

**GRANDE PRAIRIE REGIONAL COLLEGE
FINE ARTS DEPARTMENT**

Course Outline

Mu 2250

Applied Music - Voice

**Transfers to: Athabasca MUSI 3xx (6), King's UC MUSI 313/363 (6), U of L MUSI 3348/3448 (6),
Augustana UC MUS 2xx (6), U of A MUSIC 224 (3) 134, Concordia UC MUS 226/227 (3), U of C
MUPF 391/393/1 of 301, 303, 305, 311, 313, 315 (3) 136**

1. **Instructor:** John Murray BMus (Hon), MMus
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Please phone, E-mail me, or see me in class to arrange an appointment.

2. **Course Description:** Students enrolled in this course will continue in their study of the principal aspects involved in the care, development, and production of the voice as a vocal instrument. It is a 6.0 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-hour (1) lesson each week, which will be broken down into two one-half hour (1/2) lessons each week. Participation in a one-hour (1) master class each week is a mandatory requirement 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, and/or Twentieth-Century periods.

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 three (3) to four (4) 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 interpretations (singing with expression) are important aspects of affective musical performance.

C. Weekly Preparation

- i. Work with an accompanist, outside of master 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 master 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.***
- iv. Students are expected to add vocal exercises from *The Structure Of Singing* on a regular basis as technical growth and development requires. Testing may occur throughout the year or during a jury on your performance of several of the exercises from this textbook or from your lessons.

D. Master Class

- i. Master classes are held on a weekly basis, and attendance at this class is mandatory. The master class time will be determined at the beginning of the school year.
- ii. Each student will be able to perform in master class at least once every two to three weeks. This is a performance-based course and those who do not perform regularly in master 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 master class again.
- iv. Your music should be thoroughly prepared before performing at master class. This means: notes learned, word meaning learned (translations), music and text memorized, and prior rehearsal with the studio accompanist before your scheduled master class performance time.

Master 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 allow 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.
- iii. Students are expected to add exercises from appropriate sections of the Miller textbook as technical growth requires. Performance of technical exercises may be required as part of your midterm and final jury. Significant emphasis is placed on the evaluation of each student's vocal technique. Technical growth will occur through regular practice and the systematic addition of vocal exercises from the required textbook.

F. Performance

- i. Participation in at least one (1) Student Noon Hour Music Recital each school term is required. 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 classical music vocal venues such as music festivals or vocal competitions is encouraged. Your participation in these extracurricular classical 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 performance ready.

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, 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 preceding each practice session or performance unless you are able to work out another arrangement for payment with your accompanist.

This instructor will advise the studio accompanist to stop providing accompanist services to anyone who is not paying their accompanist fee for each rehearsal or performance for which they are used.

- 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 master classes, recitals, juries, etc. and to get their music to the studio accompanist no less than **two 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 Visitor In The Arts presentations and one student performance each semester is mandatory. Failure to attend these events will affect your final grade by at least .5 percent per missed event.

Attendance sheets 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 or program 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. The voice instructor may recommend that voice students should attend certain non-music workshops (such as those offered by the drama department or other departments) 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 (12 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 two (2) of the pieces must be in a foreign language (i.e. Italian, French, or German). One (1) 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. 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 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).
- iii. Please see the "Oral Report" handout for further details.

K. Vocal Health

- i. Each student is expected to maintain proper vocal health.
- ii. If chronic vocal problems persist and you are not able to practice or perform then this will affect your final mark.
- iii. 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.
- iv. If vocal health does not return then you may be asked to drop this course.

L. 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 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 tape or CD (whichever you prefer) [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. The Richard Miller textbook should be purchased immediately.

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. **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.

Studio Mark	70%
Jury Mark	20%
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. An official grade will be assigned by the instructor at the end of the school year.

7. **Progression Policy:** All students in a Fine Arts Department course who are absent from more than 20% (12 in this course) of one of their classes may be told to leave that class and will receive a failing grade of DB (debarred). Further, if students fail to complete and submit 85% of the graded requirements of the term mark, they will not be allowed to write the final exam, or complete the course. In such a case, the student will automatically receive a failing grade of DB (debarred). Students should receive timely notice of class attendance problems or if they are about to fall below the 85% submission requirement. They have the right to appeal to the registrar should they be told to leave the class.

It is a Fine Arts Department guideline that students will lose 10% a calendar day for submitting projects after the due date. In this class, however, late assignments will not be accepted.

Should there be a disagreement between what this instructor says to you, at any time, and what the course outline states, the course outline will serve as the arbiter between the two conflicting statements.

**SUMMARY OF COURSE CRITERIA AND STUDENT
EVALUATION:
A PERSONAL CHECKLIST**

1. Practice and lesson preparation.
2. Juries.
3. Oral report.
4. Master Class.
 - a) Attendance.
 - b) Performance.
5. Performances.
 - a) Required amount.
 - b) Accompanist fees (rehearsals and performances).
6. Attendance.
 - a) Lessons.
 - b) Concerts.
 - c) Recitals.
 - d) Visitor In The Arts presentations.
 - e) Workshops.
 - f) "Field trips."
7. Other
 - a) Help Fine Arts Department with administrative or mechanical aspects of at least 2 events (i.e. set up, folding brochures, ticket sales, etc.).