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MUSI 495.21: Applied Study IV - Voice

Kimberly G. James

University of Montana - Missoula, kimberly.james@umontana.edu

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University of Montana
School of Music

Undergraduate Voice Studio Guidelines

MUSI 195-495

Fall 2013 - Spring 2014

Dr. Kimberly James,
Associate Professor

Office: Music 212

Phone: no office phone #; 396.6629 (cellular, use carefully)

E-mail: kimberly.james@umontana.edu

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I. COURSE DESCRIPTION

This course consists of technical and musical work within the studio, and daily practice and performance opportunities outside of the studio. Students will attend recital hours, area master classes, or studio class when applicable as well as attend voice recitals of colleagues, faculty, and other professionals from the field. Students will demonstrate skills learned and objectives met by memorizing the required amount of repertoire for their degree plan each semester and presenting the prepared repertoire for the voice faculty at juries. Please consult me should you have questions or concerns regarding your degree plan requirements.

II. COURSE OBJECTIVES

To acquire and develop sound technical, musical, and artistic skills as they are applied to the voice; to develop a base for evaluating healthy and efficient singing as well as correct vocal technical flaws; to learn a variety of repertoire from the Western classical tradition; to improve vocal technique and musicality through weekly lessons, daily practice, assigned repertoire, and vocal exercises; and to acquire analytical skills necessary for successful performances and/or teaching.

- TECHNICAL SKILLS – generally speaking, entering 195 students lack a systematic technical approach to the voice; gradually and every semester, students will be expected to acquire and progress on technical exercises and concepts, showing a more developed understanding and application of technical skills by the 395 and 495 level
- UNDERSTANDING OF THE REPERTOIRE – repertoire requirements increase each semester of study with junior and senior recitals encouraged (required for BM) that represent both standard and lesser-known composers; operatic repertoire in particular is approached with extreme care as students must study repertoire that is appropriate for their age and voice type
- GENERAL MUSICIANSHIP – students at the 195 and 295 level are expected to sight-sing at semester juries; all students, regardless of level, are expected to come to lessons with basic musical elements (pitch & rhythm, especially) prepared; students with weaker music skills will be assigned additional work
- COLLABORATION – performance & education students (395 & 495), in particular, are encouraged to seek leadership positions in ensembles, work on chamber music, perform new compositions written by UM composers, and as appropriate, mentor less-experienced students; please speak with me regarding these possibilities
- SYNTHESIS – students at all levels should be prepared to discuss certain aspects of their repertoire at semester juries; required repertoire research reports help students prepare academically, musically, and artistically; students prepare oral statements regarding their repertoire selects for the Upper Division Recital Program (usually performed during the second semester of 295); students pursuing recitals (395 & 495 performance majors, especially) will prepare program notes and translations in advance of scheduled recital hearings; at all levels, students should be able to answer questions about musical style, form, poetic content, interpretation, and technical challenges

III. CREDIT HOURS

- 1 credit hour (BA, BME, Composition, minor) = one 25 minute lesson per week scheduled on the ½ hour
- 2 credit hours (BM required, BME strongly recommended, BA) = one 50 minutes lesson per week scheduled for 10 after the hour
- 3 credit hours (BM only) = one 50 minute lesson per week plus additional large assignment

IV. COURSE REQUIREMENTS AND EXPECTATIONS

A. Required Materials

- Your healthy, well-rested voice
- Metronome (for practice, apps are fine)
- Assigned repertoire books
- A notebook for lessons
- Pencil (for marking in scores)
- Recording device (all majors are required to record lessons and review them each week)
- Pianist (for the last 30-minutes of the lesson time ONLY)

B. Lesson Requirements

Part of our work will be to prepare you for juries, upper division recital programs, master classes, auditions, and recitals. You are responsible for knowing departmental requirements for your degree program and class standing and speaking with me early in the semester about questions or concerns. In preparation for your juries and other performances, you will demonstrate your researched knowledge of the appropriate works, including performance practices, historical perspective, character analysis and any additional information that will benefit your performance.

