

# SAM HOUSTON STATE UNIVERSITY SCHOOL OF MUSIC

## Course Syllabus for VOIC 1201, 3201, 3202 – Fall 2017

**COURSE TITLE:** Applied Voice (VOIC 3201)

**PROFESSOR:** Dr. Nicole Asel

**E-MAIL:** nxao41@shsu.edu

**OFFICE:** Music Building rm. 319

**PHONE:** 936-294-1390

**CLASS TIME:** Arranged weekly time between professor and student

**CREDIT HOURS:** 2

**OFFICE HOURS:** Arranged on an individual basis between professor and student.

**TEXT:** You should purchase at least one book of repertoire per semester. The voice instructor will select all vocal technique books and repertoire for each student. Your assigned repertoire serves as the main text for this course.

Music is available through numerous sources including:

Newton Gresham Library: 1<sup>st</sup> floor, Music Listening Room

Dowling Music Co.: 1-800-952-7526

Classical Vocal Reprints: <http://www.classicalvocalrep.com>

Opus 1 Music: 1-800-376-7871 or [www.opus1music.com](http://www.opus1music.com)

AMC Music: 713-802-2900 [www.amcmusic.net](http://www.amcmusic.net)

### COURSE DESCRIPTION:

Voice meets three times a week: one private 50-minute session, a Studio class session (Monday 12 noon to 1 pm), and Wednesdays from 12 noon to 1 pm (Vocal Forum). This course is for students who have chosen voice as their major instrument in preparation for a career in vocal performance, music education, composition, or music therapy. Students enrolled in this course have demonstrated, by previous audition, a working knowledge of music and musical skills and have deemed voice as their primary instrument.

### COURSE GOALS:

Each student will:

- Refine the principal of posture, breath management and healthy tone production for the singing voice.
- Learn elements of good musicianship, including phrasing, dynamics, intonation and rhythmic accuracy.
- Learn techniques for preparing a song for performance, with attention focused on diction (with emphasis on the four singing languages), background and style, performance poise, and interpretation.
- Learn about the function and care of the voice and about his or her own vocal potential.

## **COURSE OBJECTIVES:**

Each student will implement the course goals listed above in the preparation and delivery of the appropriate number of pieces stipulated by their level of study. Requirements for each level of study are listed later in the syllabus.

## **COURSE REQUIREMENTS:**

Many of the requirements below can be found in the Vocal Area Student Handbook. Each student must take the time to read and adhere to all requirements and policies outlined therein. This document provides further information specific to this studio.

### **Unexcused Absences**

- You are not permitted to have more than three (3) unexcused absences in either Studio Class or Vocal Seminar. If your total unexcused absences exceed three (3), this will result in a five (5) percent deduction from your final grade for each additional unexcused absence.
- This policy does not apply to Vocal Lessons. Every unexcused absence will still result in a failing grade for that particular session.
- This policy does not apply to Vocal Area Recitals. If you do not meet the minimum 4 recitals required, each unexcused absence will result in five (5) percent deducted from your final grade.

**Voice Lessons** – You will receive a minimum of twelve 50-minute lessons per semester. Attendance is mandatory. Dress appropriately for lessons; this is a professional environment and should be treated as such. Prior notice is required for excused absences due to illness, family obligations or University sponsored trips. If a lesson must be cancelled, you must contact your instructor and pianist at least 24 hours in advance. I will give you the same courtesy. If I miss a lesson, I will make sure to give you an opportunity to make it up; if you miss a lesson, do not expect to receive a makeup lesson unless I have time. You may not call at or during your lesson time – failure to give proper notice will result in an unexcused absence. Students who arrive more than ten minutes late to their scheduled time will forfeit their lesson and will be counted absent.

