



DEPARTMENT OF FINE ARTS

COURSE OUTLINE – MU2250 APPLIED MUSIC II VOICE

2013-2014

INSTRUCTOR: John Murray **PHONE:** (780) 539-2812
BMus (Hon), MMus

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OFFICE HOURS: Friday from 9:00 a.m. to 12:00 noon and by appointment.

PREREQUISITE(S)/COREQUISITE:

Prerequisite: Mu 1250 Corequisite: Mu 2400

REQUIRED TEXT/RESOURCE MATERIALS:

Paton, John Glenn, ed. *Twenty Six Italian Songs And Arias*. Alfred Publishing Co., Inc., 1991. Each singer will purchase either the Medium High or Medium Low (depending on their vocal category).

Please see me before purchasing the above vocal score.

Supplementary Text:

Miller, Richard. *The Structure Of Singing: System And Art In Vocal Technique*. New York: Schirmer Books, 1996.

CALENDAR DESCRIPTION:

Private study of voice or your principal instrument. This is a two-term course offered over fall/winter terms. It is identifiable in the Schedule of Courses (Timetable) with a Part A and a Part B. Students must register in both the Part A and the Part B of all types of sections offered (sections, labs, seminars, etc.) for this course.

CREDIT/CONTACT HOURS:

6 (2-0-0) UT 60 Hours

DELIVERY MODE(S):

Private studio lessons.

OBJECTIVES (OPTIONAL):

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, and/or Twentieth-Century periods. Performance technique for contemporary musical styles is discussed as well.

Each student focusing on a contemporary performance-route-emphasis will be encouraged to study some Art Music vocal pieces but the majority of their repertoire will be chosen from the popular music genres they are most interested in mastering (jazz, blues, folk, etc.). Choices of repertoire will be determined through discussion with the instructor.

Students receive two one-half hour lessons each week. Participation in a weekly one-hour Master class is a mandatory requirement.

Some written and/or research assignments may be required as part of this course

TRANSFERABILITY:

Transfer for Art Music emphasis only: UA UC UL AU AF KUC

**** 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:

Studio Mark	70%
Final Jury Mark	20%
Oral Report	10%

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A ⁺	4.0	90 – 100	EXCELLENT
A	4.0	85 – 89	
A ⁻	3.7	80 – 84	FIRST CLASS STANDING
B ⁺	3.3	77 – 79	
B	3.0	73 – 76	GOOD
B ⁻	2.7	70 – 72	
C ⁺	2.3	67 – 69	SATISFACTORY
C	2.0	63 – 66	
C ⁻	1.7	60 – 62	
D ⁺	1.3	55 – 59	MINIMAL PASS
D	1.0	50 – 54	
F	0.0	0 – 49	FAIL
WF	0.0	0	FAIL, withdrawal after the deadline

EVALUATIONS:

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

Final Jury at the end of the school year (time and location TBA).

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 3 or 4 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.
- Practice exercises from your Warm-up Exercises Worksheets each time you practice.

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.
- **If a student is insufficiently prepared for a lesson, the instructor reserves the right to suspend the lesson. In this case, the lesson will not be rescheduled.**

Master Class:

- Master class is held on a weekly basis and students should be prepared to perform in a master class at least once every two weeks.
- Attendance at master class is mandatory.
- Your music should be thoroughly prepared before performing it in master class.

Performance:

- Participation in at least one Student Noon Hour Music Recital each school term is required.
- 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.
- 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:

- If you miss more than 20% of your yearly lesson times (12 lessons) you will receive a 10% deduction from your final grade 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 and master classes. 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 Fine Arts Department events over the course of the year. Concerts held at the College, Visitor In The Arts presentations (any discipline) and student performances that you are not involved in will qualify. Attendance at the Visitor in the Arts Music presentations is mandatory. Some community events will be accepted; check with your instructor in advance of the performance for approval. Attendance at 10 events will constitute 5% of your final mark in this course.

- Attendance at all “field trip” events is mandatory.
 - Failure to attend these events will affect your mark by at least 15% per missed event.
- It is expected that students will attend all lessons and master classes. 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 recital performances each semester.
- You should become familiar with pages 36-46 of the GPRC 2013-2014 Calendar.

Juries:

- 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 bulleted point below for further details regarding jury forms, jury requirements, and jury evaluation.
- 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 two of the pieces must be in a foreign language (i.e. Italian, French, or German). One of the 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.
- Those who have a contemporary-music emphasis will perform three contrasting pieces (contrasting in musical style, tempo, and textual theme). These will be performed by memory and with the accompaniment instrument you have been rehearsing with all term (piano, guitar, etc.).
- 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.

Oral Report:

- 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.
- 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 ten minute oral presentation either to the master class or to your voice instructor (if attendance at master class is not possible for you during the year due to class schedule conflicts).

- Please see the “Oral Report” section below for further details.

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:

Refer to the Student Conduct section of the College Admission Guide at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at www.gprc.ab.ca/about/administration/policies/**

**Note: all Academic and Administrative policies are available on the same page.

Please refer to page 45 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.