APPLIED VOICE VOCAL PERFORMANCE SYLLABUS
The University of Toledo
COLLEGE OF ARTS AND LETTERS, MUSIC DEPARTMENT
MUS 4800

Name: Dr. Denise Ritter Bernardini, Mr. Micah Graber, Mr. Franklin Brewer and Ms. Jane Atwood
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Instructor Phone: see applied instructor
Class Location: TBA
Class Day/Time: TBA
Credit Hours: 2

CATALOG/COURSE DESCRIPTION
1800 - Private music lessons for first-year music majors and minors. This course must be taken twice, and a grade of B or better is required in each semester.

COURSE STATEMENT
The mission of the Voice Department is to teach the skills and art of beautiful and healthful singing, to encourage creativity and self-expression, and to enrich the lives of our students through the joy of singing. Our goals are to give students the tools they need to sing and to help them integrate those skills with the experience gained elsewhere in the school to become professional musicians with a broad range of musical knowledge.

The University of Toledo is committed to providing a positive environment in which to study and to address students’ concerns through informal and open communication. If you have a problem or concern about any aspect of your studies, or if you feel that you have not been treated fairly you should address your concerns first to the attention of your major teacher. If the issue has not been resolved to your satisfaction, then contact the area coordinator or the chair of the music department.

STUDENT LEARNING OUTCOMES
1. Students will develop the voice as an instrument through care and guidance with a healthy and consistent technique that will enable them to grow musically and vocally throughout their lives.
2. Students will use language as a means of personal and artistic expression, specifically:
   a) Students will sing with correct pronunciation, lyric diction, and inflection.
   b) Students will sing with proficiency in English, Italian, French, and German sufficiently to sing, understand, and express texts with fluency.
   c) Students will demonstrate through their performances informed and creative interpretation of poetry, text, and character.
3. Students will present effective performances, comfortably speaking and singing onstage; this will be achieved through individual guidance, opportunities to observe and work with professionals, and frequent opportunities to practice performance skills in studio classes, master classes, and Performance lab.
4. Students will gain knowledge of and experience in performing a diverse vocal repertoire of all periods and styles through their assigned repertoire and required pieces each semester.

5. Students will cultivate self-confidence and the courage to perform thru several performance vehicles and opportunities throughout their tenure at UT.

6. Students will develop the skills to learn music, to practice, and to assess the vocal and musical progress of themselves and others in concert with their theory and ear-training classes as well as their weekly instruction with their private instructor.

7. Students will understand the physiology and function of the human voice, and how it relates to their singing and demonstrate their knowledge through their vocal improvement and their articulation of their sensations and understanding of how the voice as an instrument works.

8. Students will learn to sing in a variety of solo and ensemble situations, performing in partnership with pianists, instrumentalists, conductors, and other singers.

PREREQUISITES AND COREQUISITES

Each student must complete the previous semester with a passing grade of B or better to move into the next level of applied lessons. See above under catalog description.

REQUIRED INSTRUCTIONAL MATERIALS (TEXTS AND ANCILLARY MATERIALS)

You will need books for your lessons (to be assigned by your instructor), as well as a three-ring notebook and a pencil. You are also advised to record your lessons. This can be done on your computer, phone, or any other recording device.

Repertoire Requirements for the non-recital semester:
1) Two songs in French
2) Two songs in German
3) One song originally in English (no translations) by an American or British composer of the 20th or 21st century;
4) One song from any of the following genres: Folk song, musical theater/jazz/American standard song repertoire, by a composer such as Berlin, Bernstein, Cahn, Gershwin, Mercer, Porter, Rodgers, Sondheim, etc.;
5) Two pieces from Operatic repertoire both must include recitative
6) One from the Oratorio repertoire

Senior Repertoire Requirements
The senior student in voice is required to perform a public solo recital of 50 to 60 minutes of music. Please refer to the UT Music Handbook for specifics regarding this requirement. It is expected that students pursuing a degree in Music Education, and has student teaching to complete, plan their senior recital during a semester when they are NOT doing their student teaching.

A STUDENT MAY NOT PERFORM A RECITAL THE SEMESTER OF STUDENT TEACHING.
Repertoire Requirements for the non-recital Semester
At the end of the semester in which students are not giving a recital (usually fall semester), students must prepare at least half (eight pieces, memorized) of the required repertoire being prepared for their recital at the end of the second semester. The pieces may be selected from any section of the recital; any time period, language or composer. It is highly recommended that your hearing be scheduled three weeks out from your recital.

TECHNOLOGY EXPECTATIONS
You will need to bring a recording device either phone, computer or portable recorder for all of your lessons. Each student is also required to have access to a computer for listening purposes and for downloading all forms and syllabus that are provided on the Music Department website.

