



SUNY Buffalo State
Department of Music
School of Arts and Humanities

Course Information: Applied Voice (Class Voice)

Course Number #:	MUS 171	Instructor:	Dr. Ho Eui Holly Bewlay Dr. Joseph Spann
Semester:	Fall 2018	Office:	Rockwell Hall 116E (Dr. Bewlay) Rockwell Hall 103 (Dr. Spann)
Total Credit hrs.	1	Office Phone:	716-878-6658 (Dr. Bewlay)
Course Times:	MWF 11am-11:50am	Cell Phone:	585-298-6870 (Dr. Bewlay)
Meeting location:	Rockwell Hall Room 101	Email:	bewlayhe@buffalostate.edu spannjs@buffalostate.edu
		Office Hours:	Dr. Spann: By appointment Dr. Bewlay: MWF 10-10:50am

Co-register with MUS110 Accompanist Coaching Session:
Ivan Docenko

Co-register with one of the choirs: John Fleishman (Chorale), Vicky Furby (Chamber Choir)

Course Description

Prerequisite: Music Major and Audition. Individual lessons for voice or instrument. Required for music majors. Private lesson fee possible. Concert attendance required. Offered every semester.

(4 credits BA; 7 credits B.Mus.): Individual lessons in vocal performance are required for no less than four semesters (BA), or no less than seven semesters (B.Mus.). Applied music students are required to perform before a faculty jury for each semester of study. The faculty jury will provide critique and a grade of the performance.

Bachelor of Arts in Music students must complete and pass the applied lesson sequence through the MUS 273 level by the end of the sixth semester of study, or they may be dismissed from the major. Bachelor of Arts students who wish to continue in the applied lesson sequence beyond the MUS 273 level will be accommodated based upon availability and at the discretion of the vocal coordinator.

Bachelor of Music in Music Education students must complete MUS 471 prior to student teaching.

Buffalo State Teacher Education Unit Goals:

The three overarching principles of reflection, innovation, and student-centered education, work interdependently and are integral to developing teacher candidates who possess the necessary content knowledge, professional awareness, and professional dispositions to support and enhance the education of all students in all contexts.

Below are the unit goals that support this conceptual framework.

Content – The professional educator will know the subject matter to be taught to P-12 learners.

Learner – The professional educator will understand P-12 learners' socialization, growth and development; the learning process; reflection of teaching; and the establishment of a classroom climate that facilitates learning.

Pedagogy – The professional educator will attain an understanding of the strategies that candidates use to teach all learners.

Technology – The professional educator uses technology as a vehicle for learners to acquire information, practice skills, use higher order thinking skills, and participate in collaborative projects.

Reflection – The professional educator exhibits the ability to reflect and assess his/her own effectiveness, and to systematically make adjustments to improve and strengthen areas needing attention.

Dispositions – The professional educator demonstrates respect for learner differences, commitment to own personal growth, and engagement in short and long-term planning.

Diversity – The professional educator is aware of and sensitive to diversity issues and to use culturally and socially responsive pedagogy.

Professional Dispositions

1. Professional:

- Follow the [New York State Code of Ethics](#)
- Maintain confidentiality
- Exhibit professional pride in appearance and demeanor
- Demonstrate high quality communication skills in both written and oral communications

2. Reliable and Dependable:

- Are punctual and organized
- Complete essential tasks without prompting
- Meet deadlines

3. Respectful:

- Committed to meeting student needs
- Practice judicious and empathetic interactions with students and colleagues on campus and in the community
- Show care and thoughtfulness in using the intellectual and physical property of others

4. Committed to Student Learning:

- Make decisions and plans that are student centered and foster higher-order thinking skills
- Demonstrate understanding of the important contribution of diversity of thought, background and ethnicity in high-quality educational experiences
- Use culturally-relevant curricula
- Demonstrate and affirm the expectation that all students can learn, and it is the teacher's responsibility to investigate research and practice in differentiating instruction to reach all learners' needs
- Display in their lessons and plans a thorough knowledge of current theory, content, pedagogy, technology tools and assessment practices

5. Reflective:

- Show an openness to continuous improvement
 - Listen effectively
 - Demonstrate receptivity to feedback by improving performance
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- Tailor and reformat instruction based on assessed student needs

6. Enthusiastic:

- Show initiative and leadership
- Practice creative problem solving
- Demonstrate willingness to take calculated risks and to monitor students' receptivity to teaching innovations
- Are energetic, and open to new ideas.

