



Studio Policies and Syllabus for Online Applied Voice - Summer I 2023

MUS 1111, 3111 MUS 1211, 3211

Credit: 1

Credit: 2

Lesson Time/Place: TBD

Instructor:

Dr. Andrew Alegría

Office: FAB 200A

Phone: (432) 837-8216

Email: andrew.alegria@sulross.edu

Office Hours:

M/T/W/TH/F 2:00-3:00am

or by appointment

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 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 *

Required Materials:

Bring to each online 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:

- * Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries. New York: G. Schirmer, Inc., 1948. (Medium High and/or Medium Low Voice)
- * 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. Richmond, WA: Columbia, 2009.

Musical Theatre students must have:

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

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. 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 the music being used. 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.
2. 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.
3. Recital Class/Jury Performances—There will not be a Recital Hour nor Jury during Summer.
4. 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.
5. Summer Repertoire Requirements
 1. MUS 1111 and 3111: One songs studied and memorized.
 2. MUS 1211 and 3211: Two songs studied and memorized.

6. *Binder Project* – Your 3-ring binder should contain the following sections: Personal Performance Goals; Music and Repertoire History Sheets; Analyses of Text; 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. These goals need to include your short and long term goals. As yourself: Why are you taking voice lessons? What do you want to learn from voice lessons? What are your future plans after you graduate in regards to your voice? What type of music do you want to learn in your lesson? etc.... (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 significants of the song. 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.
 - *Analyses of Text*: Texts in Foreign Languages require additional 'word for word' translation: IPA transcription, poetic interpretation, historical and/or dramatic setting.
 - *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 5 Listening Logs within 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.
 - *Repertoire List*: 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).

- *Solo Performance Programs*: You must keep a record of your performances. Keep your programs in a clear sheet or hole punched within your binder.
- *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).

- 75% 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 30%– Assigned Homework, Practice Log, Attendance, General Improvement
 - Music Preparation 25%– 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
- 25% of the semester grade is based upon the completeness of the Binder. All areas must be adequately represented as directed in the rubric.

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 | | |

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

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

Thrus., June 01 - First Day of Class

Fri., June 09 - Assignment I Due

Fri., June 16 - Assignment II Due

Mon., June 19 - Midterm Day

Fri., June 23 - Assignment III Due

Fri., June 30 - Assignment IV Due

Fri., June 07 - Final Exam Day