COURSE EXPECTATIONS

Studio Lessons
By the third or fourth week of classes, you are to have your accompanist present, and you are to have practiced with him/her before your lesson. It is up to you to have a song ready to present to your teacher at each lesson. You direct your lesson. Your teacher is your guide to better vocal technique and will help you with the style, pronunciation, and musicality of your repertoire. Your teacher is not the person to teach you notes and rhythm. If you come unprepared, you will not receive a lesson that day, nor will it be made up. You receive a grade every lesson. If you are not properly prepared for your lesson, your grade will be an F for that day. Note that if you are a transfer student, you will need to submit a repertoire list to your teacher before repertoire for the semester is chosen. You are entitled to 11 weeks of private time with your teacher.

Accompanist
The University of Toledo DOES NOT provide accompanists for lessons, repertoire classes/departmental recitals, and juries. Arrangements with accompanists are to be made by YOU. A list of acceptable accompanists will be given at the beginning of the semester, and you are to make your arrangements no later than the 3RD WEEK OF SCHOOL. Music must be given to the pianist by the end of the second week of classes to ensure adequate time for learning or review. Pianists and singers are expected to learn the music before attending a lesson or coaching.

Changes in Teachers
A student who is contemplating a change in teachers should always discuss the possibility first and foremost with their current teacher. If the teacher and the student agree that there should be a change, the Chair of the Music Department should be informed and brought into the discussion. If all parties agree, permission to change studios will be granted, but only between semesters or academic years. A change of studios during the semester will not be allowed.
Professional Ethics and Being a Good Colleague

Your tenure at the University of Toledo is the time to cultivate the skills necessary to be a good colleague. It is unethical to comment on or criticize the work of a fellow singer. Every student has diverse and individual talents and is at varying stages of vocal development. Remembering positive attributes of a classmate’s performance, how he/she walks on stage, stage presence, gestures, musical phrasing, etc., is an integral part of your training. These positive observations give you new tools to create your imaginative performance.

Support all your colleagues, because one day the person you vaguely remember may be the opera director, conductor or fellow singer who will hire you. A high percentage of your jobs will come from “networking” with your peers, and if you are a supportive, friendly and honest colleague, you have the potential of a much more fulfilling career both in collaborations and friendships.

Studio Class

The voice department holds a studio class each week on Fridays and is part of a collaborative class with the accompanists. This class may be taken for specific credit; it may be part of your teacher’s syllabus. If so the policy will be supported by the music department and voice department as a whole. The class is structured to give students performance experiences in a friendly and nurturing environment and will include demonstrations, discussions, and performances. Each student will be expected to sing in the class a minimum of two times during a semester.

OVERVIEW OF COURSE GRADE ASSIGNMENT

Midterm:

You will be given two vocal exams every semester: A midterm and a jury. You are expected to have one of your assigned pieces memorized and the remaining fully prepared. Also, half of your listening list should also be completed at midterm. By juries, all of your repertoires must be memorized, and all of your listening must be complete - this is not negotiable. These exams are for your benefit and are designed to help you be successful on your jury. If your instructor feels you may not be ready for the jury, he/she may request an additional exam before the final jury.

Juries/final:

All persons majoring in voice MUST take a jury the week of finals. Juries for Non-majors are up to the discretion of the instructor. You will be expected to prepare your music with the intention of performing your assigned songs for the jury. There will be a sign-up sheet posted on the voice board on the second floor of the CPA building by the voice faculty studios. You will need to sign-up WITH your accompanist so that there is no conflict of time. You are to come to juries in proper attire, with your music, accompanist and a properly filled out jury sheet and three copies of said sheet (4 jury sheets in total) to the jury. You MUST bring to your lesson ONE WEEK before juries with your jury sheet filled out for your instructor’s signature and approval. Any student who doesn’t have their sheet filled out properly or comes without their sheet will have points deducted from their jury. You may get this sheet in the office of the CVPA. You should show up for your jury 10 minutes before your scheduled time to keep the jury process running smoothly. Failure to be at your jury on time may result in having to sing at the end of the day.
Proper attire for ladies is Heels, dresses or skirts of appropriate length or dress pants. Men are expected to wear dress pants and a tie. No jeans, shorts or flip-flops are allowed.

**Voice Department Studio Grading Policy (See below for specific grade definitions.**)

A sincere and passionate interest in the acquisition of vocal performance skills and repertoire is assumed to inhabit every student of voice, and the conscientious and effective application of a student's energy toward that goal is the overriding determining factor in the studio grade. A student is expected to be actively and creatively involved in the vocal study. Each studio teacher will define and make known his or her specific grading guidelines. Some concrete factors in an otherwise somewhat subjective process can be enumerated: the record of attendance, perceived improvement in all areas covered (e.g., technique, languages and diction, musical styles), the quantity of effectively mastered repertoire, and the appropriateness of the student’s various accomplishments to his or her current academic level.

The attached rubric is used to determine your grade on your jury. Please read and acquaint yourself with the expectations.

**COURSE GUIDELINES**

**COMMUNICATION/EMAIL/TEXTS:**

All University-related information will NOT be sent to personal email accounts.

Correspondence of this kind must take place through University email only. Thus, only emails sent to and from official UT email accounts will be read. Please do not contact your instructor through texts, non-UToledo.edu accounts or other social media accounts. If you need to speak to your instructor due to illness or canceling your lesson or if you have questions about your grades or your class, you must do this through the official account.

