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### MUSI 495.10: Applied Study IV - Voice

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College of Visual and Performing Arts

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MUSI 195-495 Section 22 (BME,BA,BM)  
MUSI 195-495 Section 27 (BFA Musical Theater)

Performance Study-Voice

Applied Study I-IV-Voice

Autumn 2020

Dr. Katie E. Martin

katie.martin@umontana.edu

Office Location: MUS 212

Office Hours: by appointment

*\*\*\*In general, the best means of contact will be via email and/or during office hours. Students can expect that Dr. Martin will respond to emails Monday-Friday between the hours of 9 a.m. and 5 p.m. \*\*\**

**Course Description**

The weekly voice lesson is an important part of each music major's core curriculum. These lessons, depending on degree, are scheduled either as one half-hour or one hour lesson per week, and are arranged with your teacher. Students majoring in Performance must register for 2 credits (40 minute weekly lesson). Students in all other majors and the music minor must register for at least 1 credit (1/2 hour weekly lesson) unless your teacher has requested that you take a 40 minute lesson.

In addition to weekly lessons, all voice students are required to:

- enroll in an ensemble. (BME,BA,BM)
- attend and participate in Voice Masterclass.
- attend all faculty and student voice recitals.
- Attend convocations

**Objectives:** To develop specific skills, competencies, and points of view needed by professional music educators and singers; to learn to apply course material; and to develop creative capacities as a singer and a musician. Classical vocal singing and techniques will be emphasized in both section in order to secure healthy, lasting vocal technique. Repertoire will vary depending on which section (21 or 25) of voice and career goals.

**Activities to meet objectives:** Students will engage in a manifold of activities to meet the above objectives. They should come to each lesson with an open and create mind, and should be prepared to engage in all instructions and activities willingly and with a positive attitude. Some activities will include vocal warm-ups and exercises, physical movement, repertoire study, diction, character development, stylistic study and discussions, musicianship development, interactions with additional musicians, participation in

concerts, juries, recitals, master classes and studio classes and listening assignments. **Activates will NOT include note pounding/music learning. This is the responsibility of the student.**

## **Materials**

### Bring to Every Lesson:

- 3 ring binder with assigned music organized inside (students with loose-sheets may be asked to leave and organize their music before returning to their lesson)
- Books/Anthologies etc. containing assigned music by instructor
- Pencil (NOT a pen!)
- Recording device (i-phones may be used as long as ringer is silenced so as not to disrupt the lesson!) It is expected that you record and listen you your lessons.
- YOUR **LEARNED** MUSIC AND YOUR ENTHUSIASM!

\*A note on technology: Technology is a wonderful tool, and should be used to enhance and enrich your learning experience. However, if it is used inappropriately during a lesson (texting, emailing, etc) and is in anyway disruptive, the student will be asked to refrain from using these devices

### Materials for Instructor and Pianist:

- A copy of music for the instructor. Instructor will keep this in a three ring binder to be used during lessons. Please three hole punch copies!
- It is the student's responsibility to ensure that their assigned pianist has a legible, double-sided, three hole punched copy of their music. If the pianist is not provided with a clean, legible copy, the student risks forfeiting this lesson. It is considered disrespectful and unprofessional to provide a pianist (our most important collaborator in this industry) with poor copies. Therefore, *habitual misconduct in this area will result in a lowering of the final grade.*

## Repertoire Selection

All repertoire sung by students for the purposes of applied voice lessons must be approved by the instructor. Additionally, outside singing activities may be limited or requested to cease by the instructor in the case of vocal health and wellness concerns. All music will be selected with or by the instructor. Music will generally be classical in nature. Upperclassmen and Graduate students are encouraged to explore the vocal repertoire and to propose repertoire selections. Section 25 students will be asked to sing at least one classical piece per semester, with primary focus being on the musical theater repertoire.

## Obtaining Music

One of the most important things a student of classical singing must do is build their personal music library. Therefore, students should expect that all assigned music should be purchased. Often, assigned music will be chosen from music anthologies which will be helpful in building the student's personal library. In limited cases students may borrow the instructor's copies to make a temporary copy until their own music arrives. It is particularly important that this is done for our contemporary composers! I WILL NOT LOAN MUSIC OUT THIS SEMESTER OR COPY MUSIC FOR YOU!

You MAY use your devices to scan my music during a lesson or briefly out in the hallway. (I like CamScan for this, and it's free!!)

