

Applied Voice

MLV100/300, Section A



Central Methodist University
Spring 2020 – 1-3 Credit Hours
Scheduled by arrangement, Conservatory 203 -
Fayette Campus
Class Rotation: Offered every semester

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Course Description

Private lessons in voice.

Mission

Central Methodist University prepares students to make a difference in the world by emphasizing academic and professional excellence, ethical leadership and social responsibility.

Course Objectives: MLV100 (MoSPE 1C1 and 1C2)

- Students will begin developing a consistent vocal technique.
- Students will develop skills in musical accuracy and gain an awareness of musical style.
- Students will begin to develop skills in performance and interpretation.
- Students will develop fundamental breathing technique, postural alignment and strive to develop more beauty and evenness of tone while working to extend their range.
- Students will begin to develop vocal flexibility and understand resonance and develop skills to produce a freely focused tone.
- Students will develop a dependable pattern of practice which enhances growth and success.
- Students will begin to develop diction skills in singing English and will be introduced to the diction of foreign language songs in Italian, German and French.
- Students will increase breath energy for greater vocal projection.
- Students will receive and learn a series of vocalises and will be assigned 3-6 songs with 2-4 assigned for memory to be worked through the semester, and performed once in recital and at the final jury with the goals above in mind.

Course Objectives: MLV 300 (MoSPE 1C1 and 1C2)

- Students will demonstrate progress towards the goal of developing a consistent vocal technique.
- Students will demonstrate progress in musical accuracy and further develop an awareness of musical style.
- Students will demonstrate improved skills in performance and interpretation.
- Students will show greater progress in breathing technique, posture, placement and beauty and evenness of tone, flexibility and will increase range.
- Students will show fuller resonance, greater energy and projection and produce a more freely focused tone.
- Students will demonstrate improved diction in English and foreign language songs.
- Students will make greater technical progress with a series of more challenging assigned vocalizes, and will study 3-6 songs with 2-4 for memory to be worked through the semester.
- Students will perform twice in recital or concert or competition and at their jury with the goals above in mind.
- Students will perform a credible junior performance major half recital and/or senior half (Music Ed) or full performance degree recital as the final senior performance project for applied voice, to fulfill degree requirements.

Required Materials

Freshman or first-semester voice students should purchase books #1 and #2 below. In subsequent years, the instructor will assign additional books for purchase.

1. ***Twenty-Six Italian Songs and Arias*** (pub. Alfred, ed. Paton), Medium High or Medium Low
2. ***First Book of [Your Voice Type] Solos*** (pub. Schirmer, ed. Boytim) or ***Second Book*** in the same series
3. A three-ring binder for music, lesson sheets, and vocal exercises
4. *Recommended:*
 - A recording device for lessons (your iPad or phone is fine).
 - A hand mirror for practice sessions (unless there is a mirror in your practice room).

Note: When you order your books, be careful not to order the versions that come with CDs. These versions are about \$10 more expensive than the others, and the CDs will not help your progress as a singer and musician.

Requirements and Expectations

Attendance

1. **Attendance at all scheduled lessons is mandatory. Unexcused absences will lower your grade. You will receive a grade for each lesson, based on both attendance and progress.**
2. Attendance is expected at Special Events or Departmental recitals, including faculty and guest recitals.
3. Missed lessons may be made up if you are seriously ill and have cancelled at least 24 hours in advance. Short notice cancellations will be made up on a case-by-case basis. Lessons skipped with no prior notification will not be made up. Please communicate your absence before your lesson, not after, or you will be marked unexcused.

One Credit Hour Requirements

- Students taking Applied Voice for one credit learn and musically prepare **three (3) songs** in the semester and memorize them for vocal jury.
- Sing **once** at Thursday Recital.
- At jury all vocal forms must have been checked for completion, and all repertoire for the semester must be available, with breath and musical markings and translation or IPA.

