

Syllabus for  
**MUS 029–Applied Music (Voice)**  
2 Credit hours  
Spring 2024

I. COURSE DESCRIPTION

One 60-minute private lesson plus periodic studio performance seminars arranged by the instructor.

Prerequisite: Audition for the vocal faculty for determination of vocal aptitude.

Applied Lesson Fee for non-music majors: \$500

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. As a result of successfully completing this course, the student will be able to do the following:

1. Attain high standard of vocal performance.
2. Demonstrate a ringing, resonant tone.
3. Demonstrate proper techniques for singing in English, Italian, French, and German.
4. Produce a scale that is clear and flexible throughout the vocal range.
5. Use proper techniques of breath control.
6. Demonstrate good stage deportment and posture.
7. Demonstrate the development of consistently accurate intonation.

B. Objectives for Students in Teacher Preparation Programs

1. The Teacher Preparation Program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets Subject Competency # 4 Vocal/General.
2. Subject Competency SC5: Understands proper breathing techniques and tone production techniques.
3. Other courses where this competency is being met include Vocal Ensembles (061-066), using group vocal techniques.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following program: All Music degrees – Voice Performance

- A. Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.
- B. Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.
- C. Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.
- D. Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.

IV. UNIVERSITY OUTCOMES

- A. Spiritual Integrity
- B. Personal Resilience
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. TEXTBOOKS

- A. Required Materials

1. Textbooks: Each vocal instructor will decide the best materials to use for each student at the beginning of the semester. Students are responsible for acquiring their assigned music through library loan or by purchasing.
  2. 3-ring black binders: 2 binders are required for the duration of the student's degree: 1 binder for the applied teacher/accompanist and 1 personal binder for the student. These binders will hold study copies of the students' music. It is the responsibility of the student to pay for study copies. Music must be double-sided and hole-punched.
- B. Recommended Language Materials (On Reserve in Timko Barton Listening Room)
1. Coffin, Berton. *Word-By-Word Translations of Songs and Arias*. New York: Scarecrow Press, 1966-72. ISBN 978-0810801493.
  2. Miller, Philip L. *The Ring of Words: An Anthology of Song Texts*. New York: W. W. Norton, 1973. ISBN 978-0393006773
  3. Coffin, Berton. *Phonetic Readings of Songs and Arias*. Boulder, CO: Pruett Press, 1964. ISBN 978-0810815339
  4. IPA Source Database – available through [www.library.oru.edu](http://www.library.oru.edu) databases. Only available while on ORU campus.

## VI. POLICIES AND PROCEDURES

- A. Department Policies – See the Music Department Student Handbook
- B. Course Policies and Procedures:
  1. Evaluation
    - a. Each student will receive a vocal critique sheet at each lesson that will give a progress analysis, assignment, and lesson grade. Each unexcused absence will lower the final grade by one letter grade (e.g. from A to B). Three unexcused absences will result in an automatic F for the course. If students contact the instructor previous to an unexcused absence, the lesson may or may not be made up at the instructor's discretion. If an instructor misses a lesson, the lesson will be made up at a mutually agreeable time.
    - b. Criteria for a grade of A
      - (1) All songs must be memorized.
      - (2) One public performance must be given.
      - (3) Significant progress must be made in vocal abilities.
    - c. **Each song not memorized for the jury lowers the grade by one full grade** from a possible perfect score. The student is graded on attendance, attitude, translations, vocal improvement, and memory work. Each student is subject to being graded at each lesson; hence, he or she must come prepared to the lesson.
    - d. Vocal juries are held during the week before final exams. All of the literature requirements for that semester are due for examination during the jury including translations of the texts. All voice students are expected to know both the literal and the poetic translations of their vocal literature. A jury must be taken to receive a passing grade for the semester. Makeup juries must be prearranged.
    - e. If an incomplete is taken for a semester grade, the student may be charged the hourly per-lesson rate for extra lessons taken during the next semester in preparation for the final jury. A late examination fee may also be charged.

f. **Literature requirements** for grading are as follows:

	<u>Songs</u>	<u>Grade</u>
Freshmen and Sophomore	4	A
	3	B
	2	C
	1	D
Junior and Senior	6	A
	5	B
	4	C
	3 & below	D

A **major** opera role counts as 2 literature requirements.

A **supporting** role counts as 1 literature requirement.

A **comprimario** role counts as 1 literature requirement.