7. Collaborative:

- Work well with peers, faculty and mentors and seek to learn from them and share ideas
 - Practice tactful communication skills, especially when sharing critique and constructive suggestions with others
 - Seek appropriate leadership roles
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Expectations for Behavior and Procedures for Disruptive Individuals

All candidates are expected to comport themselves in a manner that does not convey to others in the college community any disrespect, intolerance or rude behavior based upon age, race, religion, color, national origin, gender, sexual orientation, disability, or status – either marital, veteran or socioeconomic. All members of the college community are expected to contribute to the college environment and to move the college community toward respect for all.

Academic Dishonesty Policy

Candidates who engage in plagiarism, cheating on examinations, submit the same work as other candidates, unauthorized collaboration, falsification and/or any other violation of academic integrity will receive an “E” grade in the course. Buffalo State has a campus wide license to *Turnitin* for unlimited submissions of student papers for plagiarism detection.

The [Academic Misconduct Policy](https://academicstandards.buffalostate.edu/misconduct): <https://academicstandards.buffalostate.edu/misconduct> and [procedures for academic misconduct](http://bscintra.buffalostate.edu/dops/policysect8/080400.pdf) are online at: <http://bscintra.buffalostate.edu/dops/policysect8/080400.pdf>. [An official explanation of what constitutes plagiarism and student resources](https://library.buffalostate.edu/c.php?g=773088&p=5546117) may be found at: <https://library.buffalostate.edu/c.php?g=773088&p=5546117>.

Students with Disabilities

If you have a disability and require accommodations to fulfill the requirements of this course, it is your responsibility to contact the [Student Accessibility Services](http://sas.buffalostate.edu/) office at 878-4500. Documentation of approved accommodations must be submitted to me (course instructor) via [Student Accessibility Services](http://sas.buffalostate.edu/) (<http://sas.buffalostate.edu/>) as soon as possible. Support services may be available for assistance with writing, reading, and/or study skills via Academic Skills Center at 878-4041. You must provide documentation to me prior to any coursework/assignments requiring accommodations in order to receive accommodations.

Tutoring Services

Buffalo State offers a wide array of free tutoring services and writing support. Check out the Academic Commons website for details: <http://academiccommons.buffalostate.edu/tutoring>.

Candidate Consultation Procedure

Teacher candidates who have difficulty demonstrating the required professional knowledge, skills and dispositions may be referred to the Candidate Consultation process.

Course Objectives and Learning Outcomes

This course is designed to provide vocal technique and repertoire (music and text/language) for your own individual voice in demonstrate this in lessons, studio classes, collegiums, recitals, and juries/auditions. Your expressive performances must be

Student Learning Outcomes: On completion of this course, students will possess:

Technical skills requisite for artistic self-expression in at least one major performance area (Voice as an instrument) at a level appropriate for the particular music concentration.

An overview understanding of the repertory in the student's major performance area and the ability to perform from a cross-section of that repertory.

Sufficient understanding of and capability with musical forms, processes, and structures in order to use this knowledge in compositional, performance, analytical, scholarly, and pedagogical applications, according to the requisites of their specializations.

Demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

The competency to form and defend value judgments about music, including the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons.

The ability to hear, identify, and work conceptually with the elements of music
- rhythm, melody, harmony, structure, timbre, texture.

