

# **SAM HOUSTON STATE UNIVERSITY SCHOOL OF MUSIC**

## **Course Syllabus – Spring 2018**

Ind Performance-Voice – VOIC 3201 42: CRN 23523

**COURSE TITLE:** Applied Voice (VOIC 1201 and 3201)  
**PROFESSOR:** Christopher Michel  
**E-MAIL:** cmichel@shsu.edu  
**OFFICE:** PAC 120C  
**PHONE:** 936-714-6390  
**CLASS TIME:** Arranged weekly time between professor and student.  
**CREDIT HOURS:** 2  
**OFFICE HOURS:** Arranged on an individual basis between professor and student.

### **TEXTBOOK:**

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:	<a href="http://www.classicalvocalrep.com">www.classicalvocalrep.com</a>
AMC Music:	713-802-2900 - or - <a href="http://www.amcmusic.net">www.amcmusic.net</a>
Opus 1 Music:	1-800-376-7871 - or - <a href="http://www.opus1music.com">www.opus1music.com</a>
Sheet Music Plus:	<a href="http://www.sheetmusicplus.com">www.sheetmusicplus.com</a>

*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:**

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-English, Italian, German and French), 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:

Voice meets three times a week: one individual 50-minute Voice Lesson, one Studio Class on Mondays at noon, and one Vocal Seminar on Wednesdays from 12:00 to 12:50.

#### Unexcused Absences

You are not permitted to have more than two (2) unexcused absences between Studio Class and Vocal Seminars. If your total number of unexcused absences exceeds two (2), each additional unexcused absence will result in a **five (5) percent deduction from your final semester grade**.

\*\*\*This policy does not apply to Vocal Lessons. Every unexcused absence will 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.

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

Lessons for each piece will progress based on your competency in this sequence:

- 1) All text must be memorized and recited in original language and translation before singing. (This will be expected of you prior to your first lesson for each piece.)
- 2) All pitches and rhythms will be mastered on a neutral vowel, then on the vowels of the words without consonants.
- 3) All elements of the song will be integrated: pitches, rhythms, words, and drama.

- **Studio Class** – Studio Class will be held **Mondays from 12:00–12:50pm in the [Please see the Studio Rotation document for location each week]**. *Attendance is mandatory.* Studio class is an opportunity to sing in a less formal setting and a chance to exchange feedback with 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 with me ASAP.) Failure to meet these standards when asked to perform will be counted as an unexcused absence. You will be expected to recite your poem in the original language and its translation and give a brief discussion regarding the Composer, Poet and Style Period.

Each student should be prepared to sing in Studio Class every week. Each student must perform the two weeks prior to their 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 from 12-12:50 pm in the Recital Hall** of the Performing Arts Center. *Attendance at each Vocal Seminar is mandatory for all students who are currently enrolled in voice and whose principal instrument is voice.* 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 Seminars present many enriching and informative sessions pertaining to what we do as performers, educators and therapists.

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) Seminars each semester. Everyone taking voice should perform on Seminar a minimum of one (1) time per semester. Music Therapy majors are required to perform 6-8 minutes of music on a Vocal Seminar in their last semester of vocal study. Failure to meet the Seminar requirement will result in a **five (5) percent deduction from your final semester 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.

Voice Seminar performers must e-mail their repertoire and information to Dr. Asel ([nxa041@shsu.edu](mailto:nxa041@shsu.edu)) by noon 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 your assigned seminar performance (due to illness or extenuating circumstance), you must resubmit your information every following week until time allows for you to 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.

\*\*\*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 credit for attending recitals and opera, each student must present a program, signed by a faculty member in attendance, to their teacher, who will maintain a record of attendance for these events. **If you do not meet the minimum 4 recitals required, each deficiency will result in a five (5) percent deduction from your final semester grade.**

\*\*\*Note that Vocal Area Recital attendance records are separate requirements from the School of Music concert attendance records. However, Vocal Area Recitals can also count towards the School of Music recital attendance requirements.

A schedule of recitals for the semester are listed at the end of the syllabus.

Each student must attend Fall: Art/Song Contest Finals, Honors Recital and all faculty voice recitals.