Two or Three Credit Hours Requirements

- Students taking Applied Voice for two or three credits learn and musically prepare **five (5) or six (6) songs** in the semester and memorize **four (4) songs** them for vocal jury.
- Sing **twice** at Thursday Recital (or once at recital and once at a competition).

For All Applied Voice Students

- All pieces must be copied for your accompanist by the end of the second week.
- Students will set up a consistent time to rehearse with their accompanist each week.
- For performances on campus or off campus, including musicals, jazz, chapel, special AMR concerts, choir, recitals, **students must sing their selection(s) for approval and have it coached by their studio voice teacher, as stated in the Conservatory Student Handbook.**

Practice Requirements

One credit of voice requires **30 minutes of practice, 6 days per week** in the practice room, working on both technique and repertoire. Two credits requires **1 hour of practice per day, 6 days per week** (two half-hour sessions per day is fine). Practice technique in standing position. Use a mirror to observe posture, and to observe and remove potential areas of tension. Record your lessons to listen back for instruction and to get important

Juries

You must take a final jury to receive a grade. Juries are held during Finals Week.

Grading Rubric

Lesson Performance and Preparedness	70%
Song Sheets	10%
Thursday Recital Performance(s)	10%
Final Jury	10%

Grading Scale

Letter Grades: 90-100 A 80-89 B 70-79 C 60-69 D 59 or lower F

Organize and maintain a 3-ring binder for Lesson Sheets, exercises, notes on your own lesson recordings, repertoire sheets, and any other relevant handouts. Other suggestions for your binder:

- Keep a weekly journal: comments, observations, and questions that might arise after lesson.
- Keep a weekly practice schedule: put calendar of times and dates of practice in journal.
- Compile written homework: put composer biographies, translations, stylistic features, interpretive sentences and pronunciation assignments into binder or folder that you have prepared.
- In your scores: mark beats, expressive marks and dynamics, circle difficult sections of music, and translate all foreign language texts.

Use of Electronics

Please put away and turn off cell phones during your lesson. If you use a cell phone, or use a tablet/laptop for non-academic purposes, you will be asked to leave the classroom.

CMU Policies and Learning Outcomes

Health and Safety for Musicians

Musicians face a number of health and safety issues, particularly in applied lessons and ensembles. Hearing concerns, vocal health, and muscle injuries are a concern for faculty and students. Awareness and education are key to preventing harmful habits or injuries. In addition to the information shared with you in lessons and rehearsals, there is material available to you regarding best practices for maintaining hearing, vocal, and muscular health. Helpful information is posted on the Fine Arts section of the CMU webpage: <http://www.centralmethodist.edu/finearts/current.php>.

The CMU Attendance Policy is printed in the current CMU CLAS Catalog, located at <http://www.centralmethodist.edu/catalog/cges/policies/academic-regulations.php>.

Academic Conduct Policy

Students are expected to follow Central Methodist University's code of academic conduct and honesty as outlined in the current CMU catalog and on the CMU website. Any evidence of cheating or plagiarism may have any or all of the following consequences:

1. Grade of zero on the individual assignment
2. Grade of F in the class
3. Dismissal from the class
4. Dismissal from the education program

A notation of academic misconduct on your transcript.

Students Requiring Special Accommodations

Central Methodist University does not discriminate on the basis of race, color, sexual preference, religion, sex, national origin, age, or federally defined disability/state defined handicap ("disability"). This includes but is not limited to recruitment and admission of students, educational programs, services, activities, financial aid, and scholarship programs.

The University complies with all federal and state non-discrimination requirements. The Center for Learning & Teaching at Central Methodist University is committed to ensuring nondiscrimination and equal access to all programs, service, and activities for qualified students with a disability. It is the responsibility of any student who wishes to claim a disability and seek an accommodation to file official documentation confirming the disability

and a completed Disability Services Student Information Form with the Center of Learning and Teaching prior to seeking any accommodation based on the disability.