An understanding of and the ability to read and realize musical notation.

An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.

The ability to develop and defend musical judgments.

The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.

Course Schedule/Calendar

	Monday (Diction- English, Italian)	Wednesday (Vocal Technique)	Friday (Repertoire and Performance)
W 1	Aug 27 Syllabus HW-Read "Diction" pages 13-50	Aug 29 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann	Aug 31 Everyone sings Italian piece From the audition

		/Dr. Bewlay	
W 2	No Class	Sept 5 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Sept 7 Prepare to sing Song #1 for a private lesson: Discussion-How did you learn it?
W 3	Sept 10 English Diction (Lecture: page 13-50 from "Diction")	Sept 12 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Sept 14 Work on applying technique in Song 1: Group A-Bewlay, Ivan/Spann, Ivan Group B-Spann, Karen/Bewlay, Karen
W 4	Sept 17 English Diction Text exam 1:Memorize Song #1	Sept 19 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Sept 21 Exam 1 (video record) Self assess, instructor feedback
W 5	Sept 24 English Diction IPA vowels (Lecture: IPA book)	Sept 26 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Sept 28 Prepare song 2 for a lesson: discussion-how did you prepare it?
W 6	Oct 1 English Diction Text exam 2: Memorize Song #2	Oct 3 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Oct 5 Work on applying technique in Song 2: Group A-Bewlay, Karen/Spann, Karen Group B-Spann, Ivan/Bewlay, Ivan
W 7	No Class	Oct 10 Group A Dr. Bewlay /Dr. Spann Group B Dr. Spann / Dr. Bewlay	Oct 12 Exam 2 (video record) Self assess, instructor feedback
W 8	Oct 15 IPA consonants (Lecture: IPA book)	Oct 17 Orientation for Applied Learning (Marie Moy, Laura Hill Rao)	Oct 19 Applied Learning (perform songs 1 and 2)

			Written Reflection (questions will be provided)
W 9	Oct 22 Italian Diction Translation	Oct 24 Group A (Bewlay, Spann, Ivan), Group B (S, I, B), Group C (I, B, S)	Oct 26 (NATS Weekend) Prepare song 3 for a lesson: discussion-how did you prepare it?
W 10	Oct 29 Italian Diction	Oct 31 Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)	Nov 2 Work on applying technique in Song 3: Group A-Bewlay, Ivan/Spann, Ivan Group B-Spann, Antonella/Bewlay, Antonella
W 11	Nov 5 Italian Diction Text Exam 3: memorize song #3.	Nov 7 Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)	Nov 9 Exam 3 (video record) Self assess, instructor feedback
W 12	Nov 12 Italian Diction	Nov 14 Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)	Nov 16 Prepare song 4 for a lesson: discussion-how did you prepare it?
W 13	Nov 19 Italian Diction	No Class	No Class
W 14	Nov 26 Italian Diction Text exam 4: memorize song #4	Nov 28 Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)	Nov 30 Work on applying technique in Song 4: Group A-Bewlay, Antonella/Spann, Antonella Group B-Spann, Ivan/Bewlay, Ivan
W 15	Dec 3 prepare for exam 4 Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)	Dec 5 Exam 4 (video record) Self assess, instructor feedback	Dec 7 Jury prep: Turn in jury rep sheet Group A (B, S, I), Group B (S, I, B), Group C (I, B, S)
W 16	CEP	CEP	CEP

W1-W 7:
Group A Bartholomew, Leonardo Strickland, Parris Beattie, Mackenna
Group B Faddis, Cassidy Kanavel, Deanna Wells, Ashley Cruz, Ariel

W 8-W15:
Group A Bartholomew, Leonardo Strickland, Parris
Group B Beattie, Mackenna Faddis, Cassidy
Group C Kanavel, Deanna Wells, Ashley Cruz, Ariel

Handouts:

Character study sheet

Written Reflection (questions will be provided)

