

**GRANDE PRAIRIE REGIONAL COLLEGE
FINE ARTS DEPARTMENT**

**Course Outline
DD 1211**

OCT. 18 2007

Applied Music - Voice

1. **Instructor:** John Murray BMus (Hon), MMus
Office: L114
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2. **Course Description:** Students enrolled in this course will study the principal aspects involved in the care, development, and production of the voice as a vocal instrument. It is a 3.0 credit course offered over the full year. Voice lessons are taught in a studio setting on an individual basis with the voice instructor. The course includes a one-half hour (1/2) lesson each week. Participation in the Electroacoustical Ensemble and a one-hour (1) Repertoire Class each week are mandatory requirements for this course.
3. **Course In Perspective:** The purpose of this course is to provide each student with the necessary skills, and training, to develop their vocal instrument. Each student will have an opportunity to perform selected repertoire from the Renaissance, Baroque, Classical, Romantic, and/or Twentieth-Century periods. Students in this course will use the study and performance of traditional classical music to prepare their voice to perform contemporary repertoire with proper vocal technique. Performing any type of music with proper vocal technique will increase a singer's potential to maintain a healthy voice and have a long singing career.
4. **Course Criteria:** Two-thirds of the student's final studio mark will be based on their final evaluation (see "Evaluation Form For Studio Mark") and upon their fulfillment of the following criteria.
 - A. **Effort and Attitude**
 - i. The desire to sing.
 - ii. The willingness to develop technical excellence.
 - iii. Personal motivation and discipline.
 - iv. The resolve to do all that is necessary to learn to sing with correct vocal technique and musical expression.
 - v. Maintain proper mental, physical, and spiritual wellness.
 - vi. Develop cardio-vascular fitness and muscle tone.
 - vii. **Your effort and attitude towards this course will have a significant affect on the outcome of your final evaluation.**

B. Daily Rehearsal

- i. A minimum of one (1) to two (2) hours of practicing per day - six (6) days per week.
- ii. Practice all assigned vocal exercises and repertoire during your daily practice time. It is a good idea to regularly add new exercises from appropriate sections of *The Structure of Singing*, by Richard Miller, to your daily practice routine.
- iii. Learn and memorize new music quickly.
- iv. Learn the meaning of each word in those pieces that are written in a foreign language.
- v. Develop your artistic and interpretive abilities. Character development (singing in character) and textual interpretation (singing with expression) are important aspects of affective musical performance.

C. Weekly Preparation

- i. Work with an accompanist, outside of repertoire class or lesson time, at least once a week.
- ii. It is expected that each student will be thoroughly acquainted with the piano accompaniment to his or her music before coming to his or her voice lessons and to repertoire classes.
- iii. Each student is expected to keep aerobically fit and maintain good muscle tone especially in the torso area of the body. Weekly aerobic and muscle toning work-out sessions of some sort (i.e. walking, stationary cycling, skipping, crunches, lateral crunches, push-ups, conditioning-level weight training program, etc.) are a mandatory requirement for this course. You must be in excellent physical condition (become a **vocal athlete**) in order to develop excellent vocal technique. *Please consult your physician before beginning any exercise program.*

D. Repertoire Class

- i. Repertoire Classes are held on a weekly basis, and attendance at this class is highly recommended. The Repertoire Class time will be determined at the beginning of the school year.
- ii. Each student will be able to perform in repertoire class at least once every two to three weeks. This is a performance-based course and those who do not perform regularly in repertoire class may not develop adequate performance skills by the end of each term. **Your technical and artistic development as well as your performance skills will be evaluated at the end of each term in a jury situation.**
- iii. If you miss your turn to perform then you may have to wait until your next scheduled time before you can perform in repertoire class again.

- iv. Your music should be thoroughly prepared before performing at repertoire class. This means: notes learned, word meaning learned (translations), music and text memorized, and prior rehearsal with the studio accompanist before your scheduled repertoire class performance time. **Repertoire Classes are for fine tuning interpretation and musicianship not for learning the music.**

E. Lesson Preparation

- i. Daily rehearsal is expected for improvement. Without daily rehearsal you will not progress technically, and development of your vocal instrument will be minimal. Time must be spent with an accompanist before you bring a piece of music into your lesson. If you do not play the piano it would be helpful to have a good accompanist record the accompaniment part, to your pieces, onto a tape. This will help you to become familiar with the accompaniment part, as well as your own vocal line, before you come into the studio for your lesson.
- ii. Music you expect to work on during your lesson time must be thoroughly learned (notes learned, familiar with accompaniment, translation of foreign words, characterization, etc.) and memorized.