A **non-singing** role does not count toward literature requirements.

g. The **repertoire requirements** per degree of study are as follows:

(1) Freshman and Sophomore Repertoire Requirements

- Voice Performance, Music Therapy, Music Education, and B.A. majors learn the following repertoire:
  - 4 or more Classical art songs with the following language requirements: English, Italian, German, and/or French (minimum 2 languages required)
  - Additional repertoire may include Jazz, Musical Theatre, Country, R&B, Pop, Rock, or Christian genres
- Music Production majors learn the following repertoire:
  - one or more Classical song (Italian, German, or French)
  - one or more Christian song (traditional or contemporary)
  - two or more contrasting styles of Commercial songs (Jazz, Country, R&B, Pop, Rock, or Musical Theatre)

(2) Junior and Senior Repertoire Requirements

- Voice Performance, Music Education, Music Therapy, and B.A. majors learn the following repertoire:
  - 6 or more Classical art songs with the following language requirements: English, Italian, German, and/or French (minimum 2 languages required)
  - additional repertoire may include Jazz, Musical Theatre, Country, R&B, Pop, Rock, or Christian genres

h. Evaluation/Assessment of Competencies for Teacher Candidates

The Teacher Candidate will be able to do the following:

- (1) Demonstrate progressive improvement each week in the applied lesson by singing assigned literature and responding to teacher-evaluation.
- (2) Sing at least once per semester at music seminar or a vocal convocation.
- (3) Each semester, perform required repertoire for a jury of vocal

faculty, at which time the student prepares a repertoire sheet and receives a critique of songs performed.

- (4) After at least ten hours of applied voice, plans and performs a Music Education Recital. (This is an optional activity for evaluation. MUE students may choose to do a paper/project.)

2. Whole Person Assessment Requirements

There are no WPA requirements for this class.

3. Other Policies and Procedures

a. Suggested weekly procedures include the following:

- (1) Phonetic transcription of songs and arias
- (2) Memorized word-by-word translation of songs and arias
- (3) Recitation of text as a poem
- (4) Listening to recordings of assigned songs
- (5) Researching composers and poets or librettists
- (6) Memorization of assigned songs and/or aria

b. A suggested memorization procedure is as follows:

- (1) 1st day: In a separate notebook write text, phonetic transcription, and a literal, word-for-word translation when needed.
- (2) 2nd day: Learn text with correct pronunciation and literal translation and sing melody on vowels.
- (3) 3rd day: Memorize text and translation--memorize melody on vowels.
- (4) 4th day: Sing text and melody together using music.
- (5) 5th day: Begin memorization.
- (6) 6th day: Perfect memorization.
- (7) 7th day: Review.
- (8) 8th day: Lesson. Begin at first day.

c. Practice

- (1) Practice is mandatory and is vital to vocal improvement. Hourly requirements will be set by each voice instructor individually. For example, one could expect 2 hours of practice daily.
- (2) Each person is responsible for learning his or her music and is expected to spend all the time necessary in practice to accomplish the goals and requirements set forth in the private lesson.
- (3) All assigned literature is to be memorized three weeks prior to the final lesson or jury. This allows time for further polishing of technique and interpretation.

d. Performing

- (1) There are at least three monthly vocal convocations per semester during which time students perform in both solo and ensemble situations for the combined vocal division
- (2) Each student must perform at least once per semester during a music seminar or vocal convocation.
- (3) As part of the seminar performance, the student may recite or read the text translation before singing.

### Recitals

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- (1) Students who wish to give a full performance recital during their senior year must give a junior recital (except for Music Education and Music Therapy majors). All recitals must be performed with consistently accurate intonation, musicality and rhythmic accuracy.
  - (2) JUNIOR RECITALS should be shared performances with two performers. Each performer should perform 20-25 minutes of music, excluding pauses between selections, in at least three languages, and the literature must be of a classical nature. Songs from major Broadway Musicals are permitted when appropriate to style and vocal ability.
  - (3) All recitals must be memorized and the literature should be memorized when the program is submitted.
  - (4) Recital candidates must submit to a hearing by a committee at least two weeks prior to a recital. At that time, the entire program must be selected, arranged in an acceptable order, and typed according to the format in item B.3.e.7.C. At least 1/3 of the music must be new. The hearing consists of at least 15-20 minutes of the total program, and the committee makes all choices in a random sampling of the program. Hearings will be held monthly. A committee consisting of the applied voice teacher, the vocal area coordinator, and a non-vocal representative from the worship leadership, music education, music production, or instrumental/keyboard performance division will grade the final recital.
  - (5) BA majors may earn their 6 semester hours of voice by taking half hour lessons (1 hour credit) for 6 semesters but they must take a jury for each semester they are students and learn at least 6 new songs each semester after the first semester. If they elect to take hour lessons (2 hours credit) they will still follow the same literature requirements. If BA majors wish to give a senior recital as their final project, they must also give a junior recital. If that is the case, they must take voice during the semester of the junior recital. The senior recital includes a weekly hour lesson as part of the course. If the senior recital is scheduled before the end of the seventh week of the semester in which it is given, the student must also take voice during the previous semester.