Listening project

Posture project

Tone project

Course Requirements

Required IMSLP, IPA source, Various musical scores

Text(s):

24 Italian Songs and Arias (high, low)

26 Italian Songs and Arias (high, low)

International Phonetic Alphabet for Singers:
A Manual for English and Foreign Language Diction by Joan Wall

Diction for Singers 2nd Edition by Joan Wall
<https://www.chegg.com/textbooks/diction-for-singers-2nd-edition-9781934477700-1934477702>

Other Materials: Video/Audio Recording,
Diction resources:
http://peabody.jhu.edu/wp-content/uploads/2017/07/diction_translation_resources.pdf

Recommended Anthologies (keys-low, med, high): Purcell, Handel, Quilter, Barber
Text: Italian songs anthology
English art songs anthology

Evaluation

Lessons (80%): You will be graded for each lesson on technical exercises and repertoire preparation. Your assignments given in your course schedule will be graded as well.

You will be asked to evaluate some or all of your lessons according to our voice rubric. This will help the instructor to understand your perception of your progress. This will allow the instructor to teach you better.

If you miss any lessons from singing, you will get a zero for that lesson.

If you are sick and want to be excused from singing, bring a doctor's note. This lesson will not be made up.

Studio Classes, Collegium and Chamber Ensembles Concerts (20%): You will be graded during each class.

One will perform in **studio** classes by memory.

Take notes while listening to other singers.

The instructor must approve of the pieces you sing. Collegium may be the only time some other faculty may hear you sing. Please be aware of presenting yourselves well.

Chamber Music: You will be singing your chamber music selections at the chamber ensembles concerts when you take Vocal Chamber Ensemble Class.

Jury (pass or fail)

Pre-recital Jury (pass or fail): For a half-recital, the jury will be 15 minutes long. For a full-recital, the jury will be 20 minutes long. The singer will be asked to perform the first song of the singer and the voice teacher's choice. After the first song, the faculty will ask for any pieces from the recital repertoire.

The faculty will hear as long as time is allowed.

If the recital program includes additional players or singers, they must be available for the pre-recital jury.

The faculty may stop the singer in the middle of a piece or ask the singer to sing from a middle of a piece during the jury. Only one Pre-recital Jury per semester may be attempted.

Students who successfully perform a recital may seek permission to be excused from performing a jury for the semester in which the recital occurred. Permission will be granted by the Vocal Coordinator, in consultation with the applied instructor.

Attendance

Applied Instruction Attendance: Applied music lessons are delivered weekly.

Full attendance is required;

Students must call instructors a minimum of 48 hours in advance to ask for an excused absence.

Failure to notify an instructor in advance of missing a lesson constitutes an automatic unexcused absence.

Unexcused absences will result in the lowering of the student's grade by one quality point (A to A-) and forfeiture of that lesson. As lessons occur only once weekly, missed lessons are a serious breach of continuity in the course of applied study. Therefore, weekly lesson attendance is imperative.

If a student has a class immediately after the lesson, it is the student's responsibility to be on time for the next class.

Make up lessons: make up lessons will be scheduled for excused absences only based upon availability and at the discretion of the instructor.

*See the Lesson Schedule.

Concert/Recital Attendance:

All students taking applied lessons at the MUS 171 level or higher must attend, as a listener, SIX performances per semester and work for ONE performance.

A list of Music Department performances is posted on our website at the beginning of each semester.

<http://music.buffalostate.edu/>

When attending these events, students must receive a stamp on their program from a music faculty representative immediately following the performance.

Students must bring the stamped program to the Music Department Office.

READ more about concert attendance and grade deduction on <http://music.buffalostate.edu/music-major-handbook>

Collegium:

"Collegium" is the Buffalo State College term for the Music Department's general student recitals, which are held periodically throughout the semester.

All music majors are required to attend all scheduled Collegia each semester.

See the Music Department Chair if you have an unavoidable conflict.