## Pianist

It is expected that all students obtain a pianist to bring to at least half of their lesson each week. Students are also expected to rehearse with their pianist at least once per week. It is not acceptable to attend a lesson without having first rehearsed with a pianist. Failure to do so may result in dismissal from the lesson.

## Student Expectations:

In order to receive a passing grade, the student is expected to:

- Arrive on time
- Have music learned (including notes, rhythm, text translation, back story, composer information, etc)
- Support and respect their piers
- Rehearse with a pianist outside of the lesson
- Rehearse piece for their lesson at least once with a pianist before bringing it in
- Provide their own music (I will not be lending books out this semester...)
- Arrive with an enthusiastic, task-oriented attitude
- attend all vocal events (as listed above)
- provide legible music to teacher and pianist
- keep their music neatly in a three ring binder
- take proper care of their instrument (ask if you are unsure what this means!)

## Practice and Time Expectations

Practicing is possibly the most crucial component of a musician's growth and education. If you do not want to take the time to practice, you should re-think your aspirations in the music industry. Many students become frustrated in lessons because they feel they are not achieving progress. Most often, this is due either to lack of practicing, or in-efficient, improper practicing. If you are not practicing, or are not practicing well, you will not improve. Plan to practice every day, giving yourself one day off per week.

## Advice for practicing:

- Turn off your cell phone! A distraction-free environment is crucial to good practicing!
- Schedule practice time in your daily/weekly agenda as if it is a formal class
- Avoid singing sessions that last more than one hour
- There are many types of practicing: translating, doing IPA, speaking the text, learning rhythm, speaking in rhythm, listening to several recordings (never just one), practicing specific vocal-exercises, isolating a part of a song (rather than just singing it all the way through), mental practicing, musical/poetic interpretation, etc.
- If it hurts, stop. If your voice feels tired frequently, and/or tires very quickly, please talk to the instructor.
- You can practice when you are sick! (See non-verbal solutions above.)

## Attendance and Punctuation

Full attendance and impeccable punctuation is essential. The mark of a poor music professional is one who often misses rehearsal, is late to rehearsal, and/or comes unprepared. Therefore, any unexcused absences will lower the final grade. Each unexcused absence will lower the grade by one half of a letter

grade. Being tardy two times will count as one unexcused absence. An excused absence must be cleared by the instructor, and will only be designated for serious illness and/or family emergencies. The student should be prepared to present a doctor's note or other pertinent documentation for an absence to be excused.

In general, any lesson cancelled by the instructor will be made up. Any lesson cancelled by a student will not be made up. Students must give the instructor 24 hours advanced notice of cancellation. Students must contact the instructor via email should the need to cancel a lesson arise.

### Lesson Scheduling

Lesson scheduling will be done via an excel sheet distribute through a google drive link. Students will sign up for their desired lesson time on this sheet. This will be viewable for all students and the instructor.

In order to re-schedule or swap a lesson time, students must do so by contacting each other, NOT by contacting the instructor. Students should notify the instructor if they have changed the time of their lesson.

Note: Please be sensitive and attentive to your assigned pianist's schedule when signing up for a lesson time.

### Preparation

It is expected that students come to their lessons ready to sing any assigned repertoire. This is NOT a note-pounding session! ***If you do not know your music, you will forfeit the remainder of your lesson.*** Students who have not yet taken Foreign Language Diction are not expected to be able to pronounce foreign language songs, and will receive aid from the instructor. ***All other students should come to lessons having learned the correct pronunciation.***

Students should also come to lessons having researched assigned repertoire. Know something about the composer and the poet. Why are they significant? How did their life circumstances influence their artistic output? If it is an opera aria, who is the character? What is the plot of the opera? How does your character fit into all of this?

### Score Preparation

You are expected to meticulously prepare your score, as any good professional would. This means:

1. Writing in the IPA transcription
2. Writing in a word-for-word translation IN THE SCORE
3. Writing a poetic translation, either in the score or on a separate sheet of paper

If the score has not been properly prepared for a lesson, the student may forfeit the lesson. This includes failure to do background research/exploration on assigned music.

### Registration for Lessons

*MUSI 102A, Section 20 Performance Study – Voice* (secondary instrument, non-major, non-minor)

*MUSI 195 – MUS 495, Section 22, Applied Study - Voice. (BME, BM, BA)*

*MUSI 195-495, Section 27, (BFA Musical Theater)*

Course numbers at UM reflect grade level (Freshmen – 100 level courses, Sophomores – 200 level, Juniors – 300 level, Seniors – 400 level, and Graduates – 500 level).