CMU Learning Outcomes

Communication (Articulate, Multimodal, Professional)

1. Students are articulate, able to speak and write clearly and effectively.
2. Students are multimodal, able to interpret and express ideas through multiple modes of communication.
3. Students are professional, able to adapt to and interact with others in a confident, responsible, and engaged manner.

Curiosity (discover, analyze, create)

1. Students can discover, explore, and seek solutions based on accumulated knowledge and current research.
2. Students can analyze, evaluate, interpret, and summarize data.
3. Students can create and innovate using critical thinking and collaborative skills.

Community (serve, respect, lead)

1. Students will serve others and be ethical and informed citizens.
2. Students will understand and respect diversity, including other's viewpoints, positions, and beliefs.
3. Students will lead creatively and collaboratively to produce positive changes in the broader world.

Weekly Assignments for Applied Voice Lessons (1 credit hour)

Week 1

In lessons:

- ☐ Select **3** repertoire songs in consultation with instructor.
 1. _____
 2. _____
 3. _____
- ☐ Discuss any required or recommended music books and/or other resources. Books/resources to purchase (do so right away!)

- ☐ Your pianist is _____. Contact info:
- ☐ In consultation with your instructor, select a goal date (or two) for your Thursday Recital performance(s).
 1. _____
 2. (optional) _____
- ☐ Consider recording your lessons so that you can listen to them during the week (and take notes on your recordings). Plan for how you will record.

On your own:

- ☐ Purchase any required or recommended music books and/or other resources.
- ☐ Send an email to your pianist with the following information:
 - Titles, composers, and keys of the pieces you and your instructor selected.
 - A list of all of your available days and times for weekly rehearsal.
- ☐ Based on what your pianist tells you:
 - Make photocopies of any songs they need. Ensure that no parts of the piano or voice line are cut off on the photocopies.
 - Leave them in their mail folder in the Main Office by **Friday of this week.**
- ☐ Decide on your daily practice time(s) and write them in your planner/schedule. Requirements: 2 credits = 60 minutes, 6 days/week.
- ☐ Begin learning Song #1.
 - Listen to at least one recording of the song by a professional singer.
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.
- ☐ Obtain a 3-ring binder and dividers. Begin organizing it as described in the syllabus

Week 2

Preparation for lessons:

- ☐ Continue working on Song #1:
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Sing Song #1 and start #2.

Week 3

Preparation for lessons:

- ☐ Continue working on Song #1.
- ☐ Begin learning Song #2.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.

In lessons:

- ☐ Sing Song #2.
- ☐ Begin working on foreign language diction for Song #1 and/or #2.

Week 4

Preparation for lessons:

- ☐ Continue practicing Song #1. What questions do you have?
- ☐ Continue working on Song #2.
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Sing Song #1 and #2 and work on technique.

Week 5

Preparation for lessons:

- ☐ Sing Song #1 and address technical issues.
- ☐ Begin memorizing Song #1.
- ☐ Continue working on Song #2. Bring questions to your lesson.

In lessons:

- ☐ Sing Song #1 by memory as much as possible.
- ☐ Sing Song #2. What questions do you have?
- ☐ Check in about your practice routine. What is working well? What needs to be adjusted?
- ☐ Check in about Thursday recital performance(s).

Week 6

Preparation for lessons:

- ☐ Continue to sing Songs #1 and #2.
- ☐ What technical or interpretive questions do you have about Songs #1 and #2? Think about this and bring the questions to your lesson.
- ☐ Begin learning Song #3.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.

In lessons:

- ☐ Sing Song #3.
- ☐ Sing Song #1 and/or #2 by memory.
- ☐ Address any technical or interpretive questions about all of your repertoire pieces.

Week 7

Preparation for lessons:

- ☐ Continue to sing Songs #1 and #2. Work on details of technique, diction, and interpretation, and memory.
- ☐ Continue working on Song #3.
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Sing Songs #1 and/or #2 by memory.

