

MUA 155, 255, 355, 455, Section 2 – APPLIED VOICE
Fall 2015
COURSE SYLLABUS

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CMC, 218

Office Hours: 5:30 – 7:00 P.M. M, W, F and 8:00 – 9:00 A. M. M – F (In order to insure that you will be met and not waiting for someone else to finish an appointment, please email or send a text message in advance to confirm your desire to be seen at a certain time and date.)

Personal Note: I always have to turn away students each semester who either listed me as their first choice on their studio preference form or who asked me if they could be in our studio. If you have been accepted into this studio or have been asked to continue, it is because **I believe in your immense potential** as a singer and also believe that our relationship will be mutually beneficial and will contribute to the greater success of every singer in the studio and the department. Mutually beneficial also means that I believe I will benefit from your gifts as much as you will benefit from mine. In that regard, I fully anticipate that you will meet or exceed the expectations which I have of you as an act of responsibility to your colleagues, to me, and **to yourself**. While my aim as a teacher is to give you the tools to be employed as a professional singer both in college and after graduation, I realize that not every student will have the aspirations of becoming a career-level singer. Still, even as a successful college athletic coach realizes that not every player on the team will desire to play professionally after college, the same commitment is expected of every player on the team regardless of career goals. I treat my studio as a team and expect each singer to give 100% of their effort in support of the goals of the studio, supporting their colleagues and contributing to the greater good of the department, the university, and the community. To this end, I expect enthusiastic compliance with practice requirements, practice records, attendance and participation in Studio Class and Vocal Forum, and progress towards consistent vocal technique and musicianship that will afford you the opportunity of empowering others with your vocal gifts wherever you feel called. Meeting these goals assures your spot on the team.

Course Description:

Weekly private instruction focuses on vocal technique (a means to cultivating ease of singing, increasing range, resonance, and beauty), repertoire, style, language study, dramatic presentation, and stage presence. The length of the lesson is determined by the number of voice units in which the student is enrolled: one academic half-hour lesson (25 minutes) per week is given for one unit of voice credit and one academic hour lesson (50 minutes) per week is given for two units of credit.

Voice lesson times follow the academic class schedule. While lessons may sometimes continue for a full 30 minutes or an hour if mutually agreed upon by the professor and student, this is not to be assumed.

The voice program at PLNU, as with most other colleges and universities, focuses primarily on art or “classical” music, recognizing classical technique as a healthy foundation for the successful production of all other styles.

Student Learning Outcomes:

Because this is an individual lesson course, the learning outcomes will be personalized according to the needs of the student, the requirements of the degree being sought, and the foresight of the instructor. Typical learning outcomes include

- Understanding the fundamental technique of singing freely, with maximum resonance, on pitch, with vibrato and with appoggio by demonstrating solo singing in lessons as well as performances in Vocal Forum, Studio Class, recitals, and/or Juries
- Understanding the relationship of vowel sounds and resonance throughout the vocal range by demonstrating solo singing in lessons as well as performances in Vocal Forum, Studio Class, recitals, and/or Juries

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Increasing vocal range, resonance, agility, stamina, chiaroscuro tone, body awareness, spinning tone, legato, and/or volume as demonstrated as by improvement in these areas based upon your first recorded performance at the beginning of the semester.

- Reading and performing standard voice repertoire from the genres of western art music, including English-language art songs, Italian *canzoni*, French *mélodie*, German *Lieder*, Spanish *canciones*, and Russian *pyesni*, evidenced by full musical preparation at the beginning of lessons as well as performances in Vocal Forum, Studio Class, recitals, and/or Juries
- Developing basic foreign language skills for singing evidenced by the application of the correct diction in performance of songs and arias in Italian, French, German, Spanish, Russian, and English
- Understanding the basic anatomy of singing as evidenced by your discussion during lessons, Studio Class, and Vocal Forum
- Memorizing song, operatic, and/or musical theatre literature from a variety of periods, genres, and languages demonstrated by solo singing in lessons and as well as performances in Vocal Forum, Studio Class, recitals, and/or Juries
- Recognizing styles of singing and discriminating between levels of proficiency when listening to others in live performances and recordings demonstrated by your articulate discussion of such in lessons, Studio Class, and Vocal Forum
- Communicating dramatically and effectively by solo singing and dramatically reciting texts in lessons as well as performances in Vocal Forum, Studio Class, recitals, and/or Juries

