



## **DEPARTMENT OF FINE ARTS**

### **COURSE OUTLINE – MU2250 APPLIED MUSIC II VOICE**

**FALL 2015, WINTER, 2016**

**INSTRUCTOR:** John Murray BMus, **PHONE:** (780) 539-2812  
(Hon), MMus  
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**OFFICE HOURS:** By appointment.

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

Prerequisite: MU1250V YA2. 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.

Other music will need to be purchased by the student throughout the year, as required.

Supplementary Text:

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

**CALENDAR DESCRIPTION:**

This course provides private study in voice.

**CREDIT/CONTACT HOURS:**

6 (2-0-0) UT 60 Hours

**DELIVERY MODE(S):**

Private studio lessons.

**OBJECTIVES:**

The purpose of this course, for the Bachelor of Music student (Art Music emphasis) and the Performance Diploma (Art Music emphasis), is to provide each singer 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 popular musical styles is discussed as well.

Students who are registered in the Bachelor of Music (Jazz and Popular music emphasis) or the Performance Diploma (non Art Music emphasis) will study some classical vocal music but will receive specific training on technique and repertoire performance in Contemporary Commercial Music, Jazz, and/or Musical Theatre.

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.

**LEARNING OUTCOMES:**

Learning outcomes in this Applied Music – Voice course are totally dependent upon the amount of time each student spends on rehearsal of their assigned vocal exercises (to develop proper vocal technique); repertoire (learning of notes, rhythms, pronunciation, and a familiarity with the accompaniment part or parts); working a

song into their voice using the prescribed method taught in the beginning lessons of this course; learning correct pronunciation of words in a foreign language (and their meaning); and developing musical artistry by applying a solid vocal technique to artistic interpretation of all songs they perform.

Students who are diligent to practice all of the above can normally expect to:

- Develop a solid vocal technique that will allow them to sing vocal repertoire freely without damaging the voice.
- Musically and artistically perform music from a variety of musical genres, styles, and musical periods.
- Correctly pronounce and understand music they perform that is written in a language other than English.
- Develop performance skills.
- Work collaboratively with other singers and instrumentalists.

**TRANSFERABILITY:** 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:**

GRANDE PRAIRIE REGIONAL COLLEGE			
GRADING CONVERSION CHART			
Alpha Grade	4-point Equivalent	Percentage Guidelines	Designation
A <sup>+</sup>	4.0	90 – 100	EXCELLENT
A	4.0	85 – 89	
A <sup>-</sup>	3.7	80 – 84	FIRST CLASS STANDING
B <sup>+</sup>	3.3	77 – 79	
B	3.0	73 – 76	GOOD
B <sup>-</sup>	2.7	70 – 72	
C <sup>+</sup>	2.3	67 – 69	SATISFACTORY
C	2.0	63 – 66	
C <sup>-</sup>	1.7	60 – 62	
D <sup>+</sup>	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:**

Studio Mark 70%

Final Jury Mark 20%

Oral Report 10%

It is expected that to pass this course, a student will practice a minimum of two hours five to six days of the week. More than two hours a day of practice will certainly accelerate your progress and improve your grade.

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.

Students are required to attend all Visitor In The Arts' or Concert Series' professional musical productions. Professional musical productions, or a very high level of amateur productions, that are off-campus may also be applied to this attendance requirement. Please consult with your Voice Instructor. Attendance at these events will be worth 5% of your final mark. Students are required to provide an accurate written report of all attendances of these professional events to the voice instructor by the last day of classes.

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).

### **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 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.

#### 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 or three 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 and noon hour student recitals, or for any other department-related music function 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:

- More than 20% absenteeism (12 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. \*Please read College Calendar-Academic Regulations-Debarred From Exams for more clarification of the possible consequences of not meeting attendance requirements.