Unexcused absences will result in the lowering of your applied music grade by two quality points, or one whole letter grade (ie: A to B) for each missed Collegium.

Students must sign in prior to the beginning of each Collegia and are encouraged to arrive early.

Students must sign out after each Collegia.

If your name does not appear on the sheet, it is your responsibility to write it in.

All music majors are required to perform on a Collegium at least once per academic year. Failure to perform on at least one Collegium per academic year will result in a conference with your applied teacher and the Department Chairperson regarding your level of dedication to your craft. Some applied studios may require more frequent Collegium performance participation.

Prepare your sign up sheet a week in advance.

Music Forum: Designed to serve candidates in the B.A. in Music, the Music Forum presents guest speakers and student workshops periodically throughout the semester. The aim of the forum is to explore career options and occupational pathways for students with a liberal arts degree in music. Attendance at the scheduled Music Forums per semester is mandatory for students in the B.A. in Music. Unexcused absences will result in the lowering of your applied music grade by one whole letter grade (ie: A to B) for each missed Music Forum.

Students must sign in prior to the beginning of each Music Forum and are encouraged to arrive early.

If your name does not appear on the sheet, it is your responsibility to write it in.

Though candidates in the Bachelor of Music in Music Education are not required to attend, they are encouraged and welcome to participate.

Studio Class:

“Studio class” is the Buffalo State College term for the informal performance and feedback sessions for students. Studio classes are offered multiple times each semester.

All music majors enrolled in MUS 171-473 are required to attend all scheduled studio classes each semester.

Absences will result in the lowering of your applied music grade by one quality point, or one letter grade (ie: A to A-) for each missed studio class.

1. Tuesday 9/25 12:15pm Dr. Bewlay Voice Studio Class-106
2. Friday 9/28 3:30pm-4:45pm Dr. Spann Voice Studio Class-106

3. Thursday 10/25 12:15pm Dr. Bewlay Voice Studio Class-Ciminelli
4. Friday 10/26 3:30pm-4:45pm Dr. Spann Voice Studio Class-106

5. Tuesday 11/13 12:15pm Dr. Bewlay Voice Studio Class-Ciminelli
6. Friday 11/16 3:30pm-4:45pm Dr. Spann Voice Studio Class-106

7. Thursday 11/29 12:15pm Dr. Bewlay Voice Studio Class- Ciminelli
8. Friday 12/7 3:30pm-4:45pm Dr. Spann Voice Studio Class-106

Requirement: Attend 3 studio classes

Recommended: Attend all studio classes

Student Recitals:

Students are required to attend student recitals .

Hutter: Friday 11/16 7:30pm, Jones: Saturday 12/1 3pm, Rosney: Saturday 12/1 5:30pm

Unexcused absences will result in the lowering of your applied music grade by one quality point, or one letter grade (ie: A to A-) for each missed recital. Please sign in and out before and after the recital with your applied voice teacher.

It is your responsibility to check in with the voice teacher at the recital.

Recitalists:

Mabel Rosney, Shayne Jones, Elizabeth Hutter (pre-recital jury: Nov 1st 12:15-1:15 room 106)

A hard copy of the program must be submitted at the recital hearing (recital jury).
 An electronic copy must be submitted to Dr. Bewlay, the vocal coordinator, a week before the recital jury.
 Students without a hard copy of the program will not be permitted to perform at the recital jury.

Master classes:

Julia Bullock Masterclass 10/15 Time TBA, Location BAVPA

Brenda Dawe Vocal recital and masterclass 11/8, 7:30pm Ciminelli

Students are required to attend the masterclasses.

Unexcused absences will result in the lowering of your applied music grade by one quality point, or one letter grade (ie: A to A-) for each missed masterclass. Please sign in and out before and after the recital with your applied voice teacher.

It is your responsibility to check in with the voice teacher at the masterclass.