- Come to your assigned lesson time on time and ready to sing (already warmed up) at your scheduled time. Please notify me by phone the night before or the morning of your lesson if you are ill. Leave a message on my voicemail as soon as you suspect you might need to miss your lesson. (See below for more information on absences.)
- Be prepared for your lessons. Voice lesson time will be dedicated to the study of vocal technique, diction, and musical/dramatic interpretation - not note reading. Students are expected to know correct pitches and rhythms before presenting pieces for lessons. Please let me know if you have concerns regarding preparation for lesson time.
- Expect to make changes. You have been admitted to the program based on your talent – congratulations! However, the transition from talented

high-school singer to professional musician requires change. It can be a frustrating process at times. "Patience is a virtue!"

C. Obtaining a Pianist for Lessons/Rehearsals

- You must find an accompanist at the beginning of the semester (no later than Week 3 of the semester). This is not optional.
- Please keep your pianist informed of schedule changes and cancellations.
- Plan to work with your pianist at least once a week during your practice time so that you will be prepared for your upcoming performances.
- Professional accompanists are available for hire, or you may consult the piano area board in the main hall for lists of student accompanists.
- Give your pianist copies of your assigned music as quickly as possible.
- Pay your pianists (if applicable) according to his/her payment schedule.
- Be courteous and respectful to our professional and student pianists.

D. Canceling/Rescheduling Lessons

Because the voice is a very delicate instrument, you may need to cancel a lesson for reasons of illness, fatigue, or other inhibiting conditions. It is your responsibility to inform your accompanist as soon as possible of all changes and cancellations.

- When I must cancel/reschedule: students will be informed in most cases by e-mail or by phone if I must cancel or reschedule your lesson. I will give as much notice as I can. Lessons will be made up at a time convenient for both you and me.
- A maximum of two make-up lessons may be granted to students who cancel their lessons with notice for legitimate reasons or University-related approved absences.
- When you must cancel/reschedule for approved University-related events:
 - Make-ups are rescheduled based on my availability and depend on the nature of the absence.
 - Students are not penalized for absences incurred due to University-related events (such as choir tours, participation in MMEA, etc.).
 - Try to switch with someone in the studio before you ask to reschedule your lesson.
- When you must cancel/reschedule due to illness:
 - You must cancel if you have "sniffles," a cold, a fever, possible stomach flu, or anything else that may be communicable.
 - Please give me as much advanced notice as you can. That may only be the night before or even the morning of your lesson. This is preferable over you not showing up or showing up sick. Sick students are turned away at the door.
 - If you can switch lessons with someone later in the week, that is recommended.
 - I am generally not flexible on this point.

- When you are not prepared:
 - This is never an excuse for canceling a lesson.
 - See section on Practice Expectations.

E. Practice Expectations

- Keep a written journal of your lessons to help remind you of exercises covered and other pertinent information.
- Listen to your lesson recordings and practice sessions. It's hard to do, but it will help you make vocal changes more quickly and permanent.
- You will also increase your progress through journaling your practice sessions.
- All students should follow this routine:
 - warm-up (@5min.) – body stretches, easy vocalization
 - technique (20-40min.) – vocal exercises, application of exercises to portions of repertoire
 - repertoire (30-60min.) – learning notes, rhythm, diction, and working out technical, musical, and dramatic challenges
 - practice sessions should not exceed 90min without first checking with me
- Be sure to practice vocal exercises in addition to repertoire.
- Recommended practice time is one hour a day which may be split into smaller sessions within the course of the day. Practice sessions should never exceed 1½ hours.
- Recommended practice duration does not include musical preparation, such as diction, translation, and other scholarly preparations, all of which needs to happen in order for the repertoire to be adequately prepared for performances and juries. Working on musicianship, artistry, and acting (if applicable) is the responsibility of every student. Your required courses help you prepare in these areas.
- Students should not show up to lessons and expect to work on notes and rhythms. That is work that should be done during practice time. Voice lessons are for technique, technical application in repertoire, diction, musicality, dramatic elements.
- Students who have questions or concerns about practice expectations should speak with me during the lesson time.

