



## Studio Policies and Syllabus for Applied Voice - Spring 2025

**MUS 1111, 3111    MUS 1211, 3211**  
**MUS 5112**  
**Credit: 1                      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](mailto:andrew.alegria@sulross.edu)

### **Accompanist:**

Ms. Beth Kerzee  
Office: FAB 206C  
Phone: 432-295-1947  
Email: [bethzee@gmail.com](mailto:bethzee@gmail.com)

### **Office Hours:**

M/W/F 9:00 AM — 10:00 AM  
or by appointment

**Course Description:** The individual study of applied voice, vocal literature, musical styles, and performance. Each vocal student is expected to perform publicly twice within the semester.

### **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

Blackboard access and internet access (*these services are provided on campus*)

### **Music Scores:**

Music Majors (Performance, Education, and Business) 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

All students are encouraged to become a member of <https://www.musicnotes.com/>

## **Course Learning Objectives**

1. The student will understand the 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.

## **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.

## **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 \*

### **General Remarks:**

Because singing is a whole-body experience, sometimes ‘hands-on’ work or physical contact between the instructor and student is beneficial. My 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, 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 directly. If you are uncomfortable speaking to Dr. Alegría directly, you should talk with the Visual and Performing Arts Chair, Marjie Scott, to schedule a meeting.

### **Assignments and Attendance:**

1. **Repertoire History Sheets** are due by midterms **March 10 to March 14 on Blackboard**. This is one page per song. Each page should have a minimum of two paragraphs. The first paragraph is information on the composer. The second paragraph is information about this song. Each sheet will list the song title, composer, composer’s dates, date when the music was composed, and any additional information essential to the song (why the song was composed and/or for whom). For arias and musical theater songs, the sheet must also include the title of the opera/show, the character’s name, and a synopsis of the story where the music is sung.
2. **Translations** are due by midterms **written into your music**. 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 often not word-for-word and hence lack validity when transferring meaning from the page to the body. There are excellent resources in the music library and online. (See Dr. Alegría for more information.) Copies of translations from a book must be written into the music for it to be helpful.
3. **Practice Journal** is an indication of your practice. Schedule solo practice times for **one to two hours each day**. Remember that practicing is not always about singing. Singing involves kinesthetic awareness and motor memory; thus, it is vital to develop a vocal technique to have regular practice times scheduled throughout the week. While beneficial, vocalizing in choir will not always engage the same skills necessary for solo performance and what we are developing in the applied lesson. However, it is encouraged that the student musician practices the choral repertoire within one’s personal rehearsal time to use techniques learned in the vocal lesson to the music.

4. **Original Music** is required for each vocalist. Building a library of vocal repertoire materials is essential 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 as soon as possible. It is respectful of the accompanist's professionalism to present the music for an upcoming lesson several days before that lesson so that they may practice it.
5. **Absence Policy** — If you must cancel a lesson, 24-hour notice is required for 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.
6. **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 must 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 a soloist in Studio Hour and/or participate in the final Studio Vocal Recital at the end of the semester.
  2. **Theater Majors** must perform as soloists twice in Studio Hour, once in a Recital Hour, Studio Vocal Recital, and Music Jury.
  3. **Music Majors** must perform as soloists twice in Studio Hour, twice in a Recital Hour, Studio Vocal Recital, and Music Jury.

## Grade Weighting

Grading Categories	Weighting
Preparation for each lesson*	35%
Performances (Studio Hour(s) and Recital Hour)	20%
Music Jury or Senior Recital	10%
Historical Sheets	10%
Translations (Word for Word)	10%
Practice Log	5%
Listening Journal	5%
Attendance**	5%

- \* 35% 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 15%– General Improvement
  - Music Preparation 10%– Notes, Rhythms, Intervals exercises
    - Musical learning and skills (general musicianship)
    - Understanding of vocal technique
  - Performance Preparation 10% – Acting Exercise, Mono Ex., Translations,
    - Attitude toward performance and aesthetic presentations
- \*\* 5% of the semester grade is based upon attendance: weekly attendance in lessons, performing the required times per semester, and attending the concert choir performance (if not in concert choir).

## Professional Communication Policy

- \* All communication with me should be done by **SRSU Email**. Although I may remember our conversations, it is best for you to email me to remind me of what we discussed. I also understand that text messages are a valid way of communication, but SRSU only accepts emails as a legitimate form of communication.
- \* You are expected to check your SRSU Email regularly.

## Americans with Disabilities Act:

SRSU Accessibility Services. Sul Ross State University (SRSU) is committed to equal access in compliance with the 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 each semester for each class. Students seeking accessibility/accommodations services must contact Mrs. Mary Schwartz Grisham, LPC, SRSU's Accessibility Services Director at 432-837-8203 or email [mschwartz@sulross.edu](mailto:mschwartz@sulross.edu). Our office is located on the first floor of Ferguson Hall, room 112, and our mailing address is P.O. Box C122, Sul Ross State University, Alpine, Texas, 79832.

## Dr. Alegria's Vocal Studio Spring 2025

### January

17, Friday	4:00 PM	Music Major/Minor Meeting	FAB 200
20, Monday	n/a	Martin Luther King Holiday (No Classes)	
<b>24, Friday</b>	<b>4:00 PM</b>	<b>Vocal Studio Class Syllabus Day</b>	<b>FAB 200</b>
31, Friday	4:00 PM	Vocal Studio Class	FAB 200

### February

07, Friday	4:00 PM	Vocal Studio Class	FAB 200
14, Friday	4:00 PM	Vocal Studio Class	FAB 200
21, Friday	4:00 PM	Vocal Studio Class	FAB 200
<b>28, Friday</b>	<b>4:00 PM</b>	<b>Music Recital Hour/MM4D</b>	<b>Marshall Auditorium</b>

### March

07, Friday	4:00 PM	Vocal Studio Class	FAB 200
14, Friday	4:00 PM	Vocal Studio Class	FAB 200
17-21, Mon.-Fri.	n/a	Spring Break	n/a
<b>28, Friday</b>	<b>4:00 PM</b>	<b>Music Recital Hour</b>	<b>St James Episcopal</b>

### April

04, Friday	4:00 PM	Vocal Studio Class	FAB 200
11, Friday	4:00 PM	Vocal Studio Class	FAB 200
<b>15, Tuesday</b>	<b>7:30 PM</b>	<b>Vocal Studio Recital</b>	<b>Studio Theatre</b>
18, Friday	n/a	Vocal Studio Class Canceled	n/a
25, Friday	n/a	Vocal Studio Class Canceled	n/a

### May

01, Thursday	n/a	Dead Day	
<b>07, Wednesday</b>	<b>TBA</b>	<b>Music Juries/Vocal Final</b>	<b>Studio Theatre</b>

### Events that need to be scheduled:

\* Music Honors Recital

### Disclaimer

Due to weather or an egregious situation, scheduled dates for Vocal Studio Hour or Vocal Studio Recital may change.