Week 8

Preparation for lessons:

- ☐ Continue to sing Songs #1 and #2. Work on details of technique, diction, and interpretation.
- ☐ Begin memorizing Song #3.

In lessons:

- ☐ Sing Song #3 by memory as much as possible.
- ☐ Address technical or interpretive issues in all songs.

Week 9

Preparation for lessons:

- ☐ Sing all songs. Try to memorize all songs.
- ☐ Check in with your practice routine. What is working well? What needs to be adjusted?

In lessons:

- ☐ Sing all songs. Work on details of technique, diction, and interpretation, and memory.

Week 10

Preparation for lessons:

- ☐ Sing all songs. Try to memorize all songs.
- ☐ Check in with your practice routine. What is working well? What needs to be adjusted?

In lessons:

- ☐ Sing all songs. Work on details of technique, diction, and interpretation, and memory.

Week 11

Preparation for lessons:

- ☐ Sing all songs. Try to memorize all songs.
- ☐ Check in with your practice routine. What is working well? What needs to be adjusted?

In lessons:

- ☐ Sing all songs. Work on details of technique, diction, and interpretation, and memory.

Week 12

Preparation for lessons:

- ☐ Make a detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing all songs by memory.

Week 13

Preparation for lessons:

- ☐ Follow your detailed practice plan for the remaining weeks of the semester; rotate practicing all of

your songs in preparation for your jury.

- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing songs by memory and continue to refine.

Week 14

Preparation for lessons:

- ☐ Follow your detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing songs by memory and continue to refine.

Week 15

Preparation for lessons:

- ☐ Fill out Jury sheet, front and back.
- ☐ Sing all songs by memory.
- ☐ Follow your detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing songs by memory and continue to refine.

Weekly Assignments for Applied Voice Lessons (2 credits)

Week 1

In lessons:

- ☐ Select **4-6** repertoire songs in consultation with instructor.
 - 1. _____
 - 2. _____
 - 3. _____
 - 4. _____
 - 5. _____
 - 6. _____
- ☐ Discuss any required or recommended music books and/or other resources. Books/resources to purchase (do so right away!)

- ☐ Your pianist is _____. Contact info:
- ☐ In consultation with your instructor, select two goal dates for your Thursday Recital performances.
 - 1. _____
 - 2. _____
- ☐ Consider recording your lessons so that you can listen to them during the week (and take notes on your recordings). Plan for how you will record.

On your own:

- ☐ Purchase any required or recommended music books and/or other resources.
- ☐ Send an email to your pianist with the following information:
 - Titles, composers, and keys of the pieces you and your instructor selected.
 - A list of all of your available days and times for weekly rehearsal.
- ☐ Based on what your pianist tells you:
 - Make photocopies of any songs they need. Ensure that no parts of the piano or voice line are cut off on the photocopies.
 - Leave them in their mail folder in the Main Office by **Friday of this week.**
- ☐ Decide on your daily practice time(s) and write them in your planner/schedule. Requirements: 2 credits = 60 minutes, 6 days/week.
- ☐ Begin learning Song #1.
 - Listen to at least one recording of the song by a professional singer.
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.
- ☐ Obtain a 3-ring binder and dividers. Begin organizing it as described in the syllabus.

Week 2

Preparation for lessons:

- ☐ Continue working on Song #1:
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.

- Write in the translation for any expressive markings in foreign languages.
- ☐ Begin learning Song #2.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.

In lessons:

- Sing Song #1 and begin Song #2.

Week 3

Preparation for lessons:

- ☐ Begin memorizing Song #1.
- ☐ Continue working on Song #2:
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Begin working on foreign language diction for Song #1 and/or #2.
- ☐ Sing as much of Song #1 by memory as possible.
- ☐ Which techniques are you using for memorization? What is working, and what needs to be adjusted?

Week 4

Preparation for lessons:

- ☐ Continue working on Song #1 and Song #2.
- ☐ Begin learning Song #3.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.

