

**MISSISSIPPI STATE UNIVERSITY  
COLLEGE OF EDUCATION**

**DEPARTMENT of MUSIC  
COURSE SYLLABUS**

**Course Prefix and Number:** MUA 1050, 2050, 3050

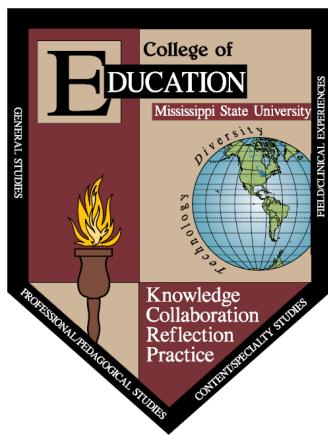
**Course Title:** Applied Voice (individual lessons)

**Credit Hours:** One (1) –Two (2) Credit hours (non-majors, 1; majors, 2)

**Class Meetings:** Weekly, as arranged with the instructor.

**Catalogue Description:** This course is designed to improve your vocal technique, your musical ability, your interpretive choices, your stylistic knowledge, and your performance skills. Singer musicianship will be achieved through weekly lessons, individual practice of the materials assigned, and through your participation in performance opportunities.

**College of Education Conceptual Framework:**



The faculty in the College of Education at Mississippi State University are committed to assuring the success of students and graduates by providing superior learning opportunities that are continually improved as society, schools, and technology change. The organizing theme for the conceptual framework for the College of Education at Mississippi State University is educational professionals - dedicated to continual improvement of all students' educational experiences. The beliefs that guide program development are as follows:

**1. KNOWLEDGE** - Educational professionals must have a deep understanding of the organizing concepts, processes, and attitudes that comprise their chosen

disciplinary knowledge base, the pedagogical knowledge base, and the pedagogical content knowledge base. They must also know how to complement these knowledge bases with the appropriate use of technology.

**2. COLLABORATION** - Educational professionals must continually seek opportunities to work together, learn from one another, forge partnerships, and assume positions of responsibility.

**3. REFLECTION** - Educational professionals must be willing to assess their own strengths and weaknesses through reflection. They must also possess the skills, behaviors, and attitudes necessary to learn, change, and grow as life-long learners.

**4. PRACTICE** - Educational professionals must have a rich repertoire of research-based strategies for instruction, assessment, and the use of technologies. They must be able to focus that array of skills on promoting authentic learning by all students or clients, while exhibiting an appreciation and commitment to the value and role of diversity.

### **Course Objectives:**

In accordance with the objectives of InTASC and CFPO, the following objectives are met in this class:

#### InTASC and CFPO Numbers

1. We will work together to identify your best learning styles, and to explore methods for having an appropriately challenging environment. (InTASC #1: Learner Development; CFPO #2 Understanding Learners)
4. Concepts of vocal technique and content regarding stylistic features of historical periods and individual composer traits will be examined. Additionally, musical concepts and skills will be developed. (InTASC #4: Content Knowledge; CFPO #3 Knowledge of Content)
9. As each singer is unique, we will work together to discover the most effective ways you learn in your lesson, and the most efficient ways for you to practice. (InTASC #9: Reflection and Continuous Growth)
10. Not only will teacher and student collaborate, but also we will be collaborating with your pianist and, possibly, other singers on duets and other small ensembles. (InTASC #10: Collaboration)

CFPO # 4: Assessment/Evaluation – see this syllabus under Evaluation below)

### **Topics to be Covered:**

1. **Vocal Technique** – Vocal technique will be examined and practiced through vocal exercises demonstrated in your lessons and through application in repertoire. Similarly, your practice time should be divided between vocal exercise for development and improved skills and technical application to repertoire. (Majors: 15 hours; Non-majors: 9 hours)
2. **Repertoire** – Repertoire selections are guided by the Voice Manual guidelines and in a collaborative way between the teacher and student. Language requirements, historical periods, and exploration of genres, styles, etc. are all addressed. (Majors: 10 hours; Non-majors: 4 hours)
3. **Performance Skills** – Expressivity of the vocal line and in collaboration with the accompanying instrument (usually, piano), interpretation of the text, gestures, acting, and performance presentational skills are developed. Performance skills

are often integrated into repertoire study, and the remaining time of lessons will be used to improve these skills. (Majors: 5 hours; Non-majors: 2 hours)

### **Texts and Materials:**

You will need to purchase

printed music. Some materials may be acquired as free downloads online if they are in public domain, and others may be located in the library. Scores required may be vocal anthologies, single composer collections, and single sheet music of vocal solos. You must provide your collaborative pianist with rehearsal copies of all your pieces as early in the semester as possible. *There is a process for this dissemination of music, done through a signed form attached to all printed music, given to the head of the Collaborative Piano Area at the start of each semester.*

Dictionaries for foreign language translations may be used in the library, though voice majors should invest in good, paperback language dictionaries that use the IPA (International Phonetic Alphabet). See Bibliography for suggestions.

Listening to recordings and live performances cannot be overestimated. Please make yourself aware of great performances of the distant and recent past. Naxos Listening Library is an online resource for listening available to you through the MSU library website.

### **Methods of Instruction:**

Lessons will be taught one-on-one, consisting of technical exercises to acquire vocal skills and repertoire to learn technical applications and musical styles and expression. The format will be a give and take between teacher and student to encourage vocal and musical development in addition to performance skills.

