

**Fall 2020**

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| <b>Meeting days:</b> Scheduled Individually  | <b>Instructor title and name:</b> Professor Amy Mein   |
| <b>Meeting times:</b> Arranged individually<br>1-Unit = 25 minutes; 2-Units = 50 minutes               | <b>Phone:</b> (702) 349-7619   |
| <b>Meeting location:</b> Cooper 216  | <b>E-mail:</b> amein@pointloma.edu   |
| <b>Final Exam:</b> Dec. 3 Video Submission   | <b>Office location and hours:</b> Online/Cooper 216<br>See Lesson Schedule for available hours |
| <b>Vocal Forum – Wednesdays 4:00 – 5:00</b>  |  |
| Meetings will be in Online until we can meet again in Crill Hall. See Forum Schedule for weekly events |  |

**PLNU Mission**

**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**COURSE DESCRIPTION**

Private, applied instruction in a performing area is a vital part of the development of Music majors, as well as an appropriate elective for many non-majors. Each level of study has defined materials and technical masteries to be achieved. Students are assigned to a level according to their proficiency and mastery of materials listed for a given level.

**COURSE LEARNING OUTCOMES**

- Attain mastery of technical exercises and etudes appropriate to student’s class level and degree program as demonstrated by successful completion of the technique portion of the jury
- Cultivate technical and interpretive skills needed to perform repertoire from contrasting historical periods in accordance with the level and scope expectations as demonstrated by successful completion of the repertoire portion of the jury
- Develop performance skills, such as memorization and stage presentation, through the application of practice strategies and creative problem solving, as demonstrated by satisfactory performance participation in forum, department recitals the repertoire portion of the jury
- At the completion of this course students will have achieved a greater command of the following:
  - Healthy, consistent, and sustainable vocal technique
  - Standard classical vocal repertoire
  - Singing in multiple languages and understanding basic diction

- Preparation and memorization of repertoire for performance
- Interpretation and expression for vocal performance

\* *Students who are not required to perform a jury exam will be evaluated solely according to the course assignments listed below.*

## **COURSE SCHEDULE AND ASSIGNMENTS**

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### ***Department Assignment for Returning Students - "Review of Jury Assignment"***

Please complete the following before your first lesson.

- 1) Watch your jury video and reflect on your progress. Identify at least two strengths you want to retain and two areas that you want to continue to refine.
- 2) Write a short reflection on what your goals are for the semester and any strategies that we can do implement to help maximize our lessons together. Make sure to note if you are planning to perform a junior or senior recital in the next 12 months. Email this to me prior to our first lessons so we can review and collaborate on how we can make this an amazing semester.

### ***Advancement / Level of Sight-Reading***

Sight-reading music is an ongoing skill that will be developed through work in and outside our lessons. Prior to any jury selected for consideration of advancement, I will verify your sight-reading skills are appropriate for your current degree and level. This process will be completed through my signature on your "Application for Level Advancement". Therefore, it is important that you communicate any plans to advance at the beginning of the semester.

### **Weekly**

- ***Practice hours and days***
  - Each week on Canvas, students in MUA 1055 and 2055 will report the number of hours and the number of days you practiced over the past week in your "Rehearsal Log" assignments.
  - If you are studying for 1-unit, you are expected to practice a minimum of 6 hours per week, 6 days per week. Upper division students will likely set a higher goal.
  - If you are enrolled for two units of credit, you are expected to practice a minimum of 12 hours per week, 6 days per week.

### ***General Repertoire***

- 1st year (MUA 1055 level) – minimum of 4 songs including 2 languages (incl. English)
- 2nd year (MUA 2055 level) – minimum of 5 songs including 3 languages
- 3rd and 4th year (MUA 3055 and 4055 level) – minimum of 6 songs including 4 languages

\*While the voice faculty make every effort to ensure all students have met repertoire guidelines, it is ultimately the student's responsibility that all repertoire requirements are met and submitted for juries.

***Vocal forum*** – Forum enables you to perform and to hear others perform. It allows you to "try out" pieces and to perform a piece to gain confidence. I encourage you to perform often and even repeat pieces to get comfortable in performing them. Additionally, we will use this time together to invite outside speakers and vocal professionals to address related topics. Graded discussions on Canvas may follow such events.