Please use professional behavior while emailing and communicating with your instructors. Do not use “dude” or “yo” etc.

**Attendance/Performances/Listening Lists**

You are entitled to 11 weekly lessons with your instructor. You may use two absences due to illness, work, family emergencies or personal reasons. When you have missed your third lesson you will be required to provide your teacher with a Doctor’s note, or obituary notice. Upon your fourth absence you will no longer have your time held for you. You may not be allowed to come to your lesson. You will need to give 24-hour notice through official email in order for the absence to be considered excused. Additionally, instructors are NOT REQUIRED to make up your absences. Any absences by the instructor or student will not be made-up unless arrangements have been made in a timely manner. NO LESSONS will be made up the following semester nor will they be made up after juries.

Because the entire voice faculty is committed to a student's education through listening, it is required that all students within the department, both undergraduate and graduate, attend a certain amount of performances throughout the year. This policy is outlined in the student handbook, which should be read by each student. In addition to performance attendance, you are required to do some outside listening. This is to better acquaint you with the artists in your field. This will help you to have a better
understanding of musical genres, style, performance practices as well as various vocal qualities and will also broaden your perspective on repertoire and star artists.

Each year/semester a required attendance list is published on the music website. Please read and document when these performances are.

Notebook:

You are required to keep a notebook for voice lessons. For information on what is to be included in your notebook, please refer to the sample pages on the music department website. It is important that you have translated and written in IPA BEFORE you have a lesson over the song. The notebook is not to be busy work that gets done the night before juries or midterms; it is to be an ongoing work. Your Instructor will check your notebook EVERY week to monitor your progress.

UNIVERSITY POLICIES

Academic Accommodations

The University of Toledo is committed to providing equal opportunity and access to the educational experience through the provision of reasonable accommodations. For students who have an accommodations memo from Student Disability Services, it is essential that you correspond with me as soon as possible to discuss your disability-related accommodation needs for this course. For students not registered with Student Disability Services who would like information regarding eligibility for academic accommodations due to barriers associated with a potential disability, please contact the Student Disability Services Office.

ACADEMIC POLICIES

PLAGIARISM:

This applies to all written work associated with voice/studio voice classes. This includes notebook work, listening notes, recital documents and any other document you are asked to prepare for said courses. Representing the work of anyone other than yourself as your own constitutes plagiarism. Examples of plagiarism include the following:

1. Using old repertoire for Juries and presenting them as new repertoire.
2. Having someone write your entire paper/journal/notebook or a portion of it.
3. Having someone give you substantial help with the substance of your paper.
4. Submitting work in a current course that was originally prepared for another course without instructor consent.
5. Using the words, thoughts, and ideas of another person in your writing without giving proper credit through in-text citations and a reference page. Note that you must give credit for thoughts and ideas not just for direct quotes.
6. Cutting and pasting materials from various sources. This instance includes listing and combining comments, materials, and ideas from various sources into a paper or project without your commentary, analysis or interpretation.
7. Presenting old repertoire as new music for the current semester.
If you do not know how to give credit where credit is due, please see your instructor, and they will review the process with you. A document that is plagiarized in whole or in part will receive an F, the student producing it may receive an F for the class, and the paper may be turned over to the administrative supervisors to determine further action. Plagiarism is grounds for dismissal from the University. The policy on plagiarism can be found at:

http://www.utoledo.edu/policies/academic/undergraduate/pdfs/3364-71-04%20%20Academic%20dishonesty.pdf

ACADEMIC SUPPORT SERVICES

Any student who feels s/he may need an accommodation based on the impact of a disability should contact the Office of Accessibility at 419.530.4981 or visit their office at RH 1820 to coordinate reasonable academic accommodations by ADA and Section 504 of the Rehabilitation Act of 1973.

SAFETY AND HEALTH SERVICES FOR UT STUDENTS

Your mental and physical health comes before your school work. If you are feeling overwhelmed, depressed or physically unwell please see information for help at the following link: https://www.utoledo.edu/healthservices/student/

COURSE SCHEDULE

Week One: Scheduling of Lessons and general information about applied lessons. Meet with instructors.

Week two: Meet with individual instructor and receive assigned songs.

Week three: Meet with accompanist and prepare for your lesson.

Week four – seven: Prepare all of your songs and get at LEAST one memorized.

Week eight: Midterms

Week Nine – 14: Prepare all of your songs and have all songs memorized, notebook completed with listening assignment finished.

Week fifteen: Juries – Sign up in advance on the voice board and be sure you have cleared your time with your accompanist. Bring four jury forms FILLED OUT to the jury.

***ALL STUDENTS ARE TREATED EQUALLY; IT DOESN’T MATTER IF YOU ARE A PERFORMANCE MAJOR, MUSIC EDUCATION MAJOR, OR A MUSIC MINOR ETC. OUR EXPECTATIONS ARE THE SAME FOR ALL OF YOU!

EACH PROFESSOR MAY ADD TO THE ABOVE SYLLABUS IN THE SPIRIT OF ACADEMIC FREEDOM.