### **MASTERCLASS**

All students enrolled in lessons must attend our weekly voice master class. Students may also register for one credit of *MUSI 162, Section 14* (Freshmen and Sophomores) or *362, Section 14* (Juniors and Seniors). This is a weekly class is held on Tuesdays from 2-2:50 in Room 105. This is an important supplement to your lessons as it provides an opportunity to perform for an audience of your peers, and receive feedback from the voice faculty as well as special guest clinicians. Masterclass has a rotating schedule. Please check the voice board frequently for more information.

### **ENSEMBLES**

All students enrolled in lessons are required to participate in an ensemble. All BME and BA voice majors must enroll in University Choir every semester. BM majors must in enroll in University Choir every semester through their sophomore year. During their junior and senior years, BM majors may choose their ensemble, but still are required to enroll in one. If you are a Freshman or Sophomore, enroll in *MUSI 112 University Choir*; if you are a Jr. or Sr. and have passed all of your lower division core, register for *MUSI 312*. The same is true of other ensembles.

### **Recital Attendance**

*All music majors enrolled in voice as their primary instrument are required to attend all voice-related recitals.* This includes student Junior and Senior recitals, faculty recitals and guest artist recitals. Review the recital schedule and mark the dates on your calendar. If you are unable to attend any of these, you must inform your voice teacher before the recital in question. Attendance will be taken and absences will affect your grade. Print a copy of the Music Department Performance Calendar and mark all voice recitals in your own calendar. Make arrangements with your employers ahead of time.

### **Convocation**

All students are required to attend all school convocations. Be sure to leave Thursdays from 2-2:50 open in your schedules.

## Juries

All lessons for music majors and minors are juried at the semester's end. Each student performs for the entire area faculty and receives written comments. Juries are similar to the entrance auditions.

Jury requirements are as follows:

### **MUSI 102 & MUSI 500**

No Jury is Required. (Instructor may request it, however.)

### **MUSI 195 (section 21 and 25\*)**

*Musical theater students will have the same number of song requirements, but the focus will be on the musical theater genre. They are, however, required to sing at least one 'classical' piece per semester.*

#### *First Semester*

##### Repertoire requirement:

- a) 3 to 5 memorized songs (at least one foreign language)
- b) Know the composer and period of the composition (i.e. Renaissance, Baroque, Classical)
- c) Know the translations of foreign language texts by memory.

##### Aural Perception:

- a) Be able to identify key and time signatures of your jury pieces.
- b) Clap the rhythm of the provided example at sight.

#### *Second Semester*

##### Repertoire requirement:

- a) 4 to 6 songs memorized (at least 2 in a foreign language).
- b) Be able to demonstrate knowledge required for First Semester, and discuss musical periods and styles of your songs and give short oral biographies of the composers (you can use a worksheet at juries).
- c) AP: Sight-read a simple melodic example.

### **MUSI 295**

#### *First Semester (Pre-UDRP)*

##### Repertoire requirement:

- a) BM: 4 to 6 memorized songs (1 Italian, 1 French or German, 1 additional language, 1 aria). At least three have to be new repertoire)
- b) BME and BMC and BA: 5 memorized (2 in a foreign language)
- c) Be able to demonstrate knowledge from MUS 195 Second Semester.
- d) Be able to discuss the technical issues you've worked on in lessons and how you've approached these in individual practice.

- e) Choose two songs, and be able to describe the literary elements that figure prominently in your song or aria interpretation, for example, some biographical information on the poet, or the synopsis of and operatic plot before an aria.

Aural Perception:

- a) In addition to being able to demonstrate knowledge required for semesters 1 and 2 of MUS 195, students should be able to sight-read a simple song w/ accompaniment and English text.

*Second Semester (UDRP)*

The Upper Division Recital Performance (UDRP) is part of the Lower Division Core, and is a requirement for Music Majors only. The UDRP is different from a jury, in that it is a formal performance done during the Student Recital hours, and graded pass/fail by the entire music faculty. Students schedule the UDRP in the music office for one slot on either a Tuesday or Thursday Afternoon Student Recital. Students must pass the UDRP by at least a two-thirds majority of the music faculty before they may register for upper division courses (300 and above).

Repertoire requirement:

**BM** – 4 memorized songs, 3 different languages, at least 1 selection from each of these 3 periods (Baroque/Classical, Romantic, and 20<sup>th</sup>/21<sup>st</sup> Century), 1 of the selections must be an aria from an opera, operetta, or oratorio (singer may use music with oratorio selection).

