Syllabus Fall 2014
Applied Voice
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Course Objective:
Courses in applied voice are designed to build technical and interpretive skills in singing.
Music and Materials:
Repertoire will be assigned according to proficiency level. PLAN TO BUY MUSICAL SCORES AND NOT TO USE PHOTOCOPIES. PHOTOCOPYING IS ILLEGAL! Vocal exercises, designed to build the voice, will be prescribed often from the historical pedagogical vocalise repertoire. STUDENTS ARE ENCOURAGED TO USE A RECORDING DEVICE (i.e. SMART PHONE, MP3 RECORDER, ETC.)TO RECORD LESSONS.
Course Policy:
1. *Repertoire study*
Students will be assigned 4-6 pieces of repertoire depending on the students' level. See the Vocal Studies Handbook for details.
Students will keep a notebook (in a ring binder) to prepare the required materials for repertoire study. The notebook will be turned in two times during the semester.
DUE DATES FOR REPERTOIRE STUDY NOTEBOOKS:

1. week of October 13 (due at your lesson that week)- translations completed and written in the score for half of the assigned repertoire. Translate all songs or arias that are in a language other than English. Turn in the repertoire study guides for half of the assigned literature.
2. December 8 or 9 (at your jury)- remaining translations and study guides due

The above dates are simply due dates for the notebooks. If you plan to perform a song or aria before the turn in deadline you should prepare the study guide and translation so that your performance will be informed. **DO NOT STAND UP TO PERFORM ANY LITERATURE WITHOUT HAVING USED THE STUDY GUIDE TO HELP YOU UNDERSTAND IT BETTER AND WITHOUT DOING A LITERAL WORD BY WORD TRANSLATION!**
NO REPERTOIRE NOTEBOOKS WILL BE ACCEPTED AFTER JURIES.
Repertoire study notebooks should include:
a. **translation-**
(**handwritten**)- a word by word translation of every word of the song or aria if in a foreign language. Idiomatic translations should be used only as an aid, not as a substitute for looking up every word. MEANING IS ESSENTIAL. Sources for translations to aid the student are: The Ring of Words, The Fischer-Dieskau Book of Lieder, The Penguin Book of Lieder, Word by Word Translations of Songs and Arias, etc. CD and record jackets and musical editions with literal translations such as those edited by John Glen Paton are helpful. The website- www.recmusic.org/lieder is a good source for translations as well as The Aria Database. I will give you a list with many more resources that are available. After translations are done write them in the musical score with corresponding text.
b. **phonetic transcription-** handwritten phonetic transcription of the text of the song or aria (for those who have taken the diction courses offered).
c. **completed study guide-** (take one for each piece of assigned repertoire)
Sources for answering these questions are: The New Grove Dictionary of Music, Bakers Biographical Dictionary of Music and Musicians, The Harvard Dictionary of Music, record and cd jackets, websites for composers and musical scores. **Do not use a separate sheet of paper. Do not leave blanks on the form. The form is incomplete if blanks are left unanswered and points will be deducted.**

2. *Juries*
All applied voice students are required to perform a jury exam. All music must be memorized for jury exams. Voice area division juries are December 8 and 9 and will begin at 10:00 AM. Consult the Vocal Studies Handbook for other questions concerning juries.

Methods for Evaluating Progress:

1. Weekly lesson grades (30 %)

*lesson attendance and punctuality

*preparation- one new piece of literature thoroughly prepared for every lesson beginning with the second lesson. Melodies and rhythms sung accurately. Languages using correct pronunciation. If you have had the diction course for a language you should be able to make correct pronunciation choices without my aid. If you have not had the diction course we will spend time on pronunciation in the lesson prior to your thorough preparation.

*displayed progress made with technical concepts from previous lesson

*accurate learning and memorization of assigned repertoire

This portion of the grade is assessed in the studio class and convocation performances. Our studio class will meet with Ms. Leone's studio class in the choir room on Monday at 4:00 PM.

2. Repertoire study notebooks (20%)
3. jury (40%)
4. recital attendance (10%)

Attendance:

Students are allowed three absences. It is the students' responsibility to inform the instructor at least 24 hours in advance of a missed lesson. The only exceptions are legitimate emergencies. Make up lessons will be scheduled for excused absences only. It is the students' responsibility to contact his/her accompanist concerning cancelled lessons. Twenty four hour notice is preferable. After the third absence the student will be dropped from the studio roster.

Accompanists:

Students are required to hire an accompanist. Details will be given at the first convocation.

Student Musician Health & Safety:

Students should refer to the Texas A&M Commerce Department of Music webpage for information concerning student musician health and safety.

Students with Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu