APPLIED VOICE VOCAL PERFORMANCE SYLLABUS
The University of Toledo
COLLEGE OF ARTS AND LETTERS, MUSIC DEPARTMENT
MUS 6800 Private Voice

Name: Dr. Denise Ritter Bernardini, Mr. Micah Graber,
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Office Hours: see applied instructor
Office Location: see applied instructor

Instructor Phone: see applied instructor
Class Location: TBA
Class Day/Time: TBA
Credit Hours: 2

CATALOG/COURSE DESCRIPTION
6800 - Private music lessons for first‐year music majors and minors. 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 knowledge gained elsewhere in the school to become professional musicians with a broad range of musical knowledge.

Voice Department Open Door Policy
The University of Toledo is committed to provide 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 chair of the music department.

Voice Department Mission Statement and Objectives
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 knowledge gained elsewhere in the school to become professional musicians with a broad range of musical knowledge.
STUDENT LEARNING OUTCOMES
Each student will:

FIRST YEAR:

1. Students will prepare and memorize nine advanced vocal literature pieces each semester. Repertoire selections are to be at the discretion of the applied teacher and should be a balance of art song and operatic or oratorio selections with a minimum of four languages.
2. Students will demonstrate a strong foundation in all languages, periods and styles.

SECOND YEAR:

1. Students will prepare and memorize nine advanced vocal literature pieces each semester. Repertoire selections are to be at the discretion of the applied teacher and should be a balance of art song and operatic or oratorio selections with a minimum of four languages.
2. Students will research and be able to discuss the stylistic and historical considerations of their repertoire and will be able to articulate what they have learned about their repertoire at the oral exam and written exam.
3. Students will write about their recital repertoire and present these writings in their recital program.

Please Consult the Department of Music Graduate Student Handbook for specific recital/jury procedures.

ADDITIONAL GOALS:
EACH STUDENT WILL CONTINUE TO:

1) develop the voice as an instrument through care and guidance with a healthful and consistent technique that will enable them to grow musically and vocally throughout their lives.
2) demonstrate the use of language as a means of personal and artistic expression, specifically:
3) Students will demonstrate correct pronunciation in at least three other languages besides English. Students will demonstrate proficiency in Italian, French, and German by translating, and expressing texts with fluency. This will be part of what is achieved through the final master’s recital within the scope of the document that accompanies the recital.
4) Students will demonstrate informed and creative interpretation of poetry, text and character.
5) 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.
6) gain knowledge of and experience in performing diverse vocal repertoire of all periods and styles.
7) students will cultivate self-confidence and the courage to perform.
8) students will develop the skills to learn music, to practice, and to assess the vocal and musical progress of themselves and others.
9) understand the physiology and function of the human voice, and how it relates to their own singing.
10) learn to sing in a variety of solo and ensemble situations, performing in partnership with pianists, instrumentalists, conductors, and other singers.
PREREQUISITES AND COREQUISITES

Students must be an accepted master’s degree candidate within the Department of Music.

Each student must complete previous semester with a passing grade of B or better in order 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:

1. Two Recitative and Arias from contrasting time and languages (one can be Oratorio)
2. Two Art Songs from the French and German Literature
3. Two English Art Songs from American or British composers
4. Two Art Songs in Russian, Spanish or Czech
5. One American Aria from the 20/21 Century

Memorization is a requirement. However, you may use your music on Oratorio selections, or/and Chamber music.

TECHNOLOGY EXPECTATIONS - You will need to bring a recording device either a 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

APPLIED VOICE LESSONS:

1. Graduate students receive one private lesson each week as follows:
2. Students must arrange for an accompanist for lessons and weekly rehearsals by the second week of school and must get their instructors approval for chosen accompanist prior to lessons. Please go online and fill out the accompanist request form.
3. Students will be required to sing a mid-term and a jury examination at the end of each semester except in semesters of a degree recital and/or by special permission from the instructor. Special consideration MAY be given if there has been a performance of a MAJOR role in opera workshop. The student may also be excused if he/she is cast in a major role by an outside regional orchestra/symphony or opera company. The work must be a major work such as an opera/concert performance or a major oratorio. All professional engagements must be pre-approved by the voice faculty.
4. All Graduate students must submit to their teacher a complete list of studied and/or performed pieces. Students must learn all new repertoire each semester in order to successfully complete the program. Failure to learn new music may result in dismissal from the program and may result
in a failing grade for the Jury and the semester. Singing old literature from previous semesters or undergraduate study or any previous study may result in being charged with academic cheating.

**VOICE AREA ATTENDANCE POLICY:**

It is expected that students will attend all lessons and be prompt. If a lesson must be missed, 24 hours’ notice MUST be given to the instructor, except in emergency situations or sudden illness. Methods of contacting your instructor will be given by each individual instructor. In the case of sudden illness, a doctor’s note must be presented to the instructor before the lesson will be made up. After one unexcused absence, each subsequent unexcused absence may lower the final grade by one letter. If 24-hour notice is not given, make-up lessons will be up to the discretion of the instructor. Three or more unexcused absences will result in a failing grade for the class. This includes Studio Voice class.

If the instructor misses a lesson, they are required to make up the lesson before juries. If a student misses a scheduled make-up lesson, it will not be made up. Lessons that are missed due to the student’s work schedules; family business or official school holidays are also not required to be made up by the faculty, lessons will NOT be made up after juries/recitals.

**ACCOMPANIST:**

You are required to have your own accompanist attend at least 20 minutes of your lesson. You must also meet with them for a minimum of 30 minutes outside of your lesson time. It is important that you both come to your lesson prepared and rehearsed.

**STUDIO CLASS:**

1. Each Friday a studio class will be held from 1:00 – 2:00.
2. Every student who is taking applied voice is required to attend the studio class.
3. Studio Class attendance/participation makes up 20% of your overall applied voice grade.
4. Part-time Masters candidates may get special permission from their instructor and receive additional assignments to make up for missing studio class.

**REQUIRED PERFORMANCES:**

Each semester you are given a list of important dates for the voice department. You are required to attend all of those dates. These consist of recitals, performances, master classes and lectures that are designed to help you with your degree. Your participation in these also count as your required performances for your degree; they are not extra. You are to have one of us sign your program at these events. Without a signed program you WILL NOT get credit for your attendance. This counts as 10% of your studio grade.
GRADUATE STUDENT LEARNING OUTCOMES:

FIRST YEAR:
1. Students will prepare and memorize 10 - 12 advanced vocal literature pieces each semester. Repertoire selections are to be at the discretion of the applied teacher and should be a balance of art song and operatic or oratorio selections with a minimum of four languages.
2. Students will demonstrate a strong foundation in all languages, periods and styles.

Minimum Requirements:
1. 21st Century Song in English
2. A Song Cycle containing at least 4 songs and no more than 10
3. All Operatic Arias must have their corresponding Recitatives
4. All Oratorio selections must have corresponding recitatives if present
5. A Language out of the four standard languages is recommended

SECOND YEAR:
1. Students will prepare and memorize 10 - 12 advanced vocal literature pieces each semester. Repertoire selections are to be at the discretion of the applied teacher and should be a balance of art song and operatic or oratorio selections with a minimum of four languages.
2. Students will research and be able to discuss the stylistic and historical considerations of their repertoire and will be able to articulate what they have learned at their oral and written exams.
3. Students will write about their recital repertoire and present these writings in their recital program.

Academic Progress
Policies concerning grades:
1. Any student’s program shall be subject to review at any time during the academic career in voice.
2. In order to remain in good academic standing, a voice student must:
   a. Receive a grade of B or higher in applied voice lessons.
   b. Make satisfactory progress toward the degree requirements.

Termination of Program
1. Students who receive a grade of C or D in applied lessons for two consecutive semesters will be terminated from the program.
2. A grade of F in applied voice will be cause for automatic termination.

Graduate Assistantships
1. Assistantships are based on talent, departmental need, academic performance, work ethic and funding.
2. All assistantships are awarded for one academic year.
3. A student who fails to maintain good academic standing or fails to adequately do his/her assignment for their assistantship for two semesters in a row will lose his/her scholarship. This may occur in the middle of an academic year.
Master’s Recitals

1. As part of the requirements for graduating in the Master of Vocal Performance program, all students are required to present one of the following:
   a. A full recital and a research paper on the repertoire
   b. A lecture-recital

2. An exception may be made under the following circumstances with pre-approval from the chair of the Music Department and the student’s chosen committee:
   a. Student successfully completes an internship with a voice professional or group of voice professionals during the summer that follows the completion of their course of study
   b. Student prepares a 10-page narrative regarding the above-mentioned internship.
   Mechanics of this document must follow the Graduate College requirements.

3. All graduate recitals must be a minimum of 75% memorized. Chamber music and oratorio may account for the other 25%. Recitals should be one hour in length (46-50 minutes of music). The recital literature will be determined at the discretion of the applied music teacher.

4. Lecture-recitals may be unmemorized

5. The graduate recital will be graded by your chosen committee. The committee should be made up of two voice instructors (including your applied teacher) and one music faculty member outside the voice department.

6. The recital must be presented during the scheduled academic year, excluding summer.

7. Students must be enrolled in voice lessons during the semester of the recital.

Recital Hearings

A hearing is to be scheduled for degree recitals and must take place at least four weeks prior to the recital performance date. Hearings are to be scheduled by the student in the music office after obtaining confirmation from each committee member that the date is approved. It is highly recommended that your hearing be scheduled three weeks out from your recital date.

Students will present program notes and translations at the time of the hearing. Insufficient preparation will result in an unsatisfactory recital hearing and a delay in scheduling of the recital date. In the case of an unsatisfactory recital hearing, the student will be required to reschedule the hearing within two weeks. If the student fails to pass the second recital hearing, an additional semester of study may be required.

In addition, the student must present a comprehensive list of all memorized repertoire, including music from undergraduate studies which shows serious study of works from a broad range of styles and languages. This list should include art song in English, Italian, German, French and/or other languages, music of the Baroque, Classical, Romantic and modern periods, opera in the original language, oratorio and cantata.

Recital Programs

1. Final copies of the recital programs must be turned in to the office for formatting no later than 2 weeks prior to the approved recital date.

2. The applied voice teacher and committee must proofread the final program before the student turns it in.

3. Students are responsible for picking up the programs from the office and bringing them to the recital.
4. Students should submit a rough draft of the program no later than the date of the recital hearing. This rough draft should contain the following:
   a. Song titles with composers’ names and dates for the pieces to be performed
   b. Idiomatic translations of all foreign-language texts (with proper credit given to the translator)
   c. Program notes containing historical, stylistic considerations and performance practice considerations

**Recital Evaluations**
All degree recitals must be evaluated by the committee on a pass/fail basis.
All recitals must be recorded.

**Lecture-Recital Option - A lecture-recital consists of two parts:**
1. The actual public lecture-recital
2. The lecture portion in written form:
   a. the written portion is presented to the chair of the Graduate Committee in the same form required for master’s papers. the procedure for developing a lecture-recital varies in several points from the master’s paper, however.

For information concerning the procedures and guidelines for the master's paper, refer to the School of Music Graduate Handbook.

**Oral and written graduate exams:**
All Master of Music in Vocal Performance majors must pass a written and/or oral comprehensive examination in Voice. The following topics will be included: English, Italian, French and German IPA, British, American, Spanish, Italian, French and German Art Song, Opera History and Vocal Pedagogy.
1. Students may fail one section and still pass the exam as a whole.
2. A student who fails two or three sections will be given follow-up questions during the same semester.
3. The student must satisfactorily complete follow-up questions in order to pass the exam.
4. If the student fails more than three sections, he/she must retake the exam in a subsequent semester.
5. Students are allowed to retake the exam up to two times.