Jury:

CEP week : Jury schedule is posted on the voice board.

“Jury” is the Buffalo State College term for the solo performance, which occurs upon the completion of each semester of applied instruction. All students are required to perform a jury while enrolled in applied instruction. The juried performance determines whether the student is promoted to the subsequent level of applied music instruction (e.g., 171 to 173, 173 to 271, 271 to 273, etc.). Representative jury expectations for applied voice at each level may be viewed below:

All jury pieces must be approved by the voice teacher. **One must prepare to sing all of your repertoire.**

You must perform in front of the voice faculty with your accompanist by memory.
Your jury time will be 15-20 minutes long. You will be asked to sing the entire time.
You and your voice teacher will select the first song and
the voice faculty will select the rest of your jury pieces from your list of prepared music.
The faculty will hear as much as we can as long as time allows.
We may stop you in the middle of a piece or ask you to sing from a middle of a piece during the jury.

*Passing MUS 273 allows you to be in the upper division of the music education program.
 The voice faculty decides who will advance to MUS 371 at the MUS 273 Voice Jury.
 Students who are singing MUS 273 jury may be asked to sing more songs than other level students.

If you do not show up for this, you will fail this jury. If you do not completely memorize the music, you will fail this jury.

The jury will be graded according to the jury rubric: tone quality, musicality, languages, presentation, and accuracy.

Explanation of Assignments

Lesson:

Warm up for 10-15 minutes before you come to each lesson.

You will be graded on your improvement at each lessons as well as overall improvement throughout the semester.

Have a goal for each lesson. This will help you to evaluate better. You will be given weekly lessons.

Some of these lessons maybe taught during your coaching times.

Practice:

Voice (Technique):

Give yourself a lesson by recreating your lessons.

This way you become more independent as a musician who knows how to play your own instrument.

You are required to record your lessons.

Listen to the recording of your lessons.

_Pause the recording when you need to practice the specific spot more.

Analyze the sound. Speak out loud what your thought about the sound and find a solution to a better sound.

Take notes to remind yourself.

The more often you sing and breathe the way you were instructed, you will be able to deliver it better.

If you are not sure, ask specific questions.

Repertoire:

Learn and memorize the following repertoire according to your level of studies.

The voice teacher will assign you the repertoire to meet the historical, theoretical, and

vocal levels according to your level. Most of the repertoire will be assigned by the end of the second week.

MUS171: Four pieces

2 in English 20-21st century style or baroque

2 in Italian 16-17th century style

MUS 173: Five pieces

2 in English 20-21st century style or baroque

1 in Italian 16-17th century style

1 in German language (German Lied)

1 in French language (French Melodie)

MUS271: Six pieces

At least

2 in English

2 in Italian

1 German Lied

1 French Mélodie

MUS273: Seven pieces

At least

2 in English

2 in Italian

2 German Lied

1 French Mélodie

MUS371-473: Seven pieces

At least

2 French Mélodie,

4 pieces in 3 additional languages, and
1 operatic or oratorio arias must be included

Recital preparation:

REPERTOIRE should be solo vocal music.

For B. in Music Education students, a half recital is required.

Repertoire should include 2-4 different languages covering at least 2-4 different time periods, and must include 25-30 minutes of music. Counting an average song lasting 2.5 minutes, this means 10-12 songs for the recital.

You may have 2 to 4 sets, but each set should be representing a time period and/or language.

For performance concentration students, a half recital (the same repertoire requirement as above) and a full recital should be presented. A full recital repertoire should include 3-5 different languages covering 3-6 different time periods, and must include 45-50 minutes of music.

Counting an average song lasting 2.5 minutes, this means 18-20 songs for the recital.

You may extend the time to 50-55 minutes of music using 20-22 songs if needed.

This recital should include a short intermission. The first half is usually longer than the second half.

You may have 4 to 6 sets, but each set should be representing a time period and/or language.