Choosing a Teacher:

Recognizing that singing is the most personal of all musical endeavors (the singer *is* their instrument), students are privileged to study with the teacher of their choosing, provided that that teacher can and will accept them. Teachers might be unable to accept students into their studio because of teaching load requirements (after a teacher's university load is full, they may not be able to accept more students) or because they feel that it is in the student's best interest to study with someone else. The student should respect this decision. The steps for choosing a teacher are as follows:

1. Student expresses an interest in studying private voice with any voice faculty member.
2. Student makes an official request by completing a Voice Faculty Request form to study with a specific teacher.
3. If faculty teaching loads are not an issue, then students will be directed to the studio of their choice.
4. The requested studio teacher may then accept the student, recommend that the student enroll in voice class first, recommend that the student go to another studio, or send the student back to the voice area coordinator who would then recommend one of the previous options.

Required:

Music – for study and performance. **All copyrighted music must be purchased.** Photocopies of copyrighted music are not accepted by the instructor, the department, or the law. Please see the Music Student Handbook copyright page for explicit detail on this subject:

<http://www.pointloma.edu/Assets/Music/Docs/copyright.pdf>

Students are under NO circumstances permitted to copy music in the Department of Music Office or ask that it be copied there.

Students will rarely be required to spend more than \$50 per semester for music; this is less than the average cost of most textbooks. Students should plan on spending at least \$30 - \$40 per semester on new music.

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Students not willing to invest money in music should consider studying something else. One of the best ways to purchase music is through amazon.com or addall.com. If they don't have it, tismusic.com is another excellent source. Additionally, there is an incredible amount of music within the public domain that can be accessed for free at www.imslp.org and also at <http://artsongcentral.com/>

If music is loaned to you to copy while your music is on order from a music seller, it is expected to be returned the same day that it is borrowed. **Photocopied music is not a viable option for the entire semester. Please purchase or your own music** or borrow it from a library. LinkPlus is a wonderful resource for securing music scores from other campus libraries and having them delivered for no charge to Point Loma.

Digital recorder/ iPad/ laptop, or other audio retrieval source – for recording private lessons, practice sessions, and pronunciations of texts in other languages. There are a myriad of relatively inexpensive digital recorders available now and they are the preferred method of recording lessons and performances. Recording lessons is expected.

Notebook or digital means of note taking – for a written record of information given during the lesson.

Practice Logs – a record of practice for the week which serves as the **student's admission ticket to the voice lesson**. A practice log is included at the end of the syllabus and will be available outside the studio door – CMC 218. All practice logs should be reviewed with your instructor at the beginning of each lesson and then saved and turned in together at the end of the semester before voice juries.

Performance:

A **minimum** of seven performances in Monday Vocal Forum (4:00 – 5:30) or Studio Class for each unit of private voice is required for a grade of “C” for all music majors whose primary emphasis is voice. Music must be presented **memorized** after the 7th week of the semester or it does not count towards the number of required performances. More frequent participation will enhance the final grade. For music majors whose primary emphasis is not voice and for other majors taking voice as an elective, the performance class requirements are left to the discretion of the instructor. Songs and arias sung in foreign languages are to be translated word-for-word and idiomatically. All private voice students whose major is music are required to participate in semester juries, as are all singers on voice scholarship.

Additionally, all music majors whose primary instrument is voice are required to sing on one Departmental Recital per semester. It is the student's responsibility to schedule this performance in consultation with the instructor. Students participating in Departmental Recital should email the instructor no later than the Thursday preceding the recital the following information in Gil Sans MT 10 pt. font:

- The name of the piece (spelled correctly in the language in which it is being sung)
- The larger work (opera, oratorio, musical, cantata, song cycle, etc) from which it comes,
- The name and dates of the composer (birth and death)

It is expected that all singers on voice scholarship will sing in every opera production and scenes program presented by Point Loma Opera Theatre, unless written permission is given by the instructor to abstain.

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Preparation:

Greatness is not a result of talent but of cultivating talent, otherwise known as “PRACTICE.”

Required reading: <http://www.squidoo.com/10-000-hours-to-develop-talent>

As stated in the Student Handbook (http://www.pointloma.edu/Assets/Music/Docs/applied_music.pdf), **practice requirements are 5 hours per week for each unit** of credit enrolled for a passing grade. A student enrolled in 2 units of Applied Voice should be practicing a minimum of 10 hours per week for a grade of C. Practice includes time spent translating texts, practicing diction, concentrated visualization exercises, making IPA transcriptions, and learning music, in addition to the obvious time spent singing in a practice room. Practice does not include singing in choir or other ensembles or singing music that is not being studied in the studio lesson.