F. Performance

- i. Participation in at least one (1) Student Noon Hour Music Recital is encouraged. Students are encouraged to participate in as many Student Noon Hour Music Recitals as possible in order to gain performance experience. Each student must have their piece(s) thoroughly prepared and memorized before they will be allowed to perform at a Student Noon Hour Music Recital. **Failure to have pieces properly prepared by your scheduled performance date(s) will affect your final grade.** Participation in more than the required amount of noon hour student recitals will be taken into account when assigning final grades.
- ii. Participation in studio-related voice recitals or any department-related special performance events will be by invitation only.
- iii. Participation in other vocal venues such as music festivals, vocal competitions, or open stage performance is encouraged. Your participation, and quality of vocal performance, in these extracurricular music activities will be taken into consideration when assigning final grades.
- iv. Performance of a required, or optional, major solo or shared voice recital will only be permitted if the student successfully completes a juried recital. The juried recital will take place three (3) weeks prior to the performance of the major solo or shared recital. If the student does not successfully complete the juried recital then the scheduled recital will either be postponed or canceled.

- v. Students will not be permitted to perform at any type of studio- or department-related recital unless their piece(s) is (are) thoroughly prepared and ready for performance

G. **Accompanist**

- i. Each student must be prepared to hire the studio accompanist for their own private weekly rehearsals, noon hour student recitals, term-end recitals, juries, repertoire classes, master classes, or any other departmental music functions they may be performing at or participating in.
- ii. All accompanist fees must be paid promptly. You should be prepared to pay your accompanist immediately following each practice session or performance unless you are able to work out another arrangement for payment with your accompanist.

Final grades may be withheld until all your accompanist fees have been paid in full.

- iii. Treat your accompanist with professional respect and courtesy at all times, especially in every situation in which you are hiring them.
- iv. It is the responsibility of each student to let the studio accompanist know, **well in advance**, when they will be needed to accompany them in Repertoire Class, recitals, juries, etc. and to get their music to the studio accompanist no less than **four weeks prior** to their performance. Each student must arrange, and pay for, private practice sessions with the studio accompanist before they will be allowed to perform at any department-related musical event. **The studio accompanist will reserve the right to refuse to play for any student who does not comply with the aforementioned criteria.**
- v. **"This instructor reserves the right to disallow any person, or persons, the privilege of accompanying any, or all, of his college voice students for any college- or department-related vocal activity.**

H. **Attendance**

- i. Attendance at four out of six Music-Art-Drama Presentations and one student performance each semester is mandatory. Failure to attend these events will affect your final grade by at least 5 percent of a standing per missed event. Attendance sheets or your Mad Passport must be signed or ticket stubs or programs handed into the voice instructor in order to receive credit for attendance at each specific event. Students must sign their name clearly on all ticket stubs or programs before handing them in. **It is the student's responsibility to make sure they remember to sign the attendance sheet or to hand in their signed ticket stub, program, or Mad Passport for all events by the end of the school year.**

- ii. Attendance at all professional level classical music voice recitals and classical music choral concerts in Grande Prairie is mandatory. Attendance sheets must be signed or signed ticket stubs or programs handed in following the musical event. Failure to attend these events will affect your final grade by at least 10% per missed event.
- iii. Attendance at other out-of-town professional level classical music vocal recitals, oratorios, operas, or concerts involving vocal soloists and choir and/or orchestra is recommended as a valuable aid in learning more about vocal technique and the art of performing vocal repertoire.
- iv. Attendance at all "field trip" events is mandatory. Failure to attend these events will affect your final grade by at least 15% per missed event.
- v. It may be recommended, by the voice instructor, that certain non-music workshops (such as those offered by the drama department or other departments) be attended by voice students in order to assist their overall artistic development. Attendance at these workshops will be taken into consideration when final grades are determined.
- vi. **All students who are absent from more than 20% of their lesson times (3 lessons) will be told to withdraw from this course. In such a case they will automatically receive a grade of DB (debarred).**

I. **Juries**

- i. Each student will perform three pieces, by memory and with piano accompaniment, at a midterm jury. This jury will take place near the end of the first term. Your midterm jury mark will serve as a benchmark and will provide you with some indication as to your progress at the midway point through the school year. Please note it is not an official mark; therefore, it will not appear on your transcripts. See J.ii, below for further details regarding jury forms, jury requirements, and jury evaluation.
- ii. All voice students must participate in a final jury. The final jury normally takes place shortly after the last week of classes at GPRC. Each student will perform three pieces by memory and with piano accompaniment. At least one (1) of the pieces must be in a foreign language (i.e. Italian, French, or German). The other two (2) pieces may be in English. Jury marks will be based on your preparation of each piece including, vocal technique, memorization, pronunciation, interpretation, musicianship, and stage deportment. At least one original copy of each of your jury pieces must be submitted to the jury. Jury forms must be filled out correctly and handed out to each jury member at the time of your jury performance. Failure to properly fill out and distribute your jury forms will affect your final jury mark.

