Syllabus
Fall 2019

Course Number: MUP 109, 119, 129, 319, 329
Instructor: Dr. Scott LaGraff
Course Name: Applied Voice
Meeting Time: M 1:00-1:50 and By Appointment
Location: Music 280, 275, 160

Course Description
Private voice instruction (1 hour weekly [1/2 hour for 309/509]) and seminar participation.

Applied Instruction-MUP 119/319: Two semester Hours Credit, one hour instruction per week plus one hour studio class or collective seminar weekly. Students are expected to practice assigned materials individually that may include exercises, daily routines, assigned solos, translating, IPA transcription, and/or memorization two hours daily, five days per week for a total of ten hours of outside preparation each week for fifteen weeks. Students are also expected to attend and perform in required collective seminars, recitals, and/or upper-level barriers, which is typically an additional five to ten hour time requirement during the fifteen-week semester.

Applied Instruction-MUP 129/329: Three semester Hours Credit, one hour instruction per week plus one hour studio class or collective seminar weekly. Students are expected to practice assigned materials individually that may include exercises, daily routines, assigned solos, translating, IPA transcription, and/or memorization three hours daily, five days per week, for a total of fifteen hours of outside preparation each week for fifteen weeks. Students are also expected to attend and perform in required collective seminars, recitals, and/or upper-level barriers, which is typically an additional five to ten hour time requirement during the fifteen-week semester.

Course Objectives
1. Develop a healthy and reliable vocal technique.
   2. Develop a working knowledge of the standard vocal repertoire (primarily classical and from the Western tradition) and to publicly perform representative works from this repertoire with ever-increasing musicianship and expression.

Program Learning Outcomes
1. Students will demonstrate the ability to hear, identify, and work conceptually with the melodic, harmonic, and rhythmic elements of music, including sight-singing and analysis.
2. Students will demonstrate comprehensive capabilities in rehearsing and preparing a high-level performance in ensembles.
3. Students will demonstrate knowledge of applicable solo materials, an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study, and comprehensive capabilities in preparing and performing a solo at a high level.
4. Students will successfully complete an academic capstone project that demonstrates written language skills, citations, analysis, musical examples, and organization.

5. Students will demonstrate a working knowledge of music history and literature from the Western art tradition, with supporting related studies in non-western traditions, practices, and cultures.

6. Students will demonstrate functional keyboard proficiency including scales, techniques, basic accompanying, and sight reading.

**Student Learning Outcomes**

1. Through private lessons, individual practice sessions, and performances in studio and collective seminars, students will acquire and demonstrate ever-increasing knowledge and skill in each successive semester in the areas of:
   a) intonation
   b) rhythmic precision
   c) a good singing diction
   d) a good singing posture
   e) proper breath management for singing
   f) vocal registration
   g) a well-formed tone quality
   (PLOs 1, 2, 3)

2. Students will acquire and demonstrate a growing knowledge of standard vocal repertoire by:
   a) learning a minimum of 3-5 songs and/or arias from the Western classical tradition, having learned a minimum of 16-20 songs by the 4th semester barrier and a minimum of 35-40 songs by graduation, representing various languages and stylistic periods.
   b) performing selections of same during lessons, studio and collective seminars
   c) attending vocal recitals
   d) self-directed listening
   (PLOs 3, 5)

**Recommended Text (for new students)**


Additional materials to be decided in consultation with instructor. Each student should be prepared to purchase at least one or two books per year.

**Grading**

Your grade will consist of the following elements:

- Lesson preparation. To include:
  - technique and repertoire
  - text translation and IPA transcription
  - weekly practice logs (if required by instructor)
- Seminar attendance, participation, and performances
We will set goals for your performances. Stick to the plan. Achieve the goal. Declare victory. In the process, get a good grade.

**Grading Scale**

- **A** (90-100)
- **B** (80-89)
- **C** (70-79)
- **D** (60-69)
- **F** (59 & lower)

**Course-Related Communication**

Be advised that e-mail is a University-sanctioned form of communication. Please check yours regularly. It is also the best way to reach me. You may call my cell if you really need to reach me. Please don’t call after 9:30 p.m.

**Lesson Grades**

Lessons will be by appointment and held in Music 280 (unless otherwise stated by the instructor). It is the student’s responsibility to attend all scheduled lessons. If a lesson is to be missed – because of illness or other reasons – prior notification of the instructor (by e-mail, phone, facebook, text, or in person) is mandatory. Failure to do so will result in a failing grade for the missed lesson. The instructor will attempt to—but is not required to—make up excused absences; unexcused absences will not be made up. Lessons that fall on a school holiday are not required to be made up. Lessons canceled by the instructor will be made up.