“All things are ready,
if our minds be so.” –
William Shakespeare

This requirement is a minimum for a minimally good performance and a minimally good grade. **Students seeking success should spend more than this amount of time in practice.** Fifteen hours of preparation per week would hardly be adequate for students also giving recitals or singing a role in the opera. Students should hold themselves to a higher standard than is required. It's better to aim at 25 hours per week and miss it by 5 hours than to aim for 10 hours per week and make it. **Failure to meet the minimum requirement**

may result in no lesson being given for that week. Most students will probably have to give up something to meet this requirement and should consider what price they are willing to pay for excellence.

“It's not the will to
win, but the will to
prepare to win that
makes the difference.” –
Bear Bryant

Notes, rhythms, and pronunciations should be learned to the very best of the student's ability **before** the lesson. Students

singing pieces in languages other than English are **required** to bring an IPA transcription and a word-for-word translation of the text on a separate sheet of paper to the lesson in which the piece will be sung. A word for word translation and an IPA transcription of almost all songs and arias that you will sing can be downloaded for free from ipasource.com by clicking on IPA Source from the Music Subject Guide on the PLNU Library webpage: http://www.pointloma.edu/RyanLibrary/Subject_Guides/Music_Subject_Guide.htm. A word-for-word translation and an IPA transcription should be written in the score of every piece not in English. There are no exceptions. **Inadequate preparation may result in immediate or early termination of the lesson.** Students must take personal ownership of their art and should expect to bring something of artistic and technical merit to each lesson. Students should never offer “we haven't worked on this” or “we never learned this” as an excuse for not knowing their music. The student, not the instructor, is responsible for learning and memorizing their music.

“To be prepared is half
the victory.”
-Miquel De Cervantes

The student should arrive at each lesson warmed up and ready to sing. It is unacceptable for a student to arrive at a voice lesson without having warmed up. This does not mean that a teacher will not also spend a significant amount of time engaging the student in exercises and vocalises. Marathon singing or practice sessions and other types of **vocal abuse prior to the lesson should be avoided** as this will reduce optimal vocal function during the lesson and may also result in the early termination of the lesson.

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Students who take preparation seriously will have their place held in the studio each semester, regardless of their major. Students who are on a waiting list for the studio will be allowed to take the place of current students who come to lessons ill-prepared, or with less than the minimum amount of required practice for the week, or who do not show enthusiastic participation in the life of the studio – Studio Class and Vocal Forum.

Attendance:

It is expected that all 14 lessons will be met and all Studio Classes (Wednesdays 4:30 – 6:00) and Vocal Forums will be attended. Lessons occurring on school holidays will be treated the same as regular classes occurring on those days. Lessons missed by the instructor because of illness, performing engagements, or other faculty commitments, will be made up at a mutually agreed upon time with the student. It is a privilege to study with a performance faculty and some missed lessons are expected to occur because of performing, adjudicating, or consulting obligations. **LESSONS MISSED BY THE STUDENT FOR ANY**

REASON, INCLUDING ILLNESS OR EMERGENCY, WILL NOT BE MADE UP. STUDENTS SHOULD NOT ASK TO MAKE UP LESSONS. If the professor asks the student to make up the lesson, then a lesson may be re-scheduled at a mutually agreed upon time. Otherwise, the lesson has been forfeited for the week. This policy follows that of any other university class where an absence might occur.

Personal note: To be clear, **I do not make up lessons** unless **I** miss them, so don't ask. Lessons that you miss, for whatever reason, are not made up. I give 3 extra hours of my time every week in Studio Class and Vocal Forum. This is a benefit to you for which you do not pay and for which I do not receive compensation nor load credit. I do it because I believe it is crucial to your success. If you miss a lesson because of illness, school holiday, or other non-avoidable circumstances, consider the 3 extra hours of instruction in Vocal Forum and Studio Class every week as the make-up time for your lesson.

If the student knows of a conflict with a lesson time in advance (a non-emergency), then it is the student's responsibility to trade lesson times with another student in order to accommodate the conflict. The weekly studio schedule is included at the end of the syllabus.