**Grading Standards for Graduate Students:**
Masters students are held to a higher standard than undergraduate students. You are expected to have a general knowledge of vocal pedagogy, vocal Literature, languages, theory, history, musical style and performance practice. If you feel you are deficient in any of these musical elements it is your responsibility to speak to your applied teacher or advisor and seek out ways to remedy these issues.
Your studio and jury grades will be based on the following criteria.
1. Ability to learn new music without the help of your voice teacher
2. Ability to pronounce the languages without the help of your voice teacher
3. Your work ethic in presenting a song in your lessons as well as performances with the proper style, artistry and polish
4. Improvement in vocal quality and technique as well as a complete understanding on the voice, how it works and current MODERN research and techniques for the voice as an instrument.
5. Ability to memorize music in a timely manner.

OVERVIEW OF COURSE GRADE ASSIGNMENT

EXAMS:

1. Students will be given two vocal exams every semester: A midterm and a Jury final.
2. You are expected to have ALL of your repertoire (minimum of 10 songs) prepared with one memorized by mid-semester.
3. By the 15th week of classes, ALL of your repertoire must be completely memorized. If the instructor feels you are not ready for Juries, the teacher may require a special examination the week before. These exams are for your benefit and are designed to help you be successful at your jury.

JURIES

1. Students will bring a completed jury sheet and three copies to the jury exam.
2. All repertoire studied during the semester shall be listed.
3. Students will mark each piece that is memorized.
4. The student will select one piece from the semester’s repertoire list to perform from memory. One or more additional works will be selected by members of the voice faculty from the submitted list of memorized repertoires. The list should contain A MINIMUM OF 9 MEMORIZED pieces that have been completed during the current semester.
5. The Jury may be used as an assessment if it has been determined that the student is not doing graduate work. This may result in dismissal from the program. All juries will be used as an assessment tool for determining appropriate progress has been made.

MISSED/DELAYED JURIES:

1. In very unusual cases, the voice jury may be delayed.
2. Students MUST receive the approval of the voice teacher 24 HOURS BEFORE the scheduled jury time in order to be allowed to delay the jury. If you do not give a 24 hour notice you must come dressed and ready to sing and or discuss with the faculty, why you cannot perform at your scheduled time.
3. Make-up juries must take place within the first two weeks of the following semester; otherwise the student will receive an F for the missed/delayed jury.
4. Missed juries will only be delayed or excused due to extreme illness with a doctor’s note or due to a death in the immediate family.

REQUIRED PERFORMANCES:

Each semester you are given a list of important dates for the voice department. You are required to attend all of those dates. These consist of recitals, performances, master classes and lectures that are designed to help you with your degree. Your participation in these also count as your required performances for your degree, they are not extra. You are to have one of us sign your program at these
events. Without a signed program you WILL NOT get credit for your attendance. This counts as 10% of your studio grade.

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 attached to this syllabus. 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

GRADING: Grades will be compiled in the following way:

STUDIO GRADE=50%
*(PREPARATION, IMPROVEMENT, ATTENDANCE, ATTITUDE)
MIDTERM GRADE = 10%
STUDIO CLASS/LISTENING/NOTEBOOK/REQUIRED PERFORMANCES – 20%
JURY GRADE=20%

*Preparation means, music, pencil, notebook, recording device are with you at your lessons and your assigned music is learned. Verification of rehearsal outside of class is also part of preparation.
Improvement means that when you are given a task to do, whether it is to fix the diction, improve some aspect of vocal technique or whatever you have been told by your teacher, you show marked improvement on a week-to-week basis.
Attendance - don’t miss! Refer to the Attendance Policies above.
Attitude - You should come into your lesson ready and engaged. Being open minded and flexible is what will make you improve the most each week. Stubbornness or resistance to change will keep your voice underdeveloped and unremarkable.

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.
XEROXING:

Illegal photo copying of copyrighted music is prohibited by the University of Toledo Music Department. Photocopies may be used in lessons and given to your accompanist as long as the original is in your possession.

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 in accordance with ADA and Section 504 of the Rehabilitation Act of 1973.

SAFETY AND HEALTH SERVICES FOR UT STUDENTS

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.

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:

* Using old repertoire for Juries and presenting them as new repertoire.

• Having someone write your entire paper/journal/notebook or a portion of it.

• Having someone give you substantial help with the substance of your paper.

• Submitting work in a current course that was originally prepared for another course without instructor consent.

• 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.

• 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 own commentary, analysis or interpretation.

*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