- We have Forum Wednesdays from 4pm-5pm each week.
- You need to attend the **ETIRE Forum**.
- **Music Majors** are required to attend all four sessions; performing at least twice per semester.
- **Non-majors** are encouraged to attend all forums, but may be excused periodically at instructor's discretion.

#### ***Department Recital Performances***

- Student Recitals - Music majors and voice scholarship holders must perform on at least one student recital once per semester in their major performing area.
- We have student recitals on Mondays from 4-5 on the following dates
  - TBD

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## **REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES**

### **Required:**

- **Sheet Music** – Once assigned, students are required to obtain/print sheet music and bring to the next lesson. Music can be purchased in the form of books, ordered online (Sheetmusicplus.com, Musicnotes.com, Schubertline.co.uk, Addall.com, etc.), or borrowed from the library. Additionally, some public domain music is available for free download at IMSLP.org. Music should be purchased, although photocopies in a binder are allowed for rehearsal purposes. At least one music purchase per semester is required – see Canvas for assignment details.
- **Recording Device** (phone, laptop, digital recorder, etc.) – Students are expected to record all lessons and coachings. This recording will be used later during rehearsal time and in journal writing.
- **Two - 3 Ring Binders** – Students will use this to organize double-sided sheet music and to keep other related material. One binder is for your personal use and the other is for the pianist or coach.

### **Recommended:**

- Two devices - one to participate in Zoom voice lessons and another to play recorded accompaniment when needed
- Headphones
- Recommended - external microphone
- Devices or Digital Applications for pitch (pitch pipe) and tempi (metronome.)
- App: "Appcompanionist" for quality customizable accompaniment tracks for rehearsal.

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## **ASSESSMENT AND GRADING**

### **Method of Instruction:**

- Guidance and explanation of vocal topics at lessons and studio class.
- Assignment of a variety of songs/arias in multiple languages.
- Homework as an aid to ongoing vocal exploration.
- Exposure to various levels of student, faculty, and professional singers.
- Follow-up on outside rehearsal methods and time.

**Grading Procedures:**

|                               |            |
|-------------------------------|------------|
| Lesson Involvement            | 30%        |
| Vocal Forum Participation     | 30%        |
| Assignments                   | 20%        |
| <u>Final Performance/Jury</u> | <u>20%</u> |
|                               | 100%       |

**1. Lesson Involvement: 30%**

Evaluation based prompt and regular attendance, preparedness, and progress.

**2. Studio Class Participation: 20%**

Students must perform a minimum of four times in studio class. Students are expected to be prompt, participate in classroom discussions, and be attentive, respectful audience members. All music majors and scholarship recipients MUST attend studio class. Lack of participation will result in a 20% reduction in the final grade.

**3. Assignments: 30%**

Assignments are completed as specified by instructor and submitted in a timely fashion on Canvas. Assignments will include, but are not limited to a study for each song assigned, performance self-evaluations, and IPA transcriptions of foreign languages texts. A personal journal of vocal study is recommended but not required.

**4. Final Performance/Jury: 20%**

See final exam policy below regarding requirements for majors and non-majors.

**Grading scale:**

|    |          |
|----|----------|
| A  | 93%-100% |
| A- | 90%-92%  |
| B+ | 87%-89%  |
| B  | 83%-86%  |
| B- | 80%-82%  |
| C+ | 77%-79%  |

|    |         |
|----|---------|
| C  | 73%-76% |
| C- | 70%-72% |
| D+ | 67%-69% |
| D  | 63%-66% |
| D- | 60%-62% |
| F  | 0%-59%  |

## **ATTENDANCE POLICY**

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Scheduled lessons and studio classes will begin on time. Therefore, students should plan to arrive and enter the voice studio at least five minutes early so that no time is lost. Tardiness may negatively affect the lesson/studio grade. Please walk into the voice studio (do not knock on the door) and have a seat quietly until the lesson start time. One-credit lessons are 25 minutes in length and two-credit lessons are 50 minutes in length. Lessons may go over in length if agreed upon by both instructor and student.