In lessons:

- ☐ Sing Song #1 by memory.
- ☐ If time: sing as much of Song #2 by memory as possible.

Week 5

Preparation for lessons:

- ☐ Ensure that Songs #1 and #2 are fully memorized.
- ☐ Continue working on Song #3.
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Check in about your practice routine. What is working well? What needs to be adjusted?
- ☐ Check in about Thursday recital performance(s).
- ☐ Full memorization of Songs #1 and #

Week 6

Preparation for lessons:

- ☐ Memorize Song #3.
- ☐ What technical or interpretive questions do you have about Songs #1, #2, and #3? Think about this and bring the questions to your lesson.

In lessons:

- ☐ Sing Song #3 by memory.
- ☐ Address any questions about your repertoire pieces.

Week 7**Preparation for lessons:**

- ☐ Begin learning Song #4.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.
- ☐ Continue to sing Songs #1, #2, and #3 by memory. Work on details of technique, diction, and interpretation.

In lessons:

- ☐ Sing Song #4.
- ☐ Sing Songs #1, #2, and #3 by memory.

Week 8**Preparation for lessons:**

- ☐ Continue working on Song #4.
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.
- ☐ Continue to sing Songs #1, #2, and #3 by memory. Work on details of technique, diction, and interpretation.

In lessons:

- ☐ Address technical or interpretive issues in Song #4.
- ☐ Revisit Songs #1, #2, #3, and #4 as time allows.

Week 9**Preparation for lessons:**

- ☐ Begin learning Song #5.
 - Listen to at least one recording of the song by a professional singer.
 - Who did you listen to? _____
 - Circle any spots that are challenging; write down any questions you have.
 - For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.
- ☐ Begin memorizing Song #4.

In lessons:

- ☐ Sing Song #5.
- ☐ Sing as much of Song #4 memorized as possible.

Week 10

On your own:

Begin learning Song #6.

- Listen to at least one recording of the song by a professional singer.
- Circle any spots that are challenging; write down any questions you have.
- For foreign language songs:
 - Find a translation of the text and write it in your score.
 - Print the IPA sheet for your text/song from ipasource.com.

Continue working on Song #5.

- Plan all breaths and write them in the score.
- Look carefully through the score. Circle all dynamics and expressive markings.
- Write in the translation for any expressive markings in foreign languages.

In lessons:

- ☐ Sing Song #4 by memory.
- ☐ Sing Song #6.
- ☐ Sing Song #5.

Week 11

Preparation for lessons:

- ☐ Continue working on Song #6.
 - Plan all breaths and write them in the score.
 - Look carefully through the score. Circle all dynamics and expressive markings.
 - Write in the translation for any expressive markings in foreign languages.
- ☐ Begin memorizing Song #5.

In lessons:

- ☐ Begin memorizing Song #6.
- ☐ Continue working on Songs #4 and #5.

Week 12

Preparation for lessons:

- ☐ Make a detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.
- ☐ Memorize Song #6.

In lessons:

- ☐ Sing Song #6 by memory.
- ☐ Continue working on Songs #4 and #5.
- ☐ Review Songs #1, #2, and #3 as time allows.

Week 13

Preparation for lessons:

- ☐ Make a detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.
- ☐ Memorize Song #6.

In lessons:

- ☐ Sing songs by memory and continue to refine.

Week 14

Preparation for lessons:

- ☐ Follow your detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing songs by memory and continue to refine.

Week 15

Preparation for lessons:

- ☐ Fill out Jury sheet, front and back.
- ☐ Sing all songs by memory.
- ☐ Follow your detailed practice plan for the remaining weeks of the semester; rotate practicing all of your songs in preparation for your jury.
- ☐ To increase your comfort level performing in front of others, consider asking a friend to listen to you in either your practice session(s) or in rehearsals with your pianist.

In lessons:

- ☐ Sing songs by memory and continue to refine.