- Attendance at all music Visitor In The Arts presentations is mandatory.
- Attendance at all noon hour student music recitals is expected.
- Attendance at all student and faculty performances each semester is expected.
- For classical-music emphasis students: 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.
- For non-classical music emphasis students: Attendance at a minimum of 2 professional-level popular music concerts or recitals 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 10% per missed event.
- Attendance at all "field trip" events is mandatory.
  - Failure to attend these events will affect your mark by at least 25% per missed event.
- Attend at least one of The Metropolitan Opera HD Live productions each semester. Include this on your list of professional voice productions you have attended.

#### 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. Each student will perform three pieces by memory and with piano accompaniment. For students with an emphasis in classical music - 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. For students with an emphasis in non-classical music – the three pieces chosen for your jury pieces will represent a variety of performance styles (for instance ballad, rock, jazz, musical theatre, etc.), tempos, and "feel."
- 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.

#### 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, achieving better breath control, performing rock music - non-classical students). 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.
- If the library has full-text articles on your topic of interest, great! You will only have to print them out to do your research.
- 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.
- Students will be divided equally between the first Thursday classes start in January and the second Thursday after classes start in January.
- Students must decide their presentation date for their Oral Report (as above) by the fourth Masterclass day in November.
- Oral report presentations will commence the first master class in January and must be completed by the second master class in January.
- 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 second master class in January 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/\\*\\*](http://www.gprc.ab.ca/about/administration/policies/**)

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

## COURSE SCHEDULE/TENTATIVE TIMELINE:

The instructor may need a few weeks to thoroughly determine the level an individual is at in his or her technical and artistic development before repertoire is assigned. If students attend lessons and practice on a regular basis then technical and artistic growth will be the result. The assignment of repertoire is totally determined by the technical and artistic readiness of a student to move to the next level and meet the challenges of more challenging repertoire. There are no specific timelines but rather an ongoing assessment of when a student is ready to progress to the next level of technical exercises and/or repertoire. When a student has shown that s/he is ready to move on then suitable repertoire will be assigned.

### Fall Semester:

Sept. 1/15	Student Orientation	Students contact instructor to set up lesson times for Fall Semester.
Sept. 2/15	Voice lessons begin	
Sept. 3/15	Masterclass	Hand out and discuss Course Outline. Learn basics about warm-ups and vocal technique. Learn how to work a song into the voice. Announce weekly performance groups for Masterclasses for first term.
Sept. 7/15	Labour Day	No classes
Sept. 10/15	Masterclass	Videos on vocal pedagogy. Discussion.

Sept. 17/15	Masterclass	Students in the first group perform their assigned piece or pieces.
Sept. 24/15	Masterclass	Students in the second group perform their assigned piece or pieces.
Oct. 1/15	Masterclass	Students in the third group perform their assigned piece or pieces.
Oct-Nov.	Masterclasses	Each group of students rotates through the remaining Masterclasses until December 3 <sup>rd</sup> .
Nov. 26/15	Oral Report sign-up date deadline.	All six-credit Voice Students must sign up for a time to present their Oral Report. Students will be divided equally to present their report on either Jan. 7/16 or Jan. 14/16.
Holidays	No classes	Monday, Oct. 12 – Thanksgiving. Wednesday, Nov. 11 to Friday, Nov. 13 – Remembrance Day and Fall Break.
Dec. 8/15	Last Day of Classes	
Dec. 9/15	Exam period starts	Voice Jury for second-year voice students. Time and location TBA Students should set up lesson times for the Winter Semester with the instructor sometime before Dec. 19 <sup>th</sup> .

### **Winter Semester:**

Jan. 6/16	Voice lessons begin.	
Jan. 7/16	Masterclass	Oral Reports.
Jan. 14/16	Masterclass	Oral Reports.
Jan. 21/16	Masterclass	Group 1 students perform piece or pieces from their assigned list. Each group of students rotates through the remaining Masterclasses until April 7 <sup>th</sup> .

Feb. 15-19	No classes	Family Day followed by Winter Break.
Mar. 25/16	No classes	Good Friday.
Apr. 13/16	Last day of classes	
Apr. 14/16	Voice Juries	Time and location TBA. All first and second-year voice students must participate in this final Voice Jury.

**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.