In addition: All absences must be excused. Every unexcused absence will still result in a failing grade for that particular session

**Studio Class** – Studio Class will be held Monday from 12:00–12:50pm. *Attendance is mandatory.* Studio class is an opportunity to sing in a less formal setting and a chance to give and receive feedback from your peers. It is crucial for your growth as a performer, educator and music therapist. You will be scheduled to sing several times throughout the semester and must be prepared each and every time you are scheduled to perform. You are expected to dress appropriately with your music memorized and researched prior to your performance. The more you care about your overall presentation, the better your performance will be. (If you are a new student and have a class conflict with studio time, you need to speak to me ASAP.) Failure to perform when required (i.e. sing when scheduled) will be counted as an unexcused absence.

\*\*\*The use of cellphones, computers, or other electronic devices and/or doing homework during Studio Class is strictly prohibited. Students who are caught using electronic gadgets or focusing on homework during Studio Class will be asked to leave and this will count as an unexcused absence.

Please submit program notes to the studio for each piece performed. The notes should contain a paragraph for Composer, Poet, Style Period and a translation of the text.

**Voice Seminar** – Voice Seminar meets throughout the semester on Wednesdays, 12-12:50 pm in the Recital Hall of the Performing Arts Center. A schedule will be posted on the Vocal Area bulletin board located on the 3<sup>rd</sup> floor of the Music Building. In addition to vocal performances by students, these Forums present many enriching and informative sessions pertaining to what we do as performers, educators and therapists. If you are performing in Voice Seminar, you must e-mail your repertoire and information to Dr. Asel (nxao41@shsu.edu) the Monday before seminar at noon. The repertoire must be approved by your studio teacher before this time. The repertoire must be sent (with all of the required information) as a Microsoft word document, formatted according to the template attached on the SamSings Facebook page. If you are not able to access the template, please e-mail Dr. Asel and request a copy. If you miss a seminar performance because of illness, you may send your information on weeks that you are not scheduled to sing. If time allows, you will be added to the program. It is your responsibility to find out, from Dr. Asel or your studio professor, if you are scheduled to sing.

- Attendance will be taken at each Voice Seminar and is mandatory for all students who are currently enrolled in voice and whose principal instrument is voice.
- Juniors and Seniors preparing recitals are required to perform on at least two (2) seminars; and sophomores preparing proficiency exams are required to perform on at least two (2) seminar each semester. All other students enrolled in applied voice are required to perform on at least one (1) seminar.
- A sign-up schedule will be posted on the voice area board for seminar times. You will have two weeks to sign up for a time. After two weeks, students are welcome to sign up for additional performances
- There are often cancellations or late repertoire submissions that prohibit people from singing. If you would like to be considered as an alternate, you may e-mail Dr. Asel with your repertoire by the deadline. Additional performers will be added as time permits
- Failure to meet the seminar requirement will result in a five (5) percent deduction from your final grade. If you do not fall into one of the categories above but want to perform, please discuss this with your teacher. We will do all we can to give every student an opportunity to perform.

\*\*\*The use of cellphones, computers, or other electronic devices and/or doing homework during Voice Seminar is strictly prohibited. Students who are caught using electronic gadgets or focusing on homework during Voice Seminar will be asked to leave and this will count as an unexcused absence.

**Vocal Area Recitals** - All students who are currently enrolled in voice and whose principal instrument is voice are strongly encouraged to attend *all voice recitals*. Attendance at faculty recitals, studio recitals and the Art Song Competition final concert are required. Recital attendance is important, as it gives you an opportunity to learn by watching other students in the recital process, it creates a supportive environment among colleagues, and it provides opportunities to earn concert attendance credit. In order to receive an attendance grade for recitals and opera, each student must present a program from

the performance to their teacher, who will maintain a record of attendance for these events. *Note that this is a separate attendance record from the concert attendance records kept by the School of Music.*

- A schedule of recitals for the semester will be handed out at an upcoming Voice Seminar. If you have a legitimate schedule conflict with a required recital, you must discuss it with your voice professor.

