

SAM HOUSTON STATE UNIVERSITY SCHOOL OF MUSIC

Course Syllabus for VOIC 1201 and 3201 – Fall 2017

Ind Performances Voice — VOIC 1201-22

Ind Performances Voice — VOIC 3201-22

Applied Voice with Jr Recital — VOIC 3202-22

COURSE TITLE: Applied Voice (VOIC 1201 and 3201)
PROFESSOR: Tony Boutté
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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. Your assigned repertoire serves as the main text for this course.

Music is available through numerous sources including:

Newton Gresham Library: 1st floor, Music Listening Room

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

AMC Music: 713-802-2900 www.amcmusic.net

Opus 1 Music: 1-800-376-7871 or www.opus1music.com

Sheet Music Plus: www.sheetmusicplus.com

Please avoid printing music off of websites unless it is an extremely clear resolution. Scans from a phone application can often print with a wave in the staff. This is unacceptable.

COURSE DESCRIPTION:

Voice meets three times a week: one private 50-minute session, a Studio class session Mondays at noon, and Wednesdays from 12:00 to 12:50 (Vocal Seminar). 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 a 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 his or her 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.

Attendance: Unexcused Absences

- You are not permitted to have more than two (2) unexcused absences in either Studio Class or Vocal Seminars. If your total unexcused absences exceed two (2), 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 attendance policy is a completely separate requirement from the attendance policy required for Vocal Area Recitals. Please see the heading below, Vocal Area Recitals, for further clarification.

Voice Lessons – You should 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. Call at least 24 hours in advance if you cannot make it to your lesson. 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 15 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 Mondays 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 sing several times throughout the semester and must be prepared each and every time you perform. You are expected to dress professionally 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 asked will be counted as an unexcused absence. You should be prepared to recite your poem in the original language and the a translation and give a brief discussion regarding the Composer, Poet, Style Period.

Each student should be prepared to sing in Studio Class every week. Each student must perform the two weeks prior to your scheduled Voice Seminar performance. The student should plan to sing the same piece both weeks leading up to the Seminar performance.

***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.

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 3rd floor of the Music Building. In addition to vocal performances by students, these Seminars 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 (nxa041@shsu.edu) by Noon on the Monday before seminar. 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 Vocal Seminar and is mandatory for all students who are currently enrolled in voice and whose principal instrument is voice. Performance majors are required to perform on at least two (2) Seminars; 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. Music Therapy majors are required to perform 6-8 minutes of music on a Vocal Seminar in their last semester of vocal study. Everyone taking voice should perform on Seminar a minimum of one time per semester. 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 Vocal Seminar is strictly prohibited. Any student who is caught using electronic gadgets or focusing on homework during Vocal 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 required to attend four (4) student recitals. 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. However, these recitals can count towards the School of Music required recital attendance as well. If you do not meet the minimum 4 recitals required, each deficiency will be counted as an unexcused absence. This will result in a five (5) percent deduction from your final grade for each deficiency.

- A schedule of recitals for the fall semester will be handed out at an upcoming Vocal Seminar. Attendance at these recitals is required. If you have a legitimate schedule conflict with a recital, you must discuss it with your teacher and get approval from the Vocal Area Coordinator prior to the performance to be excused from the performance. Each student must attend the final recital of the Spring semester SHSU Song/Aria Contest time TBA.

Collaborative Artist: A studio accompanist will be contracted to play for you each week in studio class. There is a fee for the accompanist. The fee for the studio accompanist is calculated as follows: # of studio classes x pianist's fee for each class ÷ # of students.

- 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 0 (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 lessons. 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.
- 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 could also result in a grade of "incomplete" until payment is made.

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. 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 (see information under Voice Notebook heading on page 5). 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.

Step one: All text must be memorized and recited in original language and translation before singing.

Step two: All melodies must be sung on a vowel and the vowels of the words without consonants.

Step three: All elements of the song: pitches, rhythms, words, and drama will be presented.

Instructor's Personal Message/Philosophy: My goal is to help you realize and actualize your goals, based on the requirements of this course. That said, my hope for you is to nurture a love of singing and the arts that will last a lifetime. Be sure you understand what is expected of you at each lesson. Clear goals from week to week will result in quality practice sessions. I will not teach you notes and rhythms. I reserve the right to dismiss from their lesson any grossly unprepared student. 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.

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

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 should have prepared the mechanics of the song (notes, rhythms, translations, diction, character study).

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 you every sing it for the first time. 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 studied when the student is vocally ready.

ALL VOICE STUDENTS:

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).

*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 & 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

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

1. **Assigned Solo Repertoire**
2. **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. The text, translation, and IPA should be in written poetic form and in your music. 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.
3. **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, variation in tempi and composers. You should come to each lesson with a list of song titles, composers, and singer you have studied each week. I will review your list for approval and discuss your findings.

Listening Assignment Due Dates

October 9-Listening Assignment 1 must be turned in at Studio Class

November 13-Listening Assignment 2 must be turned in at Studio Class

No late assignments will be accepted!

EVERY PAGE OF YOUR LISTENING ASSIGNMENT SHOULD BE SINGLE SIDED WITH YOUR NAME ON THE TOP RIGHT HAND CORNER.

All music should be copied clearly with all notes on the page single-sided.

Include a copy of the IPA-you can obtain most IPA from IPA Source within the Library website. Include your research containing:

Composer Background

Poet Background

Opera or Song Cycle context

Time Period description

Singer Biographical information

A poetic and word for word translation of the text for each song.

All material submitted must have prior approval from the voice instructor. You cannot submit listening assignment without obtaining an actual copy of the music.

4. **Lesson Reviews:** Students are required to record each lesson. Please use your phone/computer if you are able. If not, arrangements may be made. 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. There should be a one page stream of consciousness thought process noted and a one page outline of the concepts/information presented. This process should help guide your preparation for the next 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. Students are required to review each lesson within a 48-hour time and send it to me electronically.
5. **Practice logs:** At the beginning of each lesson, please turn in a detailed practiced log containing the exact time you practiced each day (beginning and end), exercises practiced and the objective of each exercise, music practiced and what the focus was example: text/language, rhythm, memorization, melody registration, interpretation, etc...

GRADING

1. Studio Grade: The grade I record for each lesson reflects attendance, preparation, improvement, attitude, mastery, and memorization of repertoire. Your studio grade is based on the formula below:
 - Listening assignments/Program Notes (20%)
 - Midterm Exam (15%) the week of October 9.
 - Studio & Voice Seminar Attendance & Performances (15%)
 - Work in lessons and weekly research (50%)
 - = Final STUDIO Grade*** 100%
2. 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.
3. FINAL GRADE:

Semesters 1–3 and 5–8:	Studio grade: 70%	Jury grade: 30%
Semester 4 (Proficiency):	Studio grade: 100%	Proficiency: Pass/Fail

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: 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.