**\*each mandatory event listed above not attended will result in a five (5) percent deduction from your final semester grade.**

***\*please see the schedule of events provided by the main office of the School of Music for exact dates.***

#### ❖ Collaborative Artist:

- **Studio Class** – A studio accompanist will be contracted to play for you each week in Studio Class. The fee for the studio accompanist is calculated as follows:

$$\# \text{ of studio classes} \times \text{pianist's fee for each class} \div \# \text{ of students.}$$

The fee is before your first performance in studio class. If payment is not received, you will not be allowed to participate. **If payment is not received by the third studio class, one letter grade will be deducted from your final semester grade.** Students will be provided a schedule of their performances.

- **Voice Lessons** – 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’ on page 6). 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 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 a student from their lesson if they are unprepared. 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.

### ❖ **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 already prepared the mechanics of the song (i.e. notes, rhythms, translations, diction, and character study).

In addition, you are required to research the composer and poet/librettist of each piece. You will be expected to prepare a translation and brief explanation of your piece before you 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 19<sup>th</sup> 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.

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.

## **ALL VOICE STUDENTS:**

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

Minimum of 4 songs 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 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 5 songs 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). **ALL FIVE SONGS WILL BE SUNG IN THE ORDER OF THE STUDENT'S CHOOSING. IN ADDITION, PROGRAM NOTES AND TRANSLATIONS FOR EACH SELECTION (in performance order) MUST BE PRESENTED TO THE FACULTY.**

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

Minimum of 6 songs memorized and prepared for the jury (Certain

arias, songs & 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
- One non-classical song may be presented 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. The translation, text and IPA should be on a separate sheet for study and in your

music. 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 singers you have studied each week. I will review your list for approval and discuss your findings.

#### **Listening Assignment Due Dates**

March 5 – Listening Assignment 1 must be turned in at Studio Class

April 23 – 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 a 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 lesson reviews. 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 practice 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.

*If you have not completed any and all materials requested at the beginning of the lesson (practice logs, lesson reviews, listening assignment), you may be asked to use the lesson time to prepare for the lesson and will be given an F will be recorded as the grade for the lesson. These assignments document your preparation for the lesson. If you do not have them, it is assumed you are not prepared enough to have a lesson.*

## GRADING CRITERIA:

Final grades for each semester will be calculated based on percentages of your Studio Grade and your Jury Grade (with the exception of Semester 4) as follows:

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

\*\*\***Semester 4 final grade** will be assigned by the student's vocal instructor with consideration for work performed during the semester and the outcome of the Sophomore Proficiency.

- ❖ **Studio Grade:** The grade I record for each voice lesson reflects attendance, preparation, improvement, attitude, mastery, and memorization of repertoire. Your studio grade is based on the formula below:

Lessons and weekly research	50%
Listening assignments/Program Notes	20%
Midterm Exam the week of March 19	15%
Studio Class & Voice Seminar Attendance & Performances	15%
Final STUDIO Grade	100%

- ❖ **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.



## 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 resent 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.

Studio Rotation  
Spring 2018  
Mondays

	<i>Recital Hall</i>	<i>Jazz Hall</i>	<i>Room 219</i>	<i>Room 218</i>
<i>Jan. 22</i>	Boutte	Michel	Asel	Colón
<i>Jan. 29</i>	Michel	Asel	Colón	Boutte
<i>Feb. 5</i>	Asel	Colón	Michel	Boutte
<i>Feb. 12</i>	Colón	Michel	Boutte	Asel
<i>Feb. 19</i>	Asel	Boutte	Michel	Colón
<i>Feb. 26</i>	Boutte	Asel	Colón	Michel
<i>March 5</i>	Michel	Colón	Asel	Boutte
<i>March 12</i>	Spring Break			
<i>March 19</i>	Colón	Michel	Boutte	Asel
<i>March 26</i>	Michel	Boutte	Asel	Colón
<i>April 2</i>	Boutte	Asel	Colón	Michel
<i>April 11***</i>	Asel	Colón	Michel	Boutte
<i>April 16</i>	Colón	Michel	Boutte	Asel
<i>April 23</i>	Michel	Boutte	Asel	Colón
<i>April 28-30</i>	Juries			