*\*\*\*Official University Attendance Policy, taken from the University Handbook, can be accessed through [http://www.shsu.edu/~vaf\\_www/aps/documents/800401\\_001.pdf](http://www.shsu.edu/~vaf_www/aps/documents/800401_001.pdf): Regular and punctual class attendance is expected of each student at Sam Houston State University. It is expected that each faculty member will keep a record of student attendance. Each faculty member will announce to his/her classes the policies for accepting late work or providing make-up examinations. Students are expected to show appropriate cause for missing or delaying major assignments or examinations. A student shall not be penalized for three or fewer hours of absences when examinations or other assigned class work have not been missed; however, a student may be penalized for more than three hours of absences at the discretion of the instructor. Each instructor is obligated to clarify his/her classroom policy regarding absences in writing to each student enrolled in class at the beginning of the semester or summer session.*

#### **Collaborative Artist:**

A studio accompanist will be contracted based on your scheduling needs. \$50.00 per student is the fee for the accompanist. The fee for the studio accompanist is calculated as follows: # of studio classes x pianist's fee for class ÷ # of students.

Respect your pianist. Students must notify collaborative pianists of absences in a timely manner. If proper notice is not given, the student will be charged for the time missed. Failure to pay the pianist will result in the pianist not being required to attend the student's lesson, which will result in a lowered studio grade. If a student fails to pay their pianist as agreed, it will also result in a grade of "incomplete" until payment is made.

This calculated fee will be due by the fourth (4th) studio class. If payment is not received by the fourth studio class, a penalty of one letter grade will be deducted from the semester grade. Additionally, students will be provided a schedule of their performances; plan ahead, it is the student's responsibility to provide their accompanist with their music in advance. Students that fail to do so will not be allowed to sing and will receive a o (zero) for that scheduled performance.

In addition to the studio pianist fee, you will also be required to contract a pianist for your weekly voice lesson. You are expected to rehearse with your pianist for at least 30 minutes each week in preparation for your lesson. Your pianist is required to attend the second half of each weekly lesson. You are responsible for paying this contract pianist.

#### **Practice Procedures:**

It is expected that you come to your lesson prepared. Daily practice and preparation is essential to your vocal development. You are required to spend a minimum of 30 minutes each day with your assigned vocal exercises and technical concepts. Additional time should be dedicated to your repertoire and any

other vocal activity you have been assigned. How much time you spend practicing depends on how quickly and thoroughly you acquire the necessary vocal skills, learn and memorize your repertoire, etc. The Vocal Division Handbook outlines the following minimum hours of weekly practice:

Composition, Music Ed./Therapy = 8 hours per week

Vocal Performance = 10 hours per week

You receive credit in this course for your weekly practice and preparation. Set aside time each week for practice on what we covered in your lessons. Make your practice a planned part of your schedule so you can receive the full benefits and get the best results of your private study.

### **Instructor's Personal Message/Philosophy**

My job is to give you the tools to help you realize your musical, educational and artistic goals based on the requirements of this course. My hope is that by deepening your understanding of your vocal mechanism and vocal repertoire, you will continue to develop a love of music and the arts that will last a lifetime. In order to maximize our time together, make sure that you understand material and concepts covered in our lessons and what is expected of you in both your lesson and your practice time. Experiment with making new and different sounds and ask me questions. This is your time and I want it to be as beneficial as possible. Having clear goals that you work toward each week will yield higher quality, more mindful practice sessions which will result in more growth. Our time in lessons should be spent exploring the foundations of a healthy technique and higher level musical concepts. I will not teach you notes and rhythms. I reserve the right to dismiss from their lesson any grossly unprepared student. Classical singing is an athletic activity and you are an elite athlete. Good vocal health is imperative for vocal growth and development. Adjust your schedule and lifestyle accordingly.

In lessons we will cover all aspects of vocal technique and performance, including: musicality, acting, stagecraft, performance practice, and basic music theory, as needed. My goal is for you to understand the physiological, psychological, musicological, practical, and musical bases of singing freely. We are collaborators in these goals and your full participation is appreciated, even (especially) when it falls outside your comfort zone. Success with the information I impart to you is in direct relation to how much you apply yourself.