Attendance at all student voice recitals (junior, senior, and non-degree), opera productions, faculty voice recitals, and voice recitals and master classes presented by guest artists is expected of every student enrolled in vocal study. If a voice major is unable to attend a specific singing event, then it is expected that they will clear this with their private teacher and/or the director of vocal studies. Failure to attend these events will adversely affect the final grade as determined by the private instructor.

All singers who are music majors with voice as their primary instrument and who have reached their 20th birthday are required to enter and perform in the Metropolitan Opera National Council Auditions at the District level unless a concession has been made to substitute another audition or performance for this event. This requires the performance of 5 operatic arias from memory as well as a \$30 registration fee. There is no charge for the pianist if you use the MONC official pianist for the event. The San Diego District Auditions occur on October 13, 2012 in Crill Performance Hall. Failure to enter this

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event will automatically lower your semester grade 1 letter, unless permission is given by the instructor. Voice majors are required to enter every voice competition and audition which the instructor requests of them. It is the singer's responsibility to meet application deadlines and repertoire requirements. **All singers in the Studio are required to attend this event, regardless of participation, unless permission by the instructor has been given otherwise.**

Master classes with guest artists are REQUIRED.

Attendance and participation at weekly Studio Classes (Wednesdays 4:30 – 6:00) is required.

Voice Jury Evaluation:

There will be a voice jury evaluation at the end of each semester in which all music majors whose primary instrument is voice, as well as all students possessing a voice scholarship, will perform appropriate, memorized repertoire that has been learned during the current semester. It is the student's responsibility to complete the jury repertoire forms before the jury date. **Repertoire that has been offered for performance on previous jury forms is not acceptable for the current jury.** Additionally, if only one piece has been sung for Departmental Recital, that piece may not be chosen by the singer as the opening jury piece, though it still may be requested by the voice faculty during the jury. Failure to participate in the jury will result in a grade of "F" for the semester. Voice juries are normally held during the first half of the week of final exams. An announcement regarding jury dates, times, and sign-up sheets will be made in Vocal Forum.

Non-music majors, or music majors with another primary instrument, are required to sing a voice jury examination or in the final Departmental Recital of the semester.

The **minimum** memorized repertoire requirements are as follows (individual instructors may require more than the minimum)*:

B. Mus. (2 units) Vocal Performance Majors – 6 – 8 art songs or arias.

B.A. Mus (2 units) with a Voice emphasis (including Music Education and Ministry) – 6 – 8 art songs or arias.

B.A. Mus (2 units) with voice as an *elective* – 6 songs agreed upon by the instructor.

B.A. Music (1 unit) with a Voice emphasis – 5 - 7 art songs or arias; only 4 needed during the first semester of study.

B.A. Music (1 unit) with voice as an *elective* – 4 songs agreed upon by the instructor.

Non-music major (2 units) – 6 songs agreed upon by the instructor.

Non-music major (1 unit) – 4 – 5 songs agreed upon by the instructor.

* Students who are beginning their first semester of private university vocal study may be required to memorize only 4 songs for the semester.

These requirements will be checked at the end of each semester during a voice jury attended by each member of the Vocal Studies faculty or privately with the instructor, as is appropriate for the degree requirements. Students are ultimately responsible for their repertoire. There are no acceptable excuses for the lack of memorized repertoire.

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Again, **music-majors with a voice emphasis and all recipients of a voice scholarship, regardless of major, must complete a voice jury.** Failure to complete the jury requirement will result in a failing grade.

Voice students are expected to perform in departmental recitals, public performances, and Vocal Forum. Other performances are also encouraged.

Students should always, *without exception*, inform and receive approval from the instructor when performing in *any* audition, competition, recital, concert, or any other performance in which they are singing, whether it be a departmental function or otherwise, this includes solos in choral ensembles as well as church or chapel services.

The grading scale for juries and for this class is as follows:

A = 100 – 95 A- = 94 – 92 B+ = 91 – 88 B = 87 – 85 B- = 84 – 82 C+ = 81 – 78 C = 77 – 75 C- = 74 – 72 D+ = 71 – 68 D = 67 – 65 D- = 64 – 62 F = 61 – 0

Vocal Progress Indicator

-1 1+	1	-2 2+	2	-3 3+	3	-4 4+	4	-5 5	5+
Preliminary vocal technical work is still needed before attempting any significant public singing. However, this student shows potential as a voice student at PLNU.		In a university classroom performance (e.g. an opera scenes class or short recital) this performance would have been satisfactory. I would enjoy hearing this student in a 15-min. recital		In a modest university public performance (e.g. a 2nd-ary role in an opera, oratorio, or musical production) this performance would have been successful. I would enjoy hearing this singer in a 30-min. recital.		In a featured university setting (e.g. a major opera, oratorio, or musical production with orchestra) this performance would have been completely successful. I would enjoy hearing this singer in a 1-hr. recital.		In a professional setting (e.g. a leading role in a regional professional company) this performance would receive favorable press reviews and resounding “Bravo”s from the audience.	

