vocal Studio Canceled

**April 2023**

Fri. 7 - Vocal Studio Canceled (Good Friday)

**Fri. 14 - Vocal Studio**

**Fri. 21 - Vocal Studio**

**Wed. 26 - Vocal Studio Recital - Recital Hearing**

**Studio Theatre - 6:30pm Call / 7:30pm Performance**

**Fri. 28 - Instrumental Recital Hour - Recital Hearing**

**Studio Theatre - 4:00pm - 5:00pm**

**May 2023**

Fri. 05 - Vocal Studio Canceled

Thurs. 11 - Dead Day

**Sun. 14 - Music Honor's Recital (Mother's Day)**

**Studio Theatre - 4:00pm Call / 5:00pm Performance**

**Wednesday, May 17 - Music Jury**

**Studio Theatre - 9:00 AM to 3:00 PM**