### **REPERTOIRE**

Repertoire requirements are outlined in the Vocal Division Handbook and are listed below. You should begin or continue to acquire a library of vocal music. We will discuss specific collections that you need to own. Learn your repertoire in a timely fashion. Before we begin the study of a song, you are expected to have prepared the mechanics of the song (notes and rhythms, translations, diction, study of the poetry/character). In addition you are required to research the composer and poet/librettist of each piece. You will be expected to prepare a brief explanation and translation of your piece before performing it in

studio class. I expect you to prepare your research and be able to recite your text from memory. Listening to several recordings of your repertoire is also very valuable in your preparation and study. Repertoire varies each semester according to teacher discretion and the pedagogical goals for each student. Typical repertoire for freshmen may include 18th and 19th-century Italian songs and arias, English and American songs from the 19th and 20th century, and perhaps including a German Lied from the standard repertoire if the student is vocally ready. Sophomores continue with Italian and English songs, definitely add German Lieder, and may learn some of the easier French mélodies or chansons. Since each student is different, more challenging arias are begun when the student is vocally ready.

Any outside solo performance music (i.e. choir solos, opera music, church solos) should be brought into your Vocal Lessons to work on with your teacher. You are a representative of our institution and as such your performance is a reflection of the School of Music, the Vocal Area, and your voice instructor. It is expected that you approach all performances with the same integrity as you do your jury music.

## **REPERTOIRE REQUIREMENTS FOR JURIES**

Semester 1 & 2: VOIC 1201X for 2 credit hours

Minimum of 4 songs (suggested 10-12 minutes) memorized and prepared for the jury

- 1 song of the student's choice performed for the jury
- Voice Faculty will then request 1 (or more) songs
- Language Requirements at the discretion of the teacher

Semester 3: VOIC 1201X for 2 credit hours

Minimum of 5 songs (suggested 14 minutes) memorized and prepared for the jury

- 1 song of the student's choice performed for the jury
- Voice Faculty will then request 1 (or more) songs
- Language Requirements at the discretion of the teacher

Semester 4: VOIC 1201X for 2 credit hours (Proficiency Semester)

Minimum of 6 songs (suggested 14 minutes) memorized and prepared for the jury

Four (4) languages must be represented (English, Italian, German, French) in diverse musical styles and periods.

One song must be independently prepared (with instructor approval).

Students will present translations and program notes for all music offered

**\*\*** No one is allowed to attempt the proficiency jury with deficient repertoire. It is strongly recommended that the student complete the entire diction series prior to taking the vocal proficiency. (Music Therapy students are exempt from the diction requirement.)

Semesters 5, 6, 7, & 8: VOIC 3201 for 2 credit hours

Minimum of 8 songs (suggested 18-25 minutes) memorized and prepared for the jury

(Arias and opera roles can be substituted for more than one song at the discretion of the instructor.)

- 1 song of the student's choice performed for the jury
- Voice Faculty will then request 1 (or more) songs
- Language Requirements at the discretion of the teacher

1) **Voice Notebook**: Each student is required to keep a voice notebook, which will be graded as a part of their preparation. The contents of the **Voice Notebook** are as follows:

2) **Assigned Solo Repertoire**

3) **Translations & Background information**. Poetry must be memorized and recited prior to working on the music in your lesson. Translations/IPA should be completed prior to the first lesson on a given piece. Research the necessary information. Everyone will have at least one piece that is in a foreign language. For every piece that is not in English, you will be required to make an English translation word-for-word. For information on specific books, please see the vocal handbook appendices. For every aria you sing, you will be expected to research the opera or oratorio from which it comes. Information that you will be required to find is: background on the story line/libretto; understanding of your character and what he/she experiences in the opera/oratorio; in what part of the work does your aria takes place, etc.