One or two ensemble works may be included with your voice playing a primary solo role in the ensemble.

Repertoire from the American Musical Theater and/or Jazz Standard are NOT advised to be included.

Chamber music repertoire must be included in the student's study by registering for Vocal Chamber Music Class before the completion of MUS273.

Chamber music will be performed during a chamber ensemble concert.

Chamber music is not recommended to be performed during a solo recital.

How to prepare for your lesson:

You are responsible for the following six elements before singing in front of your instructor for your lesson.

Memorization may be done after at least one lesson.

1. Translations, interpretation of the text (speak the language), IPA (use IPAsource.com if needed)
2. Rhythm, rhythm with the text (use your metronome)
3. Pitches (play them on the piano),
pitches with the text (sing without an accompaniment)

4. Interpretation of the music,
interpretation of the music and the text (use your music theory knowledge)

5. Memorization of the text, rhythm, pitch, interpretation, phrasing, breathing...etc.

6. Researching: Listen to two to three different recordings of the piece. (use Naxos) If the piece is a part of a larger work, listen to your accompaniment while you do this portion of the study.

*** If you are not prepared (do not know your notes, rhythm, translation, IPA), you may forfeit that particular lesson.**

Score Preparation:

You must obtain your musical score. You may purchase your score, get them from the library (musical scores are located on the top floor of the Butler library: call numbers for vocal scores are M1600s for songs, use library data system), or get them on line (musicnotes.com). Your music must be in the correct key for your voice. Once you have a score, you must write down IPA and translations on the score. If you do not have the room, write them down on a separate piece of paper and have that paper with the score.

You can also enlarge the score and make room on the score.

Mark all your breaths and specific adjustments you will have to remember to make to sing this particular music.

Finally memorize this score.

Rehearsal:

Most of your repertoire must be given to your accompanist by the second week and start attending coaching sessions by the third week. Warm up for 10-15 minutes before you come to each coaching.

Listen to recordings and know what the accompaniment supposed to sound like before coming to the coaching.

You must record the rehearsal, listen, and take notes.

You may use smart music before going to the coaching to make sure you know all your pitch and rhythm.

Your pianists are not there to teach you pitch and rhythm.

You are supposed to make music together by sharing musical ideas.

If you do not know your pitch and rhythm, you might be asked to forfeit that particular coaching time with your pianist. Have at least one lesson on your piece to ensure your vocal technique before working with your pianist.

Assignments:

All written assignments must be submitted to the instructor via blackboard or email on the day they are due.

Exams:

Learning song exam-

During MUS273 you will be asked to learn a song on your own without anyone's help. You will be given 2 weeks to prepare.

Final exam: Your last class for the semester will be your final exam. Be prepared to perform your entire jury repertoire.

Ask your pianist to be present. If you cannot have your pianist during this class, please let me know ASAP.

For recitalists, your dress rehearsal will be your final exam.

Other Considerations

Tutoring: If you need additional tutoring for learning music or learning IPA, or piano accompaniment, seek tutoring by emailing Dr. Bewlay, Dr. Spann, and Ivan.

Attire:

For Studio Classes, Collegiums, Juries/Auditions, and Chamber Ensemble Concerts you must dress nicely.

Business casual is what we are looking for.

The following tips are published on the Southeastern Theatre Conference Site. You can refer to that site for advice on other aspects of your audition as well. The link is:

<http://www.setc.org/auditions/index.asp>

Classical Voice:

Ladies: A dress or dress suit is most appropriate. The skirt or dress should reach your knee. Jewelry and shoes should be classic, not chunky or trendy. Pumps or dress sandals are fine. Remember to rehearse your audition material in the shoes you intend to wear for your audition. The change in stance can affect your support. Wear your hair neatly back from your face.

Men: A suit is most appropriate, but sport coat and dress slacks, collared shirt and tie (no cartoons please) are also fine. Do not button the last button of your suite. If your hair is long, be sure to wear it in such a way that it is not falling into your eyes.

