



## **DEPARTMENT OF FINE ARTS**

### **COURSE OUTLINE – MU1220 SECOND PRACTICAL SUBJECT I Voice**

**INSTRUCTOR:** John Murray  
BMus (Hon.),  
MMus

**PHONE:** (780) 539-2812

**OFFICE:** L114

**E-MAIL:** murray@gprc.ab.ca

#### **OFFICE**

**HOURS:** Friday from 9:00 a.m. to 5:00 p.m. or by appointment.

#### **PREREQUISITE(S)/COREQUISITE:**

Consent of the Department based on Audition.

#### **REQUIRED TEXT/RESOURCE MATERIALS:**

You will be required to purchase appropriate repertoire throughout the year.  
Bring water bottle, pencil, and music to each lesson.

#### **CALENDAR DESCRIPTION:**

Private study in voice. Prerequisites: Consent of department. Notes:  
Restricted to full-time students in Bachelor of Music and Bachelor of Music  
Combined Degree Programs. Students should be prepared to pay for the  
use of a studio accompanist for juries, recitals, repertoire classes and  
private rehearsal sessions.

#### **CREDIT/CONTACT HOURS:**

3 (.5-0-0) 15 Hours

## **DELIVERY MODE(S):**

Studio Lesson

## **OBJECTIVES:**

This is the second-study applied lesson for music majors and music major B.Ed. students, and for students in the IDD program. This course is also offered as a UT music credit for non- BMus and BMus Ed. students.

Students in this course will learn how the vocal instrument works and how to use vocal technique and musicianship to primarily perform selected classical-music vocal repertoire.

The occasional study of other genres may be considered.

## **TRANSFERABILITY:**

**\*\* Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

## **GRADING CRITERIA:**

Ongoing Evaluation in weekly lessons, attendance	80%
April jury	20%

It is expected that to pass this course, a student will be doing one hour of formal practice per day. More than one hour per day of practice will undoubtedly assure you a better mark at the end of the year. If a student is insufficiently prepared for a lesson, the instructor reserves the right to suspend the lesson.

Students are required to attend 10 professional Fine Arts Department events (e.g. Concert Series, Visitor In The Arts, etc.) over the course of the year. Attendance at these events will be worth 5% of your final mark. Students will be required to sign an attendance sheet at each event. You will need to find the Music Instructor at each event that has the attendance sheet.

Attendance at all music Visitor in the Arts Series is mandatory. The attendance sheet must be signed for this (these) event(s).

## **EXAMINATIONS:**

Students are evaluated at all lessons, Master Classes, and performances as to their technical and artistic development.

There will be a final Jury at the end of the school year (time and location TBA). The April Jury will occur during the Final Examination Period.

## **STUDENT RESPONSIBILITIES:**

Effort and Attitude:

- Demonstrate the desire to sing and willingness to develop technical and artistic excellence.
- Maintain proper mental, physical, and spiritual wellness.
- Each student is expected to keep aerobically fit and maintain good muscle tone especially in the torso area of the body. Please consult your physician before beginning any exercise program.

Daily Rehearsal:

- Ideally you should be practicing 1 or 2 hours 5 to 6 days per week.
- Practice vocal exercises and assigned pieces each rehearsal.
- Learn and memorize new music quickly. Learn the meaning of each word in those pieces written in a foreign language.
- Keep developing in your ability to artistically interpret the text of your pieces. Character development, singing in character, and singing with expression are important aspects of creating an affective musical performance.
- Without daily rehearsal and practice you will not improve. The more you practice, the better you get. The opposite is also true. A significant part of your final mark (at least 75%) will be based on your professor's, and your jurors', impression as to how well you have developed technically.

Weekly Preparation:

- Work with an accompanist on a regular basis. I suggest once a week at least.
- Be thoroughly acquainted with the piano accompaniment to all your pieces before singing them in lessons or master classes.
- Make sure you are practicing the exercises from your exercise sheets on a daily basis.

Lesson Preparation:

- Music you expect to work on during your lesson time must be thoroughly learned.
- Notes should be learned, you should be familiar with the accompaniment part, understand the translation of foreign words, understand your "character" in each piece, have the piece memorized or very nearly memorized for each lesson.

#### Master Class:

- Master class is held on a weekly basis and students should be prepared to perform in a master class at least once a term.
- Attendance at Master Class is not mandatory.
- Your music should be thoroughly prepared before performing it in master class.

#### Performance:

- Participation in at least one Student Noon Hour Music Recital is recommended.
- 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 recitals will be taken into consideration when final grades are assigned.
- No performance will be allowed to proceed if the music is not properly prepared.

#### Accompanist:

- Be prepared to hire the studio accompanist for your own weekly rehearsals, noon hour student recitals, juries, master classes, or any other department-related music functions you may be performing at.
- Accompanist fees must be paid promptly. The accompanist has the right to stop providing services to anyone who does not pay their accompanist fees.
- You must let the accompanist know well in advance (2 weeks minimum notice) when you will need them to accompany you. The accompanist has the right to refuse to play for any student who does not give them timely notice of their required service.
- Make sure your accompanist has his or her music at least two weeks in advance of your performance of those pieces in a non-mandatory Master Class.
- 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.