F. Voice Area Class (MUSI 162/362): required for majors

- All voice majors must be concurrently registered for my section of MUSI 162A or MUSI 362 and attend the weekly area master class scheduled for 3:10-4:30pm Tuesdays - exceptions **must** be cleared with me in advance.
- Voice minors and elective students also are encouraged to register but not required.
- We meet Tuesdays every week of the month sometimes with the voice area, sometimes on our own.

G. Recital Attendance Requirement (see Student Handbook)

- Try to arrange your schedule to be available from 2:10 – 3:00 Tuesdays and Thursdays for student recital hours. Undergraduate majors must obtain 100 recital credits before graduating.
- Because course objectives include learning a variety of repertoire and learning to evaluate singing, you will be expected to attend **all** student and faculty voice recitals. Please discuss conflicts with me ahead of time. Consistently being absent from these events will be noted and taken into consideration when determining your semester grade.
- You are responsible for checking the voice area bulletin board and the School of Music calendar (see <http://www.umt.edu/music/node/262>) for upcoming voice events and updates.
- As stated above, you are required to attend all voice area performances. You should also attend instrumental/piano faculty recitals. You should also support your peers studying on other instruments. These performances will greatly enhance your musical education by exposing you to repertoire by composers you don't know, reinforcing elements of compositional and musical style, advancing you with regard to aural perception for classical music, and much more!

H. Juries

All voice majors and minors are required to perform juries at the end of each semester. Only students performing a UDRP or recital are exempt the semester of the performed event. Jury grades are factored into the student's final grade.

Format:

- Students memorize and prepare the required number of selections for the jury performance.
- Students perform two or more selections from the jury list. Students do not choose their starting piece.
- Students must know the translations of their prepared songs and know the show/opera synopsis and how it relates to the performed piece (if applicable).
- Students at the Pre-UDRP level (MUSI 195-295) will be tested on sight reading and other basic musicianship skills (see below).
- Students with questions regarding the jury expectation should speak with me during lesson time.
- Specific requirements follow on the next pages

SEMESTER 1, MUSI 195

- Students prepare and memorize 3 to 5 songs.
- One song must be in Italian.
- AP: students may be asked to identify key & time signatures; students will be asked to clap simple rhythmic exercises.
- Ped/Rep: students need to know their composers' dates; students must know literal translations, if applicable; students may be asked about their technical progress
- Progress in the degree: the student's progress and viability in the intended degree program is considered at every jury performance

SEMESTER 2, MUSI 195

- Students prepare and memorize 5 to 7 songs.
- At least 2 songs must be in a foreign language.
- Students are expected to demonstrate the knowledge required for the previous semester (i.e. AP, Ped/Rep).
- AP: students may be asked to sing major, natural, harmonic, and melodic minor scales on the syllable, "la;" students will sight-read a simple 6-16 measure melodic example.
- Ped/Rep: students should be able to discuss musical periods and styles of their songs and provide short oral biographies of their composers

SEMESTER 3, MUSI 295

- Voice majors prepare for a Pre-UDRP jury; faculty will ask for 3-4 songs to be performed
- Students who pass the Pre-UDRP jury are allowed to schedule the UDRP performance (see below, Recital Requirements)
- Pre-UDRP Repertoire Requirements:
 - BM – 6-8 memorized songs (1 Italian, 1 Fr or Ger, 1 additional language, 1 aria)
 - BME, BM Composition – 5 memorized songs (1 Ital, 1 additional foreign language)
 - BA – 5 memorized songs (2 foreign languages)
- AP: students sight-read a simple song with accompaniment and English text
- Ped/Rep: same as previous semesters

SEMESTER 4, MUSI 295

- Majors either perform the UDRP program or repeat the Pre-UDRP jury until successful completion
- UDRP Rep Requirements:
 - BM – 4 memorized songs, 3 different languages, 3 different periods represented, 1 aria (opera, operetta, oratorio)
 - BME, BM Comp – 3 memorized songs (1 English, 1 Italian, 1 additional foreign language) from at least 2 different periods
 - BA – 3 memorized songs (2 foreign languages) from different periods
- UDRP times are scheduled by the student in conjunction with the professor, the Music Office, pianists & other collaborators. The appropriate form is available from the Music website.