From time to time, your collaborative pianist will attend your lesson, and we will work as a team to prepare for performances.

### **Suggested Student Activities:**

You are strongly advised to take full advantage of the Naxos Music Library on our library's database. It is a rich source for listening to your repertoire, and particularly for listening to historic recordings. YouTube is also a valuable resource, though of uneven quality. Spotify is becoming a great place to find good music.

Live performances are invaluable to observe technique, interpretation, and performance practices, and to sense the excitement of performance.

Use of the mirror in your practice time cannot be overestimated!

Whenever possible, record your lessons and use those recordings to re-visit your lesson during your practice times throughout the week.

**MSU Honor Code:**

**"As a Mississippi State University student I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do."**

The Mississippi State Honor Code can be found at <http://www.honorcode.msstate.edu/>

Upon accepting admission to Mississippi State University, a student immediately assumes a commitment to uphold the honor code, to accept responsibility for learning, and to follow the philosophy and rules of the honor code. Ignorance of the rules does not exclude any member of the MSU community from the requirements or consequences of the honor code. For additional information please visit:  
<http://www.honorcode.msstate.edu>.

**Technology:**

Students will make use of the Naxos Listening Library, as well as other online sources of recordings and sheet music.

**Diversity:**

The study of voice is one of great diversity. As each person's vocal instrument is unique, it is a process of discovery on the part of student and teacher to develop and reveal the beauty of the individual instrument. Culturally, styles from Western European art music (British, German, Italian, French, Spanish, American – Northern, Central, and Southern) is emphasized with other cultures and languages represented at times (Czech, Russian, African, etc.).

**Disability:**

Mississippi State University is committed to providing equal educational opportunities to all students and assisting students in making their college experiences successful and positive. MSU complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact Student Support Services for the coordination of services. For more information, please see <http://www.msstate.edu/dept/ssss/disabilities/>.

Please see me for any concerns about disabilities, or learning issues you may have. We will work together for success if I understand your needs.

### **Field Components:**

Each semester there is an opportunity to attend and compete in a NATS (National Association of Teachers of Singing) audition – at both the state and regional levels. The state level is held in the spring semester. We will discuss this option for your possible participation.

As noted in the attendance policy below, you are expected to **attend all voice-related concerts, master classes, and recitals held on campus**. Additional, outside musical events are strongly encouraged as well as all our instrumental recitals/concerts on campus. If you bring me your ticket or program for those events, you may receive extra credit.

### **Evaluation of Student Progress:**

Attendance at lessons and studio class: preparation)	60% (includes my assessment of your preparation)
Jury:	20%
Voice Contract:	<u>20%</u>
	100%

### Attendance and Participation Policy:

Prompt attendance is mandatory, and absences due to illness or family matters are only excused with prior approval of instructor with 24-hour advance notice. Make-up lessons for excused absences will be scheduled as time permits. Lessons that fall on school closings and holidays will not be made up.

One unexcused absence is allowed; after that, your final grade may be dropped one letter-grade for each additional unexcused absence. Three unexcused absences may be considered cause for automatic failure.

Attendance at all voice recitals and master classes is **required**. These are important learning opportunities and should be viewed as such. Approval of instructor is required for excused absences.

Additionally, lessons may require, as assigned: practice journals, song translations, memorization schedules, and IPA transcriptions. Lessons may be graded weekly to insure that assigned goals (exercises, literature) are met.

90 – 100 A  
80 – 89 B  
70 – 79 C  
60 – 69 D  
Below 60 F

Studio Classes and Recital Hour:

Studio class meets at 3:00 on Mondays in the Choral Hall or Room 112. You are required to sing in studio class periodically. Wednesdays at 2 is “Recital Hour.” *You are required to attend this every week, and to perform on it once a semester if you are a voice major.* Incoming freshmen and transfer students are exempt from the performance requirement with permission of your applied teacher.

**Bibliography:**

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- Miller, R. (1996). *The structure of singing: System and art in vocal technique*. New York, Schirmer Books.
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- Nair, G. (1999). *Voice-tradition and technology: A state of the art studio*. San Diego, CA: Singular Publishing Group. Includes CD of rudimentary Voce Vista software.
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- Rundus, K. (2009). *Cantabile: A manual about beautiful singing for singers, teachers of singing and choral conductors*. Pavane Publishing.
- Sataloff, R. T. (2006). *Vocal health and pedagogy (Vol I): Science and assessment*. 2<sup>nd</sup> ed. San Diego: Plural Publishing.

Sataloff, R. T. (2006). *Vocal health and pedagogy (Vol II): Advanced assessment and treatment.* 2<sup>nd</sup> ed. San Diego: Plural Publishing.

This syllabus' content may be altered in the course of the semester at the discretion of the teacher.

## Dr. Webb Voice Lesson Contract

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Pianist: \_\_\_\_\_

Repertoire Title	Memorization
Date	

Check your schedules and plan accordingly around papers, tests, and concerts. I will be listening for accuracy in pitch, rhythm, text, meaning, and interpretation. Grading will be as follows:

A= 1-2 mistakes

B= 3-4 mistakes

C= 5-6 mistakes

D= 7-8 mistakes

F= 9 or more mistakes

"I understand the requirements and the grading policy."

Signature: \_\_\_\_\_