

GRANDE PRAIRIE REGIONAL COLLEGE
FINE ARTS DEPARTMENT

OCT 15 1998

Course Outline
Mu 2250

Applied Music - Voice

1. **Instructor:** John Murray BMus (Hon), MMus
Office: L114
Phone: 539-2812 (office)
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 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 the G.P.R.C. Concert Choir 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, 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 - seven (7) days per week.
 - ii. Practice all assigned vocal exercises and repertoire during your daily practice time.
 - iii. Learn and memorize new music quickly.
 - iv. Learn the meaning of each word in those pieces which 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 their 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.

D. **Repertoire Class**

- i. Repertoire Classes are held weekly on Wednesdays from 4:30 p.m. to 5:30 p.m. in Room L106. Attendance is compulsory.
- ii. Each student is expected to perform in repertoire class at least once every two weeks on a rotational basis. 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.
- iii. 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 so that you will be 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 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, Prism, or any other 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(s) successfully complete 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(s) does (do) 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, 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 **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.**

H. Concert Choir

- i. Participation in the G.P.R.C. Concert Choir is considered a mandatory lab requirement for all Applied Music - Voice courses.
- ii. It is the responsibility of each student to sign the attendance sheet at the beginning of each choir rehearsal to confirm their attendance at each rehearsal. **A total of 2.5 percent will be deducted from a student's final grade for each unexcused absence.** An excused absence will only be granted to those students who provide the choir director with a medical certificate or, in the case of an extreme family emergency, communicate their reason for missing the practice with the choir director within the week. **Each student is responsible to ensure that they record their excused absence on the attendance sheet of the next choir rehearsal.** One rehearsal section at the end of each term will be used for the sorting and shelving of choir music for that term. Attendance at this event is compulsory and you are responsible for signing the attendance sheet as you would at any other rehearsal.
- iii. Those who come late to more than two rehearsals will receive a deduction of five (5) percent from their final grade. Students should let the choir director know of any special instances where they may have to be late for a rehearsal.
- iv. Your lab (choir) mark will account for twenty (20) percent of your studio mark. A significant portion of your lab (choir) evaluation is based on your weekly choir test marks. The weekly choir tests will determine how well you have prepared your music for each choir rehearsal. Other evaluative criteria include your midterm exam mark, final exam mark, attendance at sectionals, rehearsals, and performances, your performance of the choral pieces at concerts, and your involvement in choir-related responsibilities and projects.

Weekly exams, midterm exam, final exam	40%
Performances and concerts	40%
Fulfillment of lab (choir) assignments, criteria, and participation in choir responsibilities	20%

- v. **Any unexcused absence from a Concert Choir performance will mean you will receive a failing grade for this course.** Only in the case of an extreme family emergency or personal illness, which would prevent you from performing, will a student be excused from a performance. In the case of personal illness, a student must obtain a medical certificate from his or her doctor and present this certificate to the choir director within one week of their missed performance. In the event of an extreme family emergency, you must communicate your reason for missing the performance with the choir director, in writing, within one week of your missed performance.
- vi. **Those who fail to complete the lab requirement for Mu 2250 - voice will receive a final stanine of 1 for their Applied Music -Voice course.**

I Attendance

- i. Attendance at all Fine Arts Department music functions including noon hour student recitals, Prism, Fine Arts Department ensemble concerts, vocal master classes and work shops, voice recitals, etc. is mandatory. Failure to attend these events will affect your final grade by at least .5 percent of a stanine 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 ticket stub or program for each event.**
- 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 2 stanines 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 3 stanines 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.

J 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 takes place near the end of the last week of classes. 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 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.

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 and lab (choir) 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) 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 or lab (choir) pieces.

- iii. All College voice students are expected to sign up for various responsibilities in the performing arts section of the Fine Arts Department. Each student must see Mrs. Sharon Kimble, the Fine Arts Department's Production Coordinator, 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 which they have performed for Mrs. Kimble. 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 tape or CD (whichever you prefer).
- ii. *The Arnold Book Of Old Songs*. Arranged by Roger Quilter. Boosey and Hawkes.
- iii. *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.

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 (see "Evaluation Form For Studio Mark"). **It must be stressed that students will not be awarded marks by the instructor. Each student will earn the marks they desire by showing both skill and development in the areas of vocal technique and musicianship.**

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"), 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)	70%
Oral Report	10%
Lab (Choir)	20%

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.

Please Note: A G.P.A. of 6 is considered to be an average mark.
A G.P.A. of 7 is considered to be a very good mark.
A G.P.A. of 8 is considered to be an excellent mark.
A G.P.A. of 9 is an exceptional mark. This mark will only be awarded to the student, or students, who fulfill all of the requirements listed in the course outline above, and who consistently demonstrate exceptional vocal technique and musicianship throughout the school year.