Vocal Progress Indicator Correlated with Levels of Voice Study

1	1+	2	2+	3	3+	4	4+
-2		3-		4-		5-	

Voice Jury Rubric

Skill	Preliminary 155	Basic 255	Proficient 355	Advanced 455
Posture & Breathing	Beginning to demonstrate appoggio, flexibly erect posture and open, deep inhalation	Developing more use of appoggio, flexibly erect posture and open, deep inhalation	Rather consistent use of appoggio, flexibly erect posture and open, deep inhalation and silent breathing	Flexibly erect posture, appoggio, relaxed open breaths, and silent breath renewal
Pitch & Rhythmic Accuracy	Pitches and rhythms are mostly, if not always accurate. Mistakes are quickly	Intermediate level music is learned quickly and independently, and pitches and	Advanced-intermediate music is learned quickly and independently, and pitches and	Advanced repertoire is learned independently and always executed correctly

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	corrected.	rhythms are without error	rhythms are without error	
Tone Quality & Vibrato	Balanced, resonant tone is in process but breathiness and/or constriction is present; vibrato is emerging, absent, or irregular	Balanced, resonant tone, no breathiness or constriction, and more consistent vibrato throughout 2-octave range and developing sense of legato and agility for coloratura	Balanced, resonant tone, no breathiness or constriction, and consistent vibrato throughout vocal range with strong sense of legato and agility for accurate coloratura	Chiaroscuro throughout range, secure vibrato, and no breathiness or constriction in tone with seamless legato and ability to execute coloratura passages with accuracy and agility
Dynamics	Emerging dynamic variety that is appropriate for literature	More dynamic variety that is appropriate for literature	Ability to sing full range of dynamics throughout most of two octaves	Ability to use full range of dynamics throughout two octaves, and make appropriate choices based on advanced literature
Musicality & Phrasing	Emerging understanding of legato, phrase shape, and musical nuance	Developing sense of legato line, phrase shape, and musical style appropriate to genre	Improved sense of musical line, style, and nuance appropriate to genre	Excellent sense of musical line, phrasing, style, and nuance in all genres
Stage Presence, Dramatic Characterization & Diction	Communicates a general dramatic understanding of literature, including exact knowledge of translations and acceptable diction	Communicates a sense of character in presentation; knowledge of literature and translations apparent with good diction	Communicates good character, informed interpretations of literature, strong sense of subtext, with very good diction. Comfortable moving on stage	Communicates excellent understanding of character, literature, subtext, with excellent diction. Movements are compelling and natural.

Repertoire and Language Requirements:

Because of the department's emphasis on art or "classical" music, it is expected that most, if not all, of the repertoire studied throughout the semester and offered for the voice jury examination at the semester's end will be of this type. Students whose career focus is another genre, may also study pieces in that style, as well as offer them for their jury, as long as at least four art or "classical" pieces are also studied and offered on the jury. With the advancement of each level of study (155, 255, 355, 455), it is expected that the repertoire

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difficulty will increase proportionately. The language requirements of repertoire studied according to the level in which singers are enrolled is as follows:

- MUA155 – proficiency singing in two languages (English and another language)
- MUA 255 – proficiency singing in three languages (English and two other languages)
- MUA 355 – proficiency singing in four languages at the level of a junior recital.
- MUA 455 – proficiency singing in four languages at the level a senior recital.

Junior-level (MUA 355) Qualifying Jury:

Singers wishing to advance to the 300 level of study, for either degree requirements or as a personal goal should pass a junior-level qualifying jury at the end of their sophomore year (or after having successfully completed at least one semester at the 255 level). In addition to singing the required jury repertoire, the singer will also be required to sing minor (natural, melodic, & harmonic), whole-tone, and chromatic scales, as well as successfully complete a sight-singing component.