MUSI 395 & 495

- Students may only enroll in MUSI 395 if they have successfully passed the UDRP or successfully petitioned the Music Executive Committee.
- Students enrolled in MUSI 395 & 495 are expected to prepare more advanced repertoire and increase the number of prepared pieces for subsequent juries.
- Students enrolled in MUSI 395 & 495 may be preparing for recitals, performances, and auditions.
- Student performances are held to an increasingly higher standard in terms of vocal quality, musicianship, dramatic elements, and diction.
- Students are expected to complete additional assignments indicative of junior-level or senior-level work, such as performance resums, biographies, repertoire lists, research reports, portfolios, etc.

I. Recital Requirements

- UDRP: all music majors are required to perform an Upper Division Recital Performance (UDRP) typically during the second semester of the sophomore year. This recital will be performed during an Afternoon Recital time (2:10pm on Tuesdays and Thursdays throughout the year). Repertoire requirements are determined by the degree path (see above section, Juries). All performances must be memorized. The UDRP should be approximately 13-18 minutes in length.
- Junior Recital: recommended for performance majors (20-25 minutes of music per student); this recital is shared with another student.
- Senior recital: required of all performance majors; full recital lasting 50-60 minutes; should represent a contrast in languages and musical style periods.
- Student recital: music majors and minors should plan to sing at least once a semester on Afternoon Recital; any music major or minor may share a recital with another music student in his/her senior year (not a degree

requirement except for BM); students should also consider student chamber performance opportunities

J. Grading Policy

Your grade will be based on both your work during the semester as well as your final jury performance. You are expected to know the requirements for your level and program. Please remember that you are ultimately responsible for memorizing the appropriate number of pieces.

Your semester grade is based on the following:

- **Preparation** (following expectations as outlined above)
- **Potential** (often the difference between an A- and an A for instance is your ability to demonstrate during the semester in lessons and performances that you are honoring your potential as a student performer)
- Recital and musical events **attendance**
- Final jury **performance**, or UDRP, or recital

More on grading: keep in mind that the assignment of an A for your final grade would indicate that you had done superior work in all categories. The quickest ways to "lose your A" are: coming unprepared for lessons, not attending required events, not turning in research reports. Grades in the A and B range mean that you are doing good or excellent work; grades in the C range are marginal in my studio and indicate that much improvement is needed to continue in applied voice.

K. Student Disability Services

- If you are a student with a disability and wish to discuss reasonable accommodations for this course, contact me privately to discuss the specific modifications you wish to request. Please be advised I may request that you provide a letter from Disability Services for Students verifying your right to reasonable modifications.
- If you have not yet contacted Disability Services, located in Lommasson Center 154, please do so in order to verify your disability and coordinate reasonable course modifications. For more information, visit the Disability Services website at <http://life.umt.edu/dss> or x2243.

L. Academic Honesty

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 www.umt.edu/SA/VP/SA/Index.cfm/page/1321.

M. Music Student Handbook

- The School of Music Student Handbook is updated yearly and provides the SoM policies, requirements, and regulations that apply to students pursuing degrees in our program.
- The Handbook does not supersede the University catalog.
- The guidelines in it support our mission statement and assist students in fulfilling their many academic responsibilities.
- The Handbook does not supersede or amend the Student Conduct Code (see above), University policy, or the laws and policies of the State of Montana.
- All students are responsible for the material in the Handbook that applies to them.

N. Additional Information

- Please notify me of auditions and outside performances. If you are doing outside auditions or performances (this includes solos in choir and opera scenes), please let me know ahead of time. We should prepare this repertoire together during lesson time.
- Check your e-mail daily. E-mail has quickly become the most efficient and direct way to communicate in academic settings. You are responsible for keeping up with announcements sent by UM faculty and administration. You are also required to either check your University of Montana e-mail account daily or set up that account to forward to your regular address.
- Students will be expected to complete research reports and other projects as assigned.
- Music stand policy: Due to the recent loss of 40-60 music stands of the 120 needed for our large ensembles, the School of Music requires all music students to purchase wire stands for personal use such as in practice rooms and small ensemble and chamber music rehearsals. Manhasset/Wenger stands will be provided only for large ensemble/Jazz Band rehearsals and performances, performances in the MRH, selected classroom use in Room 1 and faculty offices.