(6)	Criteria for Literature Choices	
	<b>Junior Recital</b>	<b>Senior Recital</b>
	1 opera aria	Maximum of 2 opera arias
	1 oratorio aria	2 oratorio arias
	Art Songs--2 in each language*	Art Songs—3 or more in each language*
	(Italian, German, French, English)	(Italian, German, French, English)
	At least 2 songs should be	At least 4 songs should be
	experimental 20 <sup>th</sup> -21 <sup>st</sup> century music.	experimental 20 <sup>th</sup> -21 <sup>st</sup> cent. music.

\*BA, BME, Music Therapy candidates need only 3 languages.  
 An aria in a language would replace 1 art song.  
 Music in the program should be representative of the Baroque, Classical, Romantic, 20<sup>th</sup> and 21<sup>st</sup> century style periods.

(7) Format

- (a) Literature should be presented in approximate chronological order.
- (b) Composer dates must be included.
- (c) For major works (opera, oratorio, musical theater, song cycles), list the major work, title and composer with the selections indented immediately beneath.

e.g. The Creation ..... Franz J. Haydn  
 (1732-1809)

Recit.: And God said  
 Aria With Verdure Clad

Poèmes d'un jour ..... Gabriel Fauré  
 (1845-1924)

Rencontre  
 Toujours Adieu

La Bohème ..... Giacomo Puccini  
 (1858-1924)

Aria: Mi chiamano Mimi

West Side Story ..... Leonard Bernstein  
 (1918-1990)

Song: Tonight

- (d) Capitalization of Italian and French titles follows the incipit. German nouns should be capitalized.

(8) Purpose

The general purpose of the recital is to demonstrate a high degree of performance ability and attainment and to faithfully adhere to the stylistic demands of the music. When this is the case, an exciting performance with stylistic integrity will result.

- (9) Taping/Introduction
  - (a) All recitals should be video-recorded and may be audio-recorded as well.
  - (b) Since this is a final exam, the opening of the recital with prayer and scripture is appropriate, but the introduction of friends, relatives, and teachers or any other recognition should be done at the reception.
  - (c) ***Flash pictures may not be taken during the recital, but may be taken afterwards.***

- (10) Options  
Students may choose one of four options for the senior recital at the discretion of the student's instructor.

- (a) Full recital
  - (1) 45-50 minutes of music
  - (2) 4 languages (B.A. candidate needs only 3 languages)
  - (3) classical material - art songs and arias
  - (4) prerequisite of junior recital
- (b) One-half recital
  - (1) 20-25 minutes of music
  - (2) 4 languages - art songs and arias
  - (3) 25-page paper delineating some aspect of the recital
- (c) Lecture demonstration recital
  - (1) 50-60 minutes in length
  - (2) 4 languages
  - (3) classical material - art songs and arias
  - (4) overall unifying theme
- (d) Senior paper (50 pages)

- f. Recital Attendance
  - 1. Each vocal major should attend at least all junior and senior vocal recitals each semester.
- g. Accompanist: it is the student's responsibility to acquire an accompanist during lessons for both scheduling and payment. An accompanist will be provided by the school for music seminar and final jury rehearsals and performances.
- h. National Association of Teachers of Singing Convention: There will be a designated time for attendance at the National Association of Teachers of Singing Convention at which selected students will perform, as well as for attendance at selected vocal conventions at regional schools.

## VII. COURSE CALENDAR

Weekly lesson time arranged according to the student's class schedule.

Potential weekly studio classes arranged by the instructor.

Final jury held during the last week of class by the voice faculty.

## Program Outcome Alignment: PERFORMANCE VOCAL

This program contributes to the University outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

Program Outcome alignment with University Outcomes	Significant	Moderate	Minimal	None
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Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.			X	

PERSONAL RESILIENCE					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.	X			

INTELLECTUAL PURSUIT					
Outcome 3 <small>NASM 8.B.2.a-b</small>	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.	X			
Outcome 4 <small>NASM 8.B.1.c</small>	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		X		
Outcome 5 <small>NASM 8.B.2.a</small>	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.		X		
Outcome 6 <small>NASM 8.B.2.a</small>	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.	X			
Outcome 7 <small>NASM 8.B.4</small>	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		X		

GLOBAL ENGAGEMENT					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions and worship.		X		

BOLD VISION					
Outcome 9 <small>NASM 8.B.1.f</small>	Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.	X			