Progress:

All repertoire must be learned well enough to sing with music without mistakes by mid-semester. *At least half* of the repertoire should also be *memorized* by mid-semester. This will allow ample time for polishing and memorizing all of the literature for juries and other auditions. This policy is in place to ensure adequate work from students at the beginning of the semester and to avoid the stress of last-minute preparation and memorization.

Each student, regardless of major or degree program, will have a practice and performance portfolio that will be kept in the vocal studio. At the beginning of every voice lesson, each student should place into their file the practice record for the week. The practice record is the admission ticket to the lesson. The file will be evaluated with the professor at mid-term and semester's end to determine the student's commitment, progress, and grade.

Grades will be based on lesson attendance, the number of performances and attendance in Vocal Forum and Studio Class, practice record, and successful completion of the jury. Additional requirements will be made regarding research and listening assignments relevant to the music being studied, and will be considered in the final grade evaluation as follows:

A – Outstanding progress in all areas of vocal performance, all lessons met, all Studio Classes attended, exceeded minimum number of performances in Vocal Forum, practice requirements exceeded (at least 6 hours per week for 1 unit of study and 12 hours per week for 2 units of study), successful jury or jury equivalent (for non-music majors), adequate repertoire memorized (subjective evaluation of the instructor), satisfactory fulfillment of research and listening assignments, additional concert recital and seminar attendance.

B – Good progress in most areas of vocal performance, at least 13 lessons met, attended all but one Studio Class, above minimum number of performances in Vocal Forum, minimum practice requirements met (5 hours per week for one unit of study and 10 hours of week for 2 units of study), successful jury (or jury equivalent), adequate repertoire memorized, satisfactory fulfillment of research and listening assignments.

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C – Average progress in most areas of vocal performance, at least 13 lessons met, minimum number of performances in Vocal Performance Class, attended all but two Studio Classes, minimum practice requirements met (5 hours per week for 1 unit of study and 10 hours per week for 2 units of study), successful jury (or jury equivalent), adequate repertoire memorized, satisfactory fulfillment of research and listening assignments.

D – Below average progress made, fewer than 13 lessons met, with less than the minimum number of performances in Vocal Forum, attended all but three Studio Classes, and less than the minimum practice requirements met.

F – Falsification of practice record constitutes academic dishonesty and will result in failure of the course.

Recitals:

Before any recital date can be scheduled, a Department of Music Recital Form must be completed and submitted to the Department Office with all required signatures. All proposed recitals (of any type, degree and non-degree alike) must successfully pass a pre-recital jury **at least** one month prior to the recital date. It is the student's responsibility to coordinate the date of the recital and the pre-recital jury date with all voice faculty members well in advance. **A grade will be given by the faculty in attendance at the pre-recital hearing and that grade will serve as the student's jury grade for the semester.**

All student recitals must be memorized. See Music Student Handbook for recital requirements.

All program notes, translations and artist biographies must be submitted to the Department Office and Voice Faculty in hard copy and as an email attachment at the pre-recital date. Inadequate preparation of the repertoire or the program materials will result in the cancellation of the recital. (See Student Handbook for other requirements and details).

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Ten Commandments of Singing (according to jcj)