The student is expected to practice any and all assigned music and exercises outside of the scheduled lesson time and to come to lessons prepared. The instructor will attempt to give specific directions for student practice between lessons. (This is where the majority of your vocal growth will come—by yourself in a practice room!) Learn your music by whatever means necessary. I will gladly help with diction problems, but I do not care to use valuable lesson time pounding notes!! Failure to learn music on your own will adversely affect your grade. Notes will be taken each lesson on the student’s musical preparation, vocal growth, and attitude. Students who learn their music quickly, show evidence of technical growth, and conduct themselves responsibly will receive higher scores than those who do not. Once the student is assigned a piece of music, he/she is expected to begin working on it. Do not wait for the instructor to direct you to begin working on a piece; assume that you should be learning it unless told otherwise. It is acceptable to ask for more music once all assigned pieces have been learned.

**Practice Logs (if required)**

It is impossible to progress without regular practice. If I sense that a student is not practicing or is practicing insufficiently, I will assign a weekly practice log (available online and from instructor), to be filled out and turned in at the first lesson of each week.

**Seminar Participation**

All students are expected to attend all studio seminars, which meet Mondays from 1:00-1:50 in a location to be announced (M275 ), and all collective seminars, which will meet in the Recital Hall (M160) on appointed dates. Attendance policies are the same as those for lesson attendance. Participation includes (but is not limited to) singing in class when asked—from memory unless otherwise stated—taking part in class discussions, listening respectfully to other performers and encouraging one’s colleagues. This is an excellent time to train your ear and to begin thinking as a voice teacher, no matter how young or inexperienced you may think yourself to be. Extraneous talking will not be tolerated and students who repeatedly offend may be asked to leave class for the day and will not
be given credit for having attended. Students will be given advance notice if expected to sing and performances will be graded. All students must sing on at least one collective seminar.

**Collaborative Pianists**
Some students will be assigned student pianists by Dr. Petti. Take advantage of this opportunity and rehearse with them on a weekly basis. Advise them of your lesson time and ask them to attend the last half of lessons. Those who have not had a pianist assigned will need to contact Drs. Petti, Pitts, or Nixon or Ms. Oh, and ask one of them to play for any upcoming performances. Send them an email that includes your name, your studio (LaGraff), what you'll be singing, when/where you're singing, and your cell # (very important). Also, make a copy of your music and put it in his/her mailbox (include all the info from the email). DO THIS AT LEAST A WEEK IN ADVANCE! You will then be able to schedule rehearsals with them, rather than throwing it together at the last minute. As a general rule, they will not perform with you if you have not rehearsed with them first.

**Repertoire Sheets**
The student will occasionally be required to complete a repertoire sheet (provided by the instructor) for pieces assigned during the semester. These will be turned in at a time set by the instructor and will be graded based on thoroughness, accuracy, and imagination. The sheets are self-explanatory and require that the student translate the song as well as answer other questions pertinent to its performance. These are very important and very helpful!

**Recital Attendance (MUP 100)**
Attending others’ recitals is crucial to your development as a singer. Each student is required to attend at least 10 recitals per semester in addition to 4 convocations. If a convocation is missed, it can be replaced by attending 2 additional recitals. Take this seriously!

**Online Evaluation**
All students are requested to fill out an online evaluation of the instructor and course, which can be accessed through mySFA.

**School of Music Two Strikes Policy**
Students who fail to earn at least the minimum passing grade in a music course in two successive attempts will not be allowed to continue as a music major, so KEEP YOUR GRADES UP!! Yes, college is a time for fun, but don’t forget that you’re here to earn a degree, and of equal importance, to learn how to be successful as a professional musician.

Also, a C is considered a passing grade in your music core courses (MTC 151, 152, 161, 162, 251, 252, 261, 262; MHL 245; MUP 101, 102, 201, 202). Failing to earn a C in these classes will cause you to lose your music scholarship if you have one!

**ACADEMIC INTEGRITY**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.
Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained form an Internet source or another source; and (3) incorporation the works or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

Withheld Grades
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
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<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>August 26th</td>
<td>Introductions/Auditions</td>
<td>Collective</td>
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<tr>
<td>September 2nd</td>
<td>Studio</td>
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<td>September 9th</td>
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<td>September 16th</td>
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<td>September 23rd</td>
<td>Collective</td>
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<td>September 30th</td>
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<td>October 7th</td>
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<td>October 14th</td>
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<td>October 28th (1:00)</td>
<td>NATS</td>
<td>Collective</td>
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<td>October 28th (7:00)</td>
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<td>November 4th</td>
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<td>November 11th</td>
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<td>November 18th</td>
<td>Collective</td>
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<td>November 25th</td>
<td>HOLIDAY</td>
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<td>December 2nd</td>
<td>Studio</td>
<td>Studio</td>
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<td>December 9th (Monday)</td>
<td>Final Seminar (1:30-4)</td>
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Collective: Recital Hall

Studio: R. Berry – M 152       D. Berry – Choir Room
        Dalton – Recital Hall      Hudson – M 153
        LaGraff – M 275            Turner – Cole Concert Hall