#### Attendance:

- More than 20% absenteeism (6 lessons) may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required. It is expected that students will attend all lessons. If a student cannot attend a class due to medical reasons or other extreme circumstances, it is necessary to give the instructor advance notice. If you do not inform the instructor in advance, you will not be able to make the lesson up.  
You are expected to attend all student and faculty performances each semester.
- Students are required to attend 10 professional Fine Arts Department events (e.g. Concert Series, Visitor In The Arts, etc.) over the course of the year. Attendance at all music Visitor In The Arts presentations is mandatory.
- Attendance at all noon hour student music recitals is expected.

- Attendance at all professional-level classical music voice recitals and classical music choral concerts in Grande Prairie is mandatory. It is the student's responsibility to hand in a signed ticket stub or program, to this instructor, by the end of the school year.
- Failure to attend these events will affect your final grade by at least 15% per missed event.
- Attendance at all "field trip" events is mandatory.
- Failure to attend these events will affect your mark by at least 35% per missed event.
- All students who are absent from more than 20% of their lesson times (6 lessons), without a medical certificate, may be told to withdraw from this course. In such a case they will automatically receive a grade of DB (debarred).

#### Juries:

- All voice students must participate in a final jury. The final jury normally takes place shortly after the last week of classes at GPRC. Your jury pieces should be discussed and selected with your voice teacher near the end of the school year. 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.

#### Vocal Health:

- Each student is expected to maintain proper vocal health.
- If chronic vocal problems persist and you are not able to practice or perform then this will affect your final mark.
- In the case of chronic vocal fatigue or illness this instructor will ask you to visit your local physician for an examination of your throat and larynx. If your doctor advises that it would be unwise to sing then lessons will only resume when you have medical clearance from your physician.
- If vocal health does not return then you may be asked to drop this course.

#### Other Requirements:

- Those students who do not read music are expected to find their own way of learning their voice-course pieces. Some suggestions might be:
  - Ask someone who does read music to work with you on a regular basis to help you learn the notes of your repertoire.
  - Ask a pianist to play the melody notes and then the accompaniment part onto a tape for you.
  - 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.**
- Some written and/or research assignments may be required as part of this course.

### Oral Report:

The purpose of this assignment is to introduce you to some of the literature on vocal and performance pedagogy and to help you apply the information acquired, through research, to your knowledge base in the areas of vocal technique and/or performance pedagogy and musicianship.

Pick a topic that relates to an area of technical difficulty that you are presently experiencing or to an area of pedagogical- or performance-related interest you may have (i.e. working with children's voices). When you have decided on a topic then come and talk to me about your decision and how you would like to approach the research and presentation of your topic.

The following two methods of accessing information for your report should be explored:

- International Index to Music Periodicals.
  - Contact the librarian at the circulation desk of the college library as to which computer has the IIMP. Ask one of the librarians for help if you are not sure how the index works.
  - When you have searched through the index and have found articles that apply to your topic then printout your bibliographic citations or write them out on a piece of paper.
  - After perusing the citations carefully, ask the librarian to order at least three or four of the articles that you feel will be most helpful in your research. If you are not sure about which articles would be the best ones for your research then you may bring your bibliographic printouts to me and I will be happy to help you sort through the citations.
- Check through the back issues, as well as the current issue, of the NATS journal (*Journal Of Singing*) for any information you can use. If you do find useful articles in this journal then don't forget to check the bibliographies at the end of these articles for more possibilities of articles or books you can order in through the interlibrary loan service at the college.

### Regarding your presentation:

- Your report should be no longer, or shorter, than ten to fifteen minutes in length.
- You should cite your sources at the beginning of your presentation.
- Demonstrate a thorough knowledge of your topic.
- Present your ideas clearly and succinctly.
- While you do not have to present your report in written format you may find it helpful to prepare an outline to use as an organizational tool for your presentation.

### Time Line:

- Your topic must be picked, and your instructor informed of your choice, by the last Friday in October.
- Your articles should be ordered by the end of the second week in November.
- When you have collected all your data, and received all of your interlibrary loan articles, then contact me to arrange a date for your presentation.
- Oral report presentations will commence the first master class in January. The final possible date for presenting your report will be the first master class in March.

This oral report is a graded assignment and will be worth ten (10) percent of your final grade. Failure to complete this assignment by the first master class in March will affect your final grade by at least 1 grade level.

In the interest of time, some or all of the oral reports may have to be presented in one of your regular voice lessons. The same timelines above apply regarding deadlines in this case.

### **STATEMENT ON PLAGIARISM AND CHEATING:**

Please refer to pages 49-50 of the College calendar regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely.

### **COURSE SCHEDULE/TENTATIVE TIMELINE:**

Students who do not practice or adequately prepare for lessons or master class performances will not develop a sound vocal and performance technique. This may result in an unsatisfactory grade.

Please see information under “Student Responsibilities” above for details regarding scheduling and timelines related to this course.

### **RELEASE:**

For the purpose of promoting the achievements of Grande Prairie Regional College and the success of students, staff, faculty and the College community, each student should be prepared to grant the college the right to use: their name, their projects (scores, digital files, artwork, recordings, videos, etc.) his/her statements, photos and/or testimonials.