Students are expected to attend all scheduled lessons and studio classes. Students are granted one unexcused absence (to be used for illness, emergencies, etc.) Further absences will only be excused only at the instructor's discretion and if notification is given to the instructor 12 hours before the scheduled start time. Absences beyond the allotted amount will negatively impact the Lesson Involvement and/or Vocal Forum Participation components of the grade and may result in a failing grade. Whether the absence is excused or not, it is expected that students will notify the instructor by text or email.

## **MAKE-UP POLICY**

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Unexcused lessons will not be granted a make-up time. Lessons that occur on school holidays will not be made up. Make-up lessons will be given only for excused absences and in the event of instructor cancellation. Make-up lessons due to excused absences are contingent upon instructor and student schedule availability. Professor Mein requests that in the event of an upcoming known absence, students make arrangements to switch lesson times with one another in order to avoid further scheduling accommodations.

## **HOMEWORK**

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Students in MUA 1055 and MUA 2055 are expected to complete weekly practice logs on Canvas. A weekly journal is required – students may choose to use a personal paper journal or they may follow the guided journal questions on Canvas, due Mondays. Further assignments such as graded discussions and video submissions/responses may be given at Professor Mein's discretion – see Canvas for full details.

## **TESTS**

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- Students will be required to perform all repertoire memorized in vocal forum past fall break.
- A qualifying jury is required for advancement to MUA 3055 at the time of the 2055 jury. See Canvas for further details.

## **FINAL EXAMINATION POLICY**

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All music majors with a voice emphasis and vocal scholarship recipients will be required to perform a jury as their final exam at the end of the semester during finals week. All repertoire performed on a jury must be newly presented by the student without having been presented on a previous jury. Additionally, the opening jury piece chosen by the student must not have been the sole piece performed that semester on a departmental recital.

- Juries are conducted during finals week. Further details of dates and times will be given in studio class.
- All other students will perform a “mock jury” on the final scheduled studio class as their final exam.

## **EXTRA CREDIT PROJECTS**

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Vocal concert reports may be granted as extra credit opportunities if agreed upon by the instructor prior to the performance date.

## **CELL PHONE USE**

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Phones may be used as recording devices in private lessons. Out of respect for the musical rehearsals and performances of students in studio class, mobile devices are to be silenced and used only for self-recording for personal use.

## **INSTRUCTOR AVAILABILITY**

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Office hours will be posted on the studio door (C216) and published electronically once the final schedule has been determined. Students may text, e-mail, or verbally request a private conference with Professor Mein.

## **PLNU COPYRIGHT POLICY**

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Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

## **PLNU ACADEMIC HONESTY POLICY**

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Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

## **PLNU ACADEMIC ACCOMMODATIONS POLICY**

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While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

## **PLNU ATTENDANCE AND PARTICIPATION POLICY**

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Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