Fridays

	<i>Recital Hall</i>	<i>Jazz Hall</i>	<i>Room 219</i>
<i>Jan. 19</i>	Popham	Grimes	Lawrence
<i>Jan. 26</i>	Grimes	Lawrence	Popham
<i>Feb. 2</i>	Lawrence	Popham	Grimes
<i>Feb. 9</i>	Popham	Grimes	Lawrence
<i>Feb. 16</i>	Grimes	Lawrence	Popham
<i>Feb. 23</i>	Lawrence	Popham	Grimes
<i>March 2</i>	Popham	Grimes	Lawrence
<i>March 9</i>	Grimes	Lawrence	Popham
<i>March 16</i>	Spring Break		
<i>March 23</i>	Lawrence	Popham	Grimes
<i>March 30</i>	Good Friday		
<i>April 6</i>	Popham++	Grimes++	Lawrence
<i>April 13</i>	Grimes	Lawrence	Popham
<i>April 18***</i>	Lawrence	Popham	Grimes
<i>April 27</i>	Popham	Grimes	Lawrence
<i>April 28-30</i>	Juries		

\*\*\* Denotes a change of weekday/++Denotes a room change

<b>SEMINAR/MASTERCLASS/STUDIO CLASS</b>	
Wednesday, January 17, 2018	Snow Day
Monday, January 22, 2018	Everyone sing
Wednesday, January 24, 2018	NOA, Vocal Health, Proficiency
Monday, January 29, 2018	
Singer 1	Giselle Burris
Singer 2	Jessica Ehling
Singer 3	Michael McDougal
Singer 4	Jared Hardy
Wednesday, January 31, 2018	Seniors/recitalists?
Singer 1	Giselle Burris
Monday, February 5, 2018	
Singer 1	Jessica Ehling
Singer 2	Michael McDougal
Singer 3	Jared Hardy
Wednesday, February 07, 2018	Performance Seminar
Singer 1	Jessica Ehling
Singer 2	Michael McDougal
Singer 3	Jared Hardy
Monday, February 12, 2018	
Singer 1	Aliyah Mohammed
Singer 2	Joseph Guy
Singer 3	Kayla O'Malley
Wednesday, February 14, 2018	Seminar: Master Class, Mitra
Singer 1	
Singer 2	
Singer 3	
Singer 4 (alternate?)	
Monday, February 19, 2018	
Singer 1	Aliyah Mohammed
Singer 2	Kayla O'Malley
Singer 3	Joseph Guy
Singer 4	Giselle Burris

Wednesday, February 21, 2018	Performance Seminar
Singer 1	Aliyah Mohammed
Singer 2	Kayla O'Malley
Monday, February 26, 2018	Dr. Garcia out of town
	TBA
Wednesday, February 28, 2018	Performance Seminar (Chorale on Tour)
Singer 1	
Monday, March 5, 2018	Giselle Burris - Recital Dress
Wednesday, March 07, 2018	Performance Seminar
Singer 1	Joseph Guy
Singer 2	Giselle Burris
Friday, March 9, 2018	Studio class
Singer 1	Tyler Hermes
Singer 2	Trevor Nale
Singer 3	Jessica Ehling
Singer 4	Michael McDougal
<b>FRIDAY, MARCH 9, 2018</b>	<b>5:30 Giselle Burris Recital-attendance required</b>
Monday, March 19, 2018	
Singer 1	Tyler Hermes
Singer 2	Trevor Nale
Singer 3	Jessica Ehling
Singer 4	Michael McDougal
Wednesday, March 21, 2018	Performance Seminar
Singer 1	Tyler Hermes
Singer 2	Trevor Nale
Singer 3	Jessica Ehling
Singer 4	Michael McDougal
Monday, March 26, 2018	Chorale out on Choir Tour
Singer 1	Mary Harrington
Singer 2	Darnel Mafnas
Wednesday, March 28, 2018	Performance Seminar
Singer 1	

Singer 2	
Monday, April 2, 2018	
Singer 1	Mary Harrington
Singer 2	Darnel Mafnas
Wednesday, April 04, 2018	Performance Seminar
Singer 1	Mary Harrington
Singer 2	Darnel Mafnas
Monday, April 09, 2018	Seminar: Master Class, Chuck Chandler
Singer 1	Guest will choose these singers
Singer 2	
Singer 3	
Singer 4 (alternate?)	
Wednesday, April 11, 2018	Monday Studios-Everyone be ready to sing
Monday, April 16, 2018	
Singer 1	Hallie Jan
Singer 2	Aaron Richardson
Singer 3	Aliyah Mohammed
Singer 4	Kayla O'Malley
Wednesday, April 18, 2018	Friday Studios-No Seminar
Friday, April 20, 2018	Seminar: Libby Larsen Lecture
Monday, April 23, 2018	
Singer 1	Hallie Jan
Singer 2	Aaron Richardson
Singer 3	Aliyah Mohammed
	Kayla O'Malley
Wednesday, April 25, 2018	Performance Seminar
Singer 1	Hallie Jan
Singer 2	Aaron Richardson
Singer 3	Aliyah Mohammed
Singer 4	Kayla O'Malley