**BM Composition/Music Technology, BME, & BA** – 3 memorized songs (2 foreign languages from at least 2 different periods).

Students who have performed a UDRP are exempt from juries at the end of the semester.

**MUSI 395-495**

*Both Semesters*

Repertoire requirement:

- a) 6 to 8 memorized songs or arias in multiple foreign languages and different periods at the discretion of the instructor.
- b) Other repertoire requirements from 295 also apply.

**RECITALS (non UDRP)**

BM Majors are required to perform a Senior Solo Recital with the following requirements:

1. Repertoire should total to at least 50 minutes of music.
2. All music is to be performed for memory with the exception of oratorio and chamber music selections.
3. Students must schedule their recital and dress rehearsal on the Music Recital Hall Calendar (in the Music Office).



## Jr. Half-Recitals

Although not a requirement for the degree, BM majors may share a recital with another student. The above requirements apply, with the repertoire totaling to at least 25 minutes of music.

## **MUSICAL THEATER JURIES:**

### Jury/Repertoire Requirements

Freshmen (MUSI 195): a minimum of 3 memorized complete songs

Sophomores (MUSI 295): a minimum of 5 memorized complete songs

Juniors (MUSI 395): a minimum of 5 memorized complete songs and at least 2 additional songs as audition cuts

Seniors (MUSI 495): a minimum of 6 memorized complete songs and at least 3 additional songs as audition cuts

## **PRE-RECITAL HEARINGS**

All students performing Jr. and Sr. recitals are required to perform a pre-recital hearing for the voice area faculty. This is usually done 2 weeks prior to the recital. Students must have their entire recital repertoire prepared and memorized. At the hearing, students and their accompanists will perform pieces selected by the voice faculty. Students must pass the pre-recital hearing before they can perform the recital.

### **Grading:**

**Attendance and Punctuality 25%**

**Preparation and Progress 25%**

**Jury 30%**

**Recital, Convocation and Masterclass attendance 20%**

(Please note, all of these graded areas impact one-another. For example, if a student chooses to not attend lessons, this will certainly affect their preparation and progress.)

### **Grading Scale:**

A 94-100

C 74-79

D- 60-63

A- 90-93

C-70-73

F 59 and below

B 84-89

D 64-69

B- 80-83

## **Academic Misconduct**

### Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).”

## **Disability Statement**

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

## **Wellness**

It is the student’s responsibility to monitor their own health and wellness throughout the semester. This means, but is not limited to, obtaining the proper amount of sleep (8 hours is typically recommended) consuming adequate amounts of water, eating nutrient rich foods, engaging in an exercise program, and avoiding behaviors or situations that may adversely impact health and wellness.

For vocalists, our body is our instrument. Therefore, it is even more crucial that one takes care of their bodily and vocal health. Vocalists should avoid excess practicing. If the voice becomes tired or uncomfortable, the singers should cease vocalizing. It is often common for singers to be very active, social people. This is a wonderful thing, but singers should be aware that the number one cause of vocal disorders is from overuse and misuse of the SPEAKING voice!

Other medical conditions, such as acid reflux, thyroid disorders and hormonal functions can impact the voice. If you have a medical condition of any type, you must make it a priority to get the appropriate care. If the instructor suspects that there is a vocal disorder present, they will ask the student to seek the appropriate medical care before continuing lessons. *The student must present the instructor with a signed note from a doctor indicating it is safe to continue lessons, along with any special instructions the doctor has indicated that the student and instructor should follow.*

It is encouraged the student speaks with the instructor regarding vocal health throughout the semester, and should expect that this topic will routinely enter the conversation. Students may be given special instructions by the teacher if necessary regarding vocal care, and it is expected that the student follow these instructions carefully.

## **Covid-19**

- Masks are required for all lessons. They must totally encase the nose and mouth while singing. Resonance masks especially for singing can be obtained in the music office and are part of the student's fee.
- Do not come to lessons sick. Please self-isolate until symptoms abate.
- Wipe down all touched surfaces before and after lesson.
- Sanitize hands before entering the lesson space
- Maintain social distancing
- Remote learning will be conducted via zoom when necessary. Remote lessons are to be used only for covid-19 mitigation. Remote lessons will not be permitted for other forms of absences or cancellations.
- Two credit lessons must be limited to 40 minutes this semester in order for proper ventilation time in the room to occur.