# VOICE JURY RUBRIC

| Student's Name                       | Voice Type   | Assigned Jury Grade  | Current Course #  | Recommended Course #  |
|--------------------------------------|--|--|---|---|
|                                      |  |  |   |   |
| <b>Performance Level:</b>            |  |  |   |   |
| <b>Assessment</b>                    | <b>Exemplary (0)</b>   | <b>Proficient (0)</b>  | <b>Developing (0)</b>   | <b>Initial (0)</b>  |
| <b>Repertoire &amp; Memorization</b> |  |  |   |   |
| <b>Repertoire:</b>                   | Selections are at or above the required level and quantity, including languages, and provide strong opportunities for advanced musicality.   | Selections are appropriate to course level and quantity including languages, and provide appropriate musical challenges.   | Selections require basic musical skills and offer basic opportunities for the student to display progress. Number of pieces and languages is met.   | Well below or above the student's ability and provides minimal opportunities to display progress. Number of pieces and/or languages is not met.   |
| <b>Memorization:</b>                 | All components of the piece (pitches, rhythms, dynamics, and text) are thoroughly memorized with no lapses.  | All components are memorized but minor, mostly imperceptible, lapses of memory are possible.   | Most components were fully memorized but more memory work needed for a completely successful performance. Minor lapses of memory are perceptible.   | Clearly two or more components (pitches, rhythms, dynamics, or text) are not memorized. More memory work is needed for an acceptable performance. |
| <b>Technique</b>                     |  |  |   |   |
| <b>Tone Quality:</b>                 | Tone is professional and mature throughout range. Resonance and phonation are completely secure. Tone is completely balanced, energized, and free.   | Resonance and phonation are demonstrated with facility. Tone is balanced, energized, and free.   | Resonance and phonation are emerging with a degree of ease. Tone is usually balanced, energized, phonated, and free.  | Resonance and phonation are difficult. Tone lacks balance or energy and is aspirate, constricted, pressed, and/or nasal.                          |
| <b>Range and Registration:</b>       | Superior use of 2+ octave range with seamless transitions between low, mid, and upper registers. Registration seems natural and unquestioned.  | Command of two octaves and smooth transitions between registers. All registers are accessed with facility.   | Ease in singing more than a tenth and increasing facility between registers. Head, mixed, and chest registers are developing.   | Limited range of less than a tenth. Major breaks between registers. Difficulty accessing head or chest registers                                  |
| <b>Breath Control:</b>               | Breath management and appoggio are completely secure. Vibrato is consistent. Agility is superior and a pure legato line is consistent throughout all pieces.   | Breath management and appoggio are demonstrated with facility. Free and consistent vibrato throughout vocal range. Agility is evident and pure legato is almost consistent.                    | Breath management and appoggio are emerging with a degree of ease. Vibrato occurs throughout most of vocal range. Agility and legato are becoming more secure, but not entirely consistent.   | Breath management and/or appoggio are difficult. Vibrato is inconsistent. Agility and legato are not secure.                                      |
| <b>Musicianship:</b>                 | Excellent intonation. Accuracy of pitch and rhythm is always present.  | Good intonation, consistent throughout range. Accuracy of pitch and rhythm is always present.  | Good intonation with few off-centered pitches. Accuracy of pitch and rhythm is almost always present.   | Accuracy of pitch and rhythm is inconsistent for an acceptable performance.   |
| <b>Musicality:</b>                   | A wide range of dynamics is employed with ease throughout all the range. Sense of phrasing and style is superior.  | A wide range of dynamics is employed with ease throughout most of range. Sense of phrasing and style is very good.   | Beginning to use dynamics throughout much of the range. A sense of phrasing and style is evident.   | Limited to no use of dynamics throughout most of the range. A sense of phrasing and style is lacking.   |
| <b>Presentation</b>                  |  |  |   |   |
| <b>Diction:</b>                      | Facility with language is superior. Pronunciation is both correct and idiomatic with no errors and can be easily understood in a concert hall.   | Pronunciation is very good with few errors. An idiomatic sense of the language is intermediate or very good. Can clearly be understood in a concert hall.                                      | Pronunciation is mostly accurate but with some noticeable errors. An idiomatic sense of the language is elementary. Cannot always be clearly understood in a concert hall.  | Pronunciation errors abound. An idiomatic sense of the language is not existent. Cannot be understood in a concert hall.                          |
| <b>Communication:</b>                | Excellent and insightful text and character portrayal. Ease and intentionality of movement. Professionally poised. Draws the audience into the musical story. A high level of emotional involvement is conveyed. | Strong text and character portrayal. Subtext is identifiable. Ease and intentionality of movement is apparent. Generally comfortable and poised. Emotional involvement is easily recognizable. | A sense of character is emerging and an intellectual understanding of the text is clear. Subtext and nuance are somewhat lacking. A sense of comfort and poise on stage is becoming evident. A limited emotional involvement is recognized. | Text and character portrayal is superficial or lacking. Seems uncomfortable on stage. Honest emotional involvement is not apparent.               |
| <b>Appearance and Performance:</b>   | Appearance and deportment are professional and impressive.   | Appearance and deportment are appropriate.   | Appearance or deportment are barely acceptable.   | Appearance or deportment are inappropriate.   |
| <b>Comments:</b>                     |  |  |   |   |