# Studio Rotation Spring 2018 Mondays

	<i>Recital Hall</i>	<i>Jazz Hall</i>	<i>Room 219</i>	<i>Room 218</i>
<i>Jan. 22</i>	Boutte	Michel	Asel	Colón
<i>Jan. 29</i>	Michel	Asel	Colón	Boutte
<i>Feb. 5</i>	Asel	Colón	Michel	Boutte
<i>Feb. 12</i>	Colón	Michel	Boutte	Asel
<i>Feb. 19</i>	Asel	Boutte	Michel	Colón
<i>Feb. 26</i>	Boutte	Asel	Colón	Michel
<i>March 5</i>	Michel	Colón	Asel	Boutte
<i>March 12</i>	Spring Break			
<i>March 19</i>	Colón	Michel	Boutte	Asel
<i>March 26</i>	Michel	Boutte	Asel	Colón
<i>April 2</i>	Boutte	Asel	Colón	Michel
<i>April 11***</i>	Asel	Colón	Michel	Boutte
<i>April 16</i>	Colón	Michel	Boutte	Asel
<i>April 23</i>	Michel	Boutte	Asel	Colón
<i>April 28-30</i>	Juries			

## Fridays

	<i>Recital Hall</i>	<i>Jazz Hall</i>	<i>Room 219</i>
<i>Jan. 19</i>	Popham	Grimes	Lawrence
<i>Jan. 26</i>	Grimes	Lawrence	Popham
<i>Feb. 2</i>	Lawrence	Popham	Grimes
<i>Feb. 9</i>	Popham	Grimes	Lawrence
<i>Feb. 16</i>	Grimes	Lawrence	Popham
<i>Feb. 23</i>	Lawrence	Popham	Grimes
<i>March 2</i>	Popham	Grimes	Lawrence
<i>March 9</i>	Grimes	Lawrence	Popham
<i>March 16</i>	Spring Break		
<i>March 23</i>	Lawrence	Popham	Grimes
<i>March 30</i>	Good Friday		
<i>April 6</i>	Popham++	Grimes++	Lawrence
<i>April 13</i>	Grimes	Lawrence	Popham
<i>April 18***</i>	Lawrence	Popham	Grimes
<i>April 27</i>	Popham	Grimes	Lawrence
<i>April 28-30</i>	Juries		

\*\*\* Denotes a change of weekday/++Denotes a room change



# **SAM HOUSTON STATE UNIVERSITY**

*A Member of the Texas State University System*

## **SCHOOL OF MUSIC**

### **Vocal Area Events Spring 2018**

Jan. 25	Holocaust Memorial Recital	7:30 pm
Jan. 27	Student Recital: Arrianna Standard	3:30 pm
Feb 13	<b>Faculty/Guest Recital: Asel/Sadeghpour**</b>	7:30 pm
Feb. 23	Choral Spring Concert (CH)	7:30 pm
March 9	Student Recital: Giselle Burris	5:30 pm
March 23-25	Opera: Dido and Aeneas (Dance Theatre)	
March 27	Choir Concert (CH)	7:30 pm
April 7	Greater Houston NATS	
April 8	Art Song Competition Finals (CH)	7:30 pm
April 9	Master Class with Chuck Chandler	12:00 pm
April 16	Opera Scenes Program	7:30 pm
April 18	Chamber Works of Libby Larsen	7:30 pm
April 19	Chorale performs Libby Larsen	7:30 pm
April 19	Libby Larsen Master Class (CH)	3:30 pm
April 20	Lecture with Libby Larsen (RH)	12:00 pm
April 20	New American Voices Master Class	3:30 pm
April 20	New American Voices Faculty Concert	7:30 pm
April 21	New American Voices Student Concert	3:30 pm
April 28	Student Recital: Gisela Gonzalez	3:30 pm
April 29	Student Recital: Andrea Torres	7:30 pm
April 28-30	Juries	
May 2	Student Recital: Tori Trahan	5:30 pm
May 5	Choirs: <i>The Creation</i> (CH)	7:30 pm

All concerts/recitals in the recital hall unless otherwise noted.

\*\*Indicates required recitals for lesson grade.