4) **Listening Assignment(s)**: Listening assignments are designed to help you build awareness of repertoire and singers. For each listening assignment you are required to find half of the repertoire you will need for the following semester. At the end of the semester your listening assignments will help to guide your repertoire assignments for the following semester. It is important to be aware of what the repertoire requirements are for the coming semester so your choices are appropriate. Please work for a balance of languages, time periods and composers.

5) **Weekly Reflections**: Students are required to record each lesson. Within 24 hours of your lesson, you are expected to listen to the recording, take notes including vocalizes worked on, technical concepts and repertoire work. Please write a summary and reflection on what you hear and notice in your lessons. These summaries need to be sent to me no later than 24 hours after your lesson. You will be graded on your promptness and mindful reflection of our work. This is an opportunity for you to ask questions about and synthesize what we do together.

6) **Practice Log**: Students are required to keep a practice log detailing what they have learned in their lessons. A practice log is a mirror of your development. Write about what we covered in your lesson. Catalogue new insights, ask questions, or journal any vocal frustrations you may have. I am looking for critical thinking skills and your evolution as a singer in these journals.

## **GRADING**

Semesters 1–3, 5-8:	Studio grade: 70%	Jury grade: 30%
Semesters 4:	Studio grade: 100%	Proficiency: Pass/Fail

## **JURY GRADE**

Combined average of each professor's evaluation of your jury performance. For the Proficiency Jury, after the student has performed, the jury will then approve or disapprove the student's progression to upper-level vocal study. The semester grade will be assigned by the private teacher, taking into consideration work performed during the semester, as well as outcome of Sophomore Proficiency.





## ASEL STUDIO ADDENDUM

### STUDIO GRADE

The studio grade is given by the applied teacher and is a combination of the following elements:

30%	Lesson attendance, planning and preparation, weekly lesson reflection
15%	Studio class and forum attendance and participation; preparedness when you sing.
7%	Vocal Area event attendance (masterclasses, voice-related performances)
5%	Mid-term exam
5%	Weekly lesson records/journals
5%	Song translations and IPA and background information (due in your lesson on week six)
5%	Semester reflection
3%	Listening assignments
75%	

Items to be turned in at due dates and compiled in the final voice notebook:

- Listening assignments
- Semester reflection
- Song translations and IPA and background information
- Weekly lesson reflection
- **Copies** (not originals, please) of Repertoire with translations and IPA

### Midterm

- The midterm exam will take place during the student's lesson on week seven of the semester.
- All pieces must be learned for the midterm, half of the required repertoire will be memorized.
- The student must know the poetic and literal translation for all memorized songs as well as relevant background information.
- If the student misses his/her lesson during midterm week due to an excused absence, the midterm can be made-up the following week with the following modification: one additional song must be memorized.

### Translations & Background information.

- Poetry must be memorized and recited prior to working on the music in your lesson. Translations/IPA should be completed prior to the first lesson on a given piece. Research the necessary information. Everyone will have at least one piece that is in a foreign language.
- For every piece that is not in English, you will be required to make an English translation word-for-word.
- For information on specific books, please see the vocal handbook appendices.
- For every aria you sing, you will be expected to research the opera or oratorio from which it comes. Information that you will be required to find is: background on the story line/libretto; understanding of your character and what he/she experiences in the opera/oratorio; in what part of the work does your aria take place, etc.

### **Practice Log/Reflection/Journal**

- Students are required to hand in a weekly lesson reflection within 24 hours of their lesson.
- In the reflection, record what was covered in your lesson, how you practiced, etc. Catalogue new insights, ask questions, or journal any vocal frustrations you may have.
- The reflections should be your guide as you practice this week. Do the exercises we covered in our lessons, apply these vocal concepts to your repertoire. Your practicing, and by proxy, your journals, should be a reaction and extension of your weekly reflection and lesson.
- I am looking for critical thinking skills and your evolution as a singer in these journals.
- Students are required to record each lesson. You may audio record most lessons, but I would like for two lessons to be video recorded. You may use a laptop tablet or phone with substantial storage, if this is not possible, please communicate your issue to me. I would like one lesson to be recorded during weeks 1-7 and one during weeks 8-14.
- Please use your phone/computer if you are able. If not, arrangements may be made (but you need to let me know BEFORE the lesson).
- Students are expected to listen to these recordings after their lesson as a part of a practice regimen and this should be reflected in their voice journal.
- I will create a spotify playlist with your repertoire, please open a spotify account (it is free and can be linked to your Facebook profile). This is a very useful practice tool.

