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MUSI 295.21: Applied Study II: Voice

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College of Visual and Performing Arts

MUSI 195-495

Performance Study-Voice

Applied Study I-IV-Voice

Section 21

Autumn 2017

Dr. Katie E. Martin

katie.martin@umontana.edu

Office Location: MUS 013

Office Hours: T, W, TH 9-10 a.m. or 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 (hour 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 an hour lesson.

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

- enroll in an ensemble.
- attend and participate in Voice Masterclass.
- attend all faculty and student voice recitals.

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.

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 ENTHUSIASIM!

*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:

- -Students must bring a three- ring binder with their music for the instructor. Students are expected to supply instructor with copies of music (not the other way around) unless the instructor has the book for that music. Binders will be kept in the instructor's office.
- -Students will supply instructor with a legible word-for-word AND poetic translation of all songs. This will be kept in the three-ring binder in the instructor's office.
- -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.

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!

Please note: The instructor WILL NOT make copies of music for the student. It is the STUDENT'S responsibility to obtain all assigned music!

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

Course Numbers

In the Course Catalogue and the Class Schedule, voice lessons are listed as:

For BME students studying a secondary instrument, and for non-music majors:

MUSI 102A, Section 20, Performance Study – Voice

For all others:

MUSI 195 – MUS 495, Section 20, Applied Study - Voice.

Course numbers at UM reflect grade level (Freshmen – 100 level courses, Sophomores – 200 level, Juniors – 300 level, Seniors – 400 level, and Graduates – 500 level). Register for the section number of your teacher. My section number is 21.

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 3:00-4pm 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. Students are encouraged to attend every week but are only required to attend the full group class and that of your voice teacher (Dr. Martin).

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 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 voice majors are required to attend non UDRP voice 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.

Piano Accompanists

Voice students are required to bring a piano accompanist to lessons, unless directed otherwise by their teacher. Student piano majors are required to accompany one student or ensemble per semester. Contact a student accompanist from the attached list or ask your teacher for recommendations. This accompanist will also play for your jury and/or recital.

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

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 20th/21st 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.

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 20%

Preparation and Progress 40%

Jury 20%

Recital 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.”

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.