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### MUSI 295.24: Applied Study II - Voice

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## 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

## COURSE DESCRIPTION

You will meet with me for 50 minutes (25 for ½ hour lessons) a week for at least 13 weeks. The course will consist 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. Please consult me should you have questions or concerns regarding your degree plan requirements.

## COURSE REQUIREMENTS AND EXPECTATIONS

### Attend recital hours and master classes

Try to arrange your schedule to be available from 2:10 – 3:00 Tuesdays and Thursdays for student recital hours. Undergraduate majors must obtain 154 recital credits before graduating. **All voice majors must be concurrently registered for my section of MUS 162A or 362A and attend the weekly area mater class scheduled for 3:10pm Tuesdays** -exceptions must be cleared by me. Voice minors and elective students also are encouraged to register but not required.

### Attend voice recitals and other UM vocal events

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.**

### Come to assigned lesson time weekly

Be here 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

Voice lesson time will be dedicated to the study of vocal technique and musical 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. You will need the following materials for lessons:

- Notebook for recording exercises and other information
- Pencil
- Assigned music & music for your pianist
- Recording device (if possible): I strongly recommend that you record your lessons (suggested formats include mp3, mini-disc, tape – not voice activated for speech)

### Practice daily

You should keep a written journal of your lessons to help remind you of exercises covered. I also strongly recommend recording and listening to your practice sessions as reinforcement of what we are working on in your lessons. You may also find it helpful to keep a written journal of your practice sessions. 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 time does not include musical preparation, such as diction, translation, and other scholarly preparations.

### Be prepared for juries, UDRPs, and recitals

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 consulting with me early in the semester regarding “AP” and “Ped/Rep” portions, for instance. 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.

### Find an accompanist

**You must find an accompanist by your third lesson of the semester.** You must keep your pianist informed of schedule changes and cancellations. **Plan to work with your pianist 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.

### Notify me of auditions and outside performances

If you are doing outside auditions or performances (this includes solos in choir), 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.

### Check the voice area bulletin board & my office door

Look there for information on voice area policies, procedures, master classes, jury lists, and auditions. You are responsible for posted information.

### Be responsible for your vocal health

### GRADING POLICY

Your grade will be based on both your work during the semester (as outlined above) 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** (*usually scheduled during the first few days of exam week, slots for sign-ups are usually made available 2 weeks prior*), **or UDRP, or recital, whichever applies**

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.

### MAKE-UP POLICY: Please read carefully!

Because the voice is a very delicate instrument, you may need to cancel a lesson for reasons of illness, fatigue, or other inhibiting conditions. Your participation in this course is an agreement to meet at our pre-determined time each week, rather than a commitment by me to give you an hour a week at your convenience. **When you are unable to make it to our appointment, make-up lessons will not be offered.** If you are unable to attend your lesson for what will be an excused absence (documented illness, required University events, professional engagements or auditions,

for example), please, after consulting me, make every attempt to switch lessons with a studio mate, in order to insure that you receive a lesson that week. I only ask that I receive an email confirming the switch from both parties, as they will both be held responsible for the new times. **Lessons missed without notification will not be made up and will adversely affect your semester grade.** If you wake up in the morning and do not feel well, please cancel your lesson **by calling me**. Coming to your lesson will not be productive or good for your voice. To avoid putting others at risk, kindly call to let me know that you will not be coming as opposed to coming by the studio. If I must cancel your lesson, I will always reschedule it. **It is your responsibility to inform your accompanist as soon as possible of all changes and cancellations.** To cancel a lesson for any reason, please call my office and leave a message on voice mail if you miss me; you may also send an e-mail.

### **OUTSIDE MUSICAL WORK/INFLUENCES**

Due to some problems that have occasionally come up over the last few years, it has become necessary to discuss the following in the syllabus.

**Any performance that requires use of your solo vocal instrument should be discussed and cleared prior to acceptance.** This allows me to help guide your semester and ensure your continued growth with your primary solo instrument.

**Also, students in my studio should not consult ANY outside instructors/coaches/directors, etc, with regard to either their vocal technique or repertoire without first getting my consent.**

### **REQUIRED MUSICAL EVENTS**

Most required events are in the Music Recital Hall at 7:30pm unless otherwise stated.

**All voice student recitals, voice faculty recitals, and choral concerts are required events.** Check the music department door on a weekly basis for the most up-to-date list of events! Your next priority should be to attend as many faculty and guest artist recitals as possible. Most of these are scheduled for Tuesdays and Fridays at 7:30pm. I also recommend that you go to as many instrumental recitals and ensemble concerts as possible. 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!

### **MUSIC STAND POLICY**

Due to the recent loss of 40-60 music stands of the 120 needed for our large ensembles, the Department of Music will require 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- \$10.00 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.

### **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 [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

### **Students with Disabilities**

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability> or x2243.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.