J. **Oral Report**

- i. The purpose of this assignment is to introduce you to some of the music journals and periodical literature that relate to specific areas of your vocal or pedagogical interests.
- ii. Choose one specific vocal or pedagogical area to research and use IIMP (International Index to Music Periodicals) to search for articles that relate to your topic. Once these articles are acquired through interlibrary loan arrange a time to present a 10 minute oral presentation either to the repertoire class or to your voice instructor (if attendance at repertoire class is not possible for you during the year).
- iii. Please see the "Oral Report" handout for further details

K. **Other Requirements**

- i. Students should be prepared to cover the following unforeseen costs:
 - Purchase of new music.
 - Concert, recital, or other performance tickets.
 - Travel expenses for any "field trips" (i.e. concerts, recitals, voice workshops, master classes, operas, etc.).
 - Accompanist fees for private practice, juries, noon hour recitals, etc.
 - Possible user fees related to specific areas of this course (i.e. library searches, etc.).
- ii. Those students who do not read music are expected to find their own way of learning their voice-course pieces. Some suggestions might be:
 - a) Ask someone who does read music to work with you on a regular basis to help you learn the notes of your repertoire.
 - b) Ask a pianist to play the melody notes and then the accompaniment part onto a tape for you.
 - c) Re-take the rudiments of theory course (Mu 1000) here at the college.

Please Note: It is not the responsibility of this voice instructor to help you with note learning of your voice-course pieces.

- iii. Some written and/or research assignments may be required as part of this course.
- iv. All College voice students are expected to sign up for various responsibilities in the performing arts section of the Fine Arts Department. Each student should talk to John Murray and sign up for at least two (2) responsibilities during the course of the full academic year. Responsibilities may include ushering, folding programs, stage managing, or other duties. Students should advise me, in writing, of those duties that they have performed as a part of this course requirement. **Those who fail to fulfill this course requirement will be deducted at least .5 percent of a stanine from their final mark.**

5. **Textbooks:** Students are expected to make three initial purchases for this course:

- i. *Twenty Six Italian Songs And Arias*. Alfred Publishing Co. John Glenn Paton, editor. Medium High or Medium Low (depending on your vocal category). The accompanying CD [optional requirement].
- ii. *The Arnold Book Of Old Songs*. Arranged by Roger Quilter. Boosey and Hawkes.

Supplementary Text:

- i. *The Structure Of Singing: System And Art In Vocal Technique*. Richard Miller. Schirmer Books.

Additional music will likely have to be ordered as the school year progresses and your vocal instrument and musicianship develops. Please budget your finances accordingly. It is illegal to photocopy music, therefore, any music assigned to you, for this course, must be purchased. **You are also responsible to provide an original copy of your music for your accompanist.**

Please do not make any of the above music purchases (numbers i and ii) until your voice has been tested by the voice instructor.

6. **Student Evaluation:** Students who complete this course are expected to know, understand, and demonstrate the basics of proper vocal production and musical expression. Each student will be evaluated in the areas of technical and musical development (see "Evaluation Form For Studio Mark"). **It must be stressed that the instructor will not award students marks. Each student will earn the marks they desire by consistently demonstrating both skill and development in the areas of vocal technique, musicianship, and performance.**

Two-thirds of the student's final studio mark is based on the results of their final technical and musicianship evaluation (see "Evaluation Form For Studio Mark"), and on their fulfillment of the course criteria as outlined above (see number 4. "Course Criteria"), and on the successful completion of an oral report.

One-third of the student's final studio mark will be based on their final jury mark.

Studio Mark (Including Jury Mark)	90%
Oral Report	10%

Students are encouraged to check with the instructor at any time during the school year regarding their progress and development or to receive feedback regarding their performances. It is best to express any personal concerns you may have regarding this course or to receive any evaluative feedback for this course by booking an office appointment with the instructor. Official G.P.A. marks will be assigned, by the instructor, at the end of the school year.