1. **Thou shalt have fun doing this.** If you don't enjoy the process, then no amount of reward will ever be big enough to pay you back for the countless hours of practice and study that it takes for mastery, not to mention the risk of constantly putting yourself on the line – exposing your soul for all to see.
2. **Thou shalt ask of your singing only the things which make you a better and more enlightened person** – joy, heightened imagination, peace, and knowledge. If you ask of it wealth, fame, or success, then you are doomed. Careers in singing come to the generous of heart, mind, and spirit – not to those who prostitute their gifts for monetary reward.
3. **Thou shalt be fearless.** Anyone can learn to sing. Only the fearless, can be great.
4. **Thou shalt observe as many great singers as possible and as much as possible.** Don't envy the success of others, but notice what they do that is successful. Absorb all that you can in live performances and recordings from the singers who do what you want to do.
5. **Thou shalt observe *Thyself*.** Many wise singers have said that their two best teachers were “Herr Spiegel” (that's Mr. Mirror, for the non-German speakers) and Madame Recorder. It's initially uncomfortable to look at ourselves in a mirror and listen to our recorded voice, but those two things will prove invaluable if we will allow ourselves to get over the “inner bullshit factor” and just do it. And remember to notice how it *feels*. This is actually more important during the present act of singing – since you cannot know how you sound until you've played back the recording. It's worth repeating, **get in touch with how it feels** when you're doing it correctly because that's the only thing on which you can rely when you are performing on stage. Still, you owe it to yourself and your audience to have observed yourself on a daily basis in front of a mirror and on recording. And speaking of looking at yourself, practice looking deeply into the eyes of that person looking back at you in the mirror and be able to say daily, “As a child of God, I love and accept you (myself) deeply and completely.”
6. **Thou shalt train with solid technique.** The key concept is quality above quantity. Focus primarily on your technique, then strength, endurance, range, agility, and volume will come.
7. **Thou shalt show up prepared.** Whether it's a voice lesson, coaching, informal performance, audition, or competition, every minute that you have spent preparing for that experience is an investment in yourself and your audience. Prepare by investing wisely. Your amount of investment is a clear indicator of the importance of the event in your life. If it's not important to you, then give it up. In singing, no investment is unreturned.
8. **Thou shalt be a supportive, helpful, and encouraging colleague.** The singer's world is a small world and no one forgets a good colleague (or a bad one). Help as many people as possible get to where they want to go and you'll get where you want to go along the way.
9. **Thou shalt love thyself by taking care of thyself.** Healthy singing necessitates healthy living. That includes getting enough sleep, eating lots of healthy foods, drinking as much water as possible (at least ½ your body weight in ounces of water per day – 100 lbs = 50 oz of water), spending quiet time with God, and exercising.
10. **Thou shalt have patience, diligence, and determination.** Singing is different than playing any other musical instrument or any other athletic activity. Before you can improve, you have to have ample musical knowledge and technical skills. Approach it as an athletic art and be patient, remembering that before you can be good, you have to **love** yourself while being bad. And before you can be bad, you have to start. Before you can finish you have to determine to finish. And to stay on the path, you must be diligent.

PRACTICE, PERFORMANCE, AND LISTENING LOG

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<i>Singer</i>	<i>ID #</i>

**Weekly
Practice/Lesson
Grade:**

For the Week of:

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	TOTAL
Minutes spent practicing:								
Minutes spent listening:								
Total:								Grand total:

A minimum of 6 hours of practice is expected for 1 unit of voice study and 12 hours of practice for 2 units of voice study. The most important element of practice, however, is consistency, not time. It is better to go into a practice room every day even if you don't meet your practice time goal than to meet your total time goal by doing all of your practice on only a few days. Set aside a specific practice time in your schedule every day and look forward to that time throughout the day. You can do it and you can love it. If you can't do it and love it, then this is not a pursuit on which you should be spending your time and energy.

Practice includes time singing in the practice room (obviously), reciting/memorizing song texts (which can be done anywhere), and translating or other related work on your songs.

Practice does not include time in choir or other rehearsals.

Listening includes any listening (or watching YouTube) that you do which is related to your repertoire or voice study (including Vocal Forum and Studio Class).

Did you attend Vocal Forum this week? _____ Did you attend Studio Class this week? _____

Did you sing on Vocal Forum, Studio Class, and/or Departmental Recital this week? _____

In what other performances did you participate or attend this week?

Lesson/Vocal Forum Review

IMPORTANT - Summarize what you observed/learned in your last Lesson and Vocal Forum and/or Studio Class:

Repertoire studied this week:

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STEPS TO SINGING SUCCESS.

Here are some things that I want you to build in to your practice. It might seem like a lot or even unnecessary, but when you're serious about this, these are non-negotiables. Doing these things will make the process so much better and will increase your success and speed exponentially. The success and speed are not the goal. The process is the goal. If you love the process then you will succeed.

Warm-up and conditioning.

Start by placing one hand on your collar bone and one hand on your belly button. Pull up with the top hand and pull down with the bottom one. With your thumb and middle finger of one hand just under your collar bone, let your chin rest on the tip of your pointer finger to align your neck with your spine. This makes for great posture, relaxed arms and shoulders, loose joints, engaged core muscles, and focused mind.

The **process** is the goal!

Warm up using lip trills and crackle slides throughout your range, concentrating only on keeping your lower body engaged and your throat, neck, and jaw **free**. Flip in and out of chest, head, and falsetto and with the goal of sliding back and forth with no breaks. Power and tone are not the goals. Freedom and ease are the goals. Feel how easy it is. Watch yourself in the mirror to see how easy it looks in your forehead, face, and neck. After lip trills and phonation crackles, then do it on vowels easily and without going for power. Again, watch the mirror and love that person looking back at you. The strength will come effortlessly when you are completely warmed up. This is the same feeling you have to have when you sing the music.