### **Listening Assignments**

- Students will be assigned three listening assignments each semester.
- Assignments are to be turned in on the due date as well as included in the notebook at the end of the semester.
- I am looking for observations about the singer, repertoire or piece. Please make connections between what we are doing in the voice studio and what you observe.

### **End of Semester Reflection**

- Write a brief essay that looks at the semester as a whole and discusses the key elements of the student's development and what he/she may do differently in the future
- The reflection is due as a part of the semester notebook.

### **Final Voice Notebook**

- Should be handed after the jury in your final lesson on week fourteen.

## **RECOMMENDED READING**

*The Art of Practicing: A Guide to Making Music from the Heart* by Madeline Bruser

*The Musician's Way: A Guide to Practice, Performance, and Wellness* by Gerald Klickstein

*The Singer's Ego* by Lynn Eustis

*Power Performance for Singers* by Shirlee Emmons and Alma Thomas

*What Every Singer Needs to Know About the Body* by Melissa Malde, et al.

*A Soprano on Her Head* by Eloise Ristad

*What Every Musician Needs to Know about the Body* by Barbara Conable  
*On the Art of Singing* by Richard Miller

## **OTHER NECESSARY INFORMATION:**

*\*\*\*Official University Attendance Policy, taken from the University Handbook, can be accessed through [http://www.shsu.edu/~vaf\\_www/aps/documents/800401\\_001.pdf](http://www.shsu.edu/~vaf_www/aps/documents/800401_001.pdf): Regular and punctual class attendance is expected of each student at Sam Houston State University. It is expected that each faculty member will keep a record of student attendance. Each faculty member will announce to his/her classes the policies for accepting late work or providing make-up examinations. Students are expected to show appropriate cause for missing or delaying major assignments or examinations. A student shall not be penalized for three or fewer hours of absences when examinations or other assigned class work have not been missed; however, a student may be penalized for more than three hours of absences at the discretion of the instructor. Each instructor is obligated to clarify his/her classroom policy regarding absences in writing to each student enrolled in class at the beginning of the semester or summer session.*

***Americans with Disabilities Act:*** According to University the student must initiate policy requests for accommodations. A student seeking accommodations should go to the Counseling Center and Services for Students with Disabilities (SSD) in a timely manner. Every semester that the student desires accommodations, it is the student's responsibility to complete a Classroom Accommodation Request Form at the SSD office and follow the stated procedure in notifying faculty. Accommodations for disabled students are decided based upon documentation and need on a case-by-case basis by the Counseling Center.

***Student Absences on Religious Holy Days Policy:*** Section 51.911 (b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of religious holyday, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

***University policy 861001:*** Provides the procedures to be followed by the student and instructor for religious holidays. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day (s) shall present to each instructor involved a written statement concerning the religious holy day (s). This request must be made in the first fifteen days of the semester or the first seven days of a summer session in which the absences (s) will occur. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examination are to be completed.

***Academic Honesty:*** Your policy must, at minimum, be compatible with stated university policy set forth in (§§5.3-5.32) of the Faculty Handbook (see italicized section below). The Faculty handbook sets forth in great detail examples and definitions of dishonest behavior; the faculty members' discretion in determining when dishonesty occurs and rendering penalties; procedures for discipline; and suggested wording for the individual professor's policy.

***Proper Classroom Demeanor/Rules of Conduct:*** According to university policy and §5 of the Student Handbook, students are expected to assist in maintaining a classroom environment that that is conducive to learning.

"Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.