Wire music stands are available for purchase:

- Music Office: A limited number of stands are available for purchase-\$11.00 ea.
- Local Missoula Music Stores such as Morgenroth Music and Electronic Sound and Percussion.
- Online: Music stands are available for as little as \$9.00 ea.

O. Separate Documents

The following documents are available to all students in my studio and can be found on the Moodle course supplement.

- Recital Attendance Policy
- Voice Area Master Class Syllabus
- Professional Standards

VIII. Vocal Health

- Hydration – in order to sing your best, you need to be hydrated; try to drink at least 6-8 glasses of water per day; keep in mind that coffee and alcoholic beverages pull water from your system – increase your water intake
- Coughing / Throat Clearing – these actions are very hard on your voice, so speak with me about how to limit the damage when you are ill; if you find that you often need to clear your throat, even when you are not ill, please speak with me
- Drugs – you must be careful with prescription and recreational use of drugs; for a list of medications and their potential effects, go to
- Acid Reflux – this is a big problem for singers; if you often “reflux” or have issues with hoarseness, feel like you constantly have a lump in your throat, etc. you may be dealing with reflux
- Self-Destructive Behaviors – you can likely imagine some of the things that go into this category:
 - lack of hydration
 - poor diet
 - unmanaged reflux
 - yelling
 - poorly supported speaking voice
 - poor alignment
- Healthy Voice Habits – as a professional voice user, you must learn how to preserve your vocal health; here are some suggestions:
 - hydrate!
 - get your rest – sleep 6-8 hours at night; rest your voice when you can if you use it a lot during the day
 - “support” your singing and speaking voice
 - speak at a comfortable dynamic level and optimal pitch level
 - speak with good placement and resonance
 - talk with me about any issues, concerns, or questions with regard to vocal health
- Additional resources are available on the Moodle supplement

- IX. Representative Repertoire: MUSI 195-495
Keep in mind that these scores and pieces are only somewhat indicative of the repertoire appropriate for University-level students. Individual assignments will vary greatly. The following list is geared towards performance majors. All students are expected to purchase music each semester. This allows the student the opportunity to build a music library for future use and promotes the responsible use and distribution of copyright materials.

YEAR 1, Typical books

Schirmer's *24 Italian Songs & Arias* (or equivalent)
Boytim's "First Book of . . ." for your voice type
Vaccai's *Practical Method of Italian Singing* (available via IMSLP)
Anthologies of English/American, French, or German art songs
Music Achievement Program (MAP), Level 6

YEAR 2, Typical books

The same as year 1 plus:
MAP Vocalises, Levels 5-7
Schirmer's *Aria books* (for your voice type), edited by R. Larsen

YEAR 3, Typical books

Groups of Italian, English, American, French, or German songs by specific composers such as Schumann, Brahms, Debussy, Bellini, Barber, and Vaughan Williams
3-5 solidly prepared arias
3-5 oratorio arias
MAP, Level 8

YEAR 4, Typical books

The same as year 3 plus:
5-7 solidly prepared arias
5+ oratorio arias

X. Music Copyright

In general, we should do our best to adhere to the copyright policy followed by the National Association of Teachers of Singing (NATS). NATS endorses a strict policy regarding copyright laws. The use of photocopied music is prohibited at all NATS sponsored events, from the national to the chapter level.

Exceptions are:

1. Music that is out of print, still under copyright law, with permission from a publisher.
2. Sheet music or books for which the copyright has expired, but available in CD format. (e.g., CD Sheet Music). Performers must be prepared to present proof of ownership upon request.
3. Sheet music purchased legally from an online vendor. Such music should have either a separate page proving the performer has purchased such or a copyright notice at the bottom of the music that includes the performer's name. Performers must be prepared to present proof of ownership upon request.
4. Music available from approved public domain websites. Performers should take particular care when accessing these sites as some do not guarantee that all works are indeed in the public domain.

Current approved online public domain sites are: www.imslp.org
www.sheetmusicarchive.net