Freedom.

Most important - FREEDOM. When practicing the actual songs or arias, sing everything on a vowel and at a dynamic that FEELS good – this might be *fff* or *ppp*, it doesn't matter as long as it feels free. Notice how free it feels. Notice if there is any tension in your shoulders, neck, jaw, tongue, face, or head. If there's tension there, then release it. Let it go. This is the most important step. The goal is release rather than control. Focus on the feeling as you are singing and then watch yourself in front of a mirror just to make sure that there's no tension creeping in that you've become used to and don't even feel.

Resonance.

Find the sweet spot for every pitch on every vowel. EVERY pitch on EVERY vowel. Use the "tuning fork" exercise and see if the vowel that you're singing is really as resonant as it can possibly be. And I mean as it can possibly be. Then practice your songs on the vowels of the words only, going freely from resonance to resonance with no breaks. It's that free WALL of SOUND energy. This is legato line. This is what most all singers miss. Singing like this sets apart the 1% of men and women from the 99% of boys and girls (so to speak).

When you can sing all of your music at 100% resonance with all of the words at any volume you choose and with complete freedom in your shoulders, neck, jaw, and face, then you're WAY ahead of the game. In fact, you WIN the game. It's easy – sing freely at 100% resonance on every vowel, at every volume level, and on every pitch in a 2-octave (plus) range. Win.

Artistry.

The next part is about polishing and singing like an artist.

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Go back to a good vowel and sing the phrases resonantly and freely, but as a world-class instrumentalist would play them. Play the phrases with your voice as an artist. Sing them as a cello, bassoon, or violin (or any other instrument) would play them. Hear it in your head perfectly and then duplicate that.

Practice the text apart from the music. Know the text so well that you can say the words separately or together with any emotion (think of Ann Baltz's emotion cards) and still make it make sense with that subtext. Can you say every word and phrase of your song or aria with these emotions: sexy, belligerently, doubtful, domineering, apologetically, gently, spitefully, humorously, fearfully, depressed, etc?

Get the diction and the "emotional feel" of the language in your body and mind so well that you could speak the text convincingly as an Italian (German, French, British, Southern American, Russian, etc) native speaker. A good way to warm this up in your head and voice is to do the gibberish language exercises. You'll only be able to be as convincing in song as you can be in speech. Also watch as many films in other languages as you can to pick up on the aural and visual cues of other languages and cultures.

Practice this both as normal "street" speech and as 100% resonant "wall-of-sound" speech, always maintaining the identity of the national speaker.

Know the character - the history, the relationships within the piece, the context, the motivation, the character's greatest triumphs, fears, ambitions, and regrets. Know, then visualize the composer's *and* poet's context: nationality, social status, emotional state, place in history, objective in writing the music and text. Say, sing, move, and become the text that you sing. Use Ann's gesture cards and make any gesture work. Everything can work depending on subtext and context. Practice the eye scan, focus, and shifts as determined by the text and music.

I might think of something else, but if everyone could do these things all the time, then everyone would have a career. Remember the goal is to sing with freedom and with joy all the time.

Practice visualizing as much or more than actually getting the cords together and audibly singing. Know the sounds of the great singers (both of your voice type and other voice types). Get them in your ear and be able to call them into your mind immediately.

How to Increase Stamina and Endurance in Your Singing http://www.ehow.com/how_2217732_increase-stamina-endurance-singing.html

Step 1

Use exercise to increase your stamina and endurance while singing. While you exercise, your red blood cells don't get as much oxygen into your lungs. It mirrors the effect of being under pressure while on stage.

Step 2

Choose aerobic exercises. They help develop your lung and heart strength, along with your endurance. Focus on your repertoire while you are walking, running, biking, or playing tennis.

Step 3

Know that you are increasing your lung capacity with aerobic exercises. Thus, your voice projection will also improve.

Step 4

Do yoga or Tai Chi to improve your relaxation and body awareness. You will learn relaxation techniques that you can use on stage.

Step 5

Practice, practice, practice. The more time you spend singing, the more strength and stamina you'll have. Greatness is not a result of talent but of cultivating talent, otherwise known as "PRACTICE."

Required reading: <http://www.squidoo.com/10-000-hours-to-develop-talent>