Musical Theatre:

- * Keep your hair off your face during your audition-wear it tied or neatly pulled back.
- * Dress in solid and neutral colors

- * Ladies, keep your skirts at knee length or below.
- * Dress in clothes that are neat, not overly formal, and most of all, flattering to your physique.
- * If there is a dance audition, you should consider a second outfit that allows for greater movement.

Library Data System:

For IPA:

Go to www.buffalostate.edu

1. E. H. Butler Library
2. Go to Research
Click on Library Data Bases
3. Click on letter "I"
Scroll to bottom-click on IPA
For extra on spoken diction: go to "extra"

For Listening:

Go to Naxos through Buffalo State

1. go to library
2. go to Data Bases
3. click on "N"

Go to Classical Music through Buffalo State Library

Go to Smithsonian through Buffalo State Library

Other On-line services:

YouTube.com

iTunes.com

Music Scores:

Library Stacks

Inter library loan system

University at Buffalo Music Library

Erie Buffalo Public Library

Musicnotes.com

<http://IMSLP.org>

The voice faculty recommend PETERS edition for German lied. Double check your edition with your voice instructor before learning your music.

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Use this rubric to grade yourself for every week to find out what you are doing well and what you need to work on further. This will help you to motivate yourself to practice.

Voice Rubric

Criteria	Unacceptable (1)	Emerging (2)	Target(3)
TONE QUALITY Respiration, Resonance, Balanced tone quality, Intonation, Projection CF=Content	Poor tone production. Unsupported tone throughout the performance. Recognizable but rarely on pitch with many incorrect notes.	Some inconsistency in creating a balanced tone quality in the vocal range. Shows some breath-support, but not consistent throughout the	Even tone quality throughout the vocal range, well-supported, resonant, focused, vibrant, projected. Always sings in tune.

		performance. Beginning to be resonant. Sings in tune most of the times.	
MUSICALITY Musical Phrasing, Articulation, Dynamics, and Style CF=Content	Rarely demonstrates expression and style. Mostly a mechanical and non-musical performance. No sense of dynamics or phrasing and a low degree of independent musicianship; technical flaws overshadow expression.	Sometimes performs with nuance and style that is indicated in the score or what is suggested by instructors. Some passages lack interpretation. Style is evident but becomes rigid and mechanical at times. Dynamics are consistent most of the times. Phrasing is usually consistent and occasionally sensitive to the style of music being sung.	Performs with a creative nuance and style in response to the score and coaching. Expression is natural and highly effective. Dynamics are obvious, consistent throughout the performance. Phrasing is always consistent and sensitive to the style of music being sung.
LANGUAGE Correct pronunciation CF=Content	Inaccurate vowels, consonants, words not easily understood, and/or pronunciation is not correct.	Sometimes articulates the words but the text is often not understandable; several inaccuracies in pronunciation in languages being sung.	Accurate pronunciation and articulation of the text; Easily understandable with natural flow of all languages. Demonstrable proficiency of all languages is evident.
ACCURACY OF PREPARATION CF=Content	Numerous inaccurate notes and rhythms. Technical passages are weak.	Errors are infrequent and corrected quickly. A few minor problems in technical passages.	Excellent precision throughout. All pitches and rhythms are performed accurately.
PRESENTATION Stage Presence, commitment to understanding/conveying the text CF=Content	Shows no connection to text/character and a lack of comfort on stage.	Has potential on stage but lacks consistency in commitment to text/character in some styles; could use more work on interpretation and stage deportment.	Shows an excellent command of the stage in all styles and literature; completely committed to text/character

Applied Voice Jury Rubric

MUS171-173: A min average score of 1.8 passes (60%)

MUS271-273: A min average score of 2.2 passes (73%)

MUS371-471: A min average score of 2.4 passes (80%)

A student must inform one's voice teacher all of the outside performances.