Dr. Deborah Dalton  
Office: (936) 468-1177  
Wright Music Building, Rm. 281  
Office hours:  
MW 9:00-10:00, 12:00-1:00, 4:30-5:00  
TR 11:30-1:00, 2:30-3:00  

email: ddalton@sfasu.edu  
Cell: (936) 371-0302*  
Studio Class: 1:00 pm Mondays, M275  

Course Description: MUAP 1329/3329 – Applied Instruction  
Credits: 3  
For performance majors in the Bachelor of Music program. Placement audition required. Instruction in piano, organ, harpsichord,  
voice, flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, euphonium, trombone, tuba, percussion, violin, viola, cello, and  
contrabass. May be repeated for credit.  

Course Contact Hours and Practice Hours:  
Lessons: Students will have 50 minutes of private instruction per week divided into two twenty-five minute lessons.  
Studio Class: Mondays 1:00-1:50 PM M275  
Practice Hours: Students are expected to spend a minimum of ninety minutes each day on vocal practice. Practice includes vocal warm up, vocal exercises assigned in lessons, and using developing skills to solve technical challenges in your assigned repertoire.  

Applied program learning outcomes:  
The student 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.  

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 in each successive semester in the areas of:  
a) intonation  
b) rhythmic precision  
c) good singing diction  
d) good singing posture  
e) proper breath management for singing  
f) vocal registration  
g) a well-formanted tone quality  

2) Students will acquire and demonstrate a growing knowledge of standard vocal repertoire by:  
a) learning a minimum of 5-7 songs and/or arias from the Western classical tradition, having learned a minimum of 16-20 songs by the fourth 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
Required Materials:
1. Music Scores - Students must purchase original scores of assigned repertoire in either traditional or electronic format, or if available, check them out from the library. Music scores are your textbooks for this course.
2. Small binder
3. One subject spiral notebook
4. 2-3 sheets of blank staff paper

Optional:
Booklocker.com, Inc.

Course Requirements:

1. ALL text preparation (IPA transcriptions, word by word translations and translations written in English syntax) are to be handwritten into your spiral notebook as instructed and are due one week after the assignment is made. After the preparation is checked and graded, transfer the necessary IPA symbols and word by word translation into your music immediately.

2. Students are expected to learn music independently by using solfeggio or by playing the vocal line on the piano. This is the path to musical literacy. Work slowly, be patient, and trust the process.

   **NOTE:** YouTube IS NOT a young musician’s friend. Those who try to learn their repertoire from YouTube or by listening to other recordings spend three to five times more effort than simply sitting down at the keyboard and/or using solfeggio. The “YouTube Method” equals learning by rote like little children. Again, take the TIME for your major – VOICE.

3. While you perfect the notes, rhythm, and diction of your assigned pieces, be prepared to sing at least ONE piece at every lesson. This may take some students longer than others. Start early and invest time in your voice.

4. Students who are not prepared for their lessons will be dismissed to a practice room.

5. Record your lessons! Listen to lesson recordings ASAP! Take notes and transcribe ALL exercises on staff paper and place in your binder.

6. Attendance is required for the following events. Be sure to make eye contact with me so that I may make note of your presence.
   - All Choral Concerts
   - Opera Workshop Performances
   - All Voice Faculty Recitals and guest artist voice recitals
   - Degree recitals of your studio colleagues. (In addition, supporting your colleagues across the School of Music by attending their recitals and concerts is strongly suggested).

Course Calendar:
Studio Class – M275; Collective Seminars– MRH; Mondays 1:00 – 1:50 pm

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Sept. 4</td>
<td>Studio</td>
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<td>Sept. 11</td>
<td>Studio</td>
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<td>Sept. 18</td>
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<td>Oct. 2</td>
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<td>Oct. 9</td>
<td><strong>Collective</strong></td>
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<td>Oct. 12</td>
<td>Ruthie Foster Concert* 7:30 PM Turner Aud.</td>
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<td><strong>Oct. 15</strong></td>
<td>Chamber Singers Concert 4:00 PM CCH</td>
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<td>Oct. 16</td>
<td>Studio</td>
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<td><strong>Oct. 21</strong></td>
<td>A Capella Choir Concert 7:30 PM CCH</td>
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<td>Oct. 23</td>
<td>Studio</td>
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<td><strong>Oct. 30</strong></td>
<td>Kantorei/Singing Axes Concert 7:30 PM CCH</td>
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<td>Oct. 30</td>
<td>NATS Recital</td>
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7:00 PM NATS Recital Continues
Nov.  6  Studio:30
Nov. 11  Kat Schwab Recital 7:30 PM MRH
Nov. 13  Collective
      Deanna Fitz Recital  7:30 PM MRH
Nov. 14  Madison Montague Recital 7:30 PM MRH
Nov. 16  Opera Workshop Scene Recital  7:30 PM CCH
Nov. 20  HOLIDAY
Nov. 27  Studio
Nov. 30  D. J. Provencio Recital  6:00 PM MRH
Dec.  4  Studio
Dec.  9  SFA Choirs Seasonal Celebration 7:30 PM Turner Aud.
Dec. 12  Frankie Barraza Recital 7:30 PM MRH
Dec. 13  Final Collective: Wednesday 1:00 – 3:00 pm
Dec. 14  Dailey and Vincent Concert* 7:30 PM Turner Aud.

*SFA University Series

Grading Policy:
Grades are based on vocal progress in mastering the skills listed in the Learning Outcomes, attendance at required events, completing assignments (text preparation, listening, and accurate learning of repertoire), and by performances in Studio Class/Collective Seminar. You are expected to sing on at least three Studio Classes and one Collective Seminar each semester.

Evaluation Criteria:

Average (C) Represents achievement that meets the course requirements in every respect. This score does not indicate any shortcoming. All the work was done adequately and completely, and the work showed basic understanding and mastery of the course material.

Above Average (B) Represents achievement that is significantly above the level necessary to meet course requirements. Not only were all the basic expectations met, they exceeded minimum expected quality levels. This work probably showed one or more of the following characteristics: excellent understanding of the class material, excellent application of theory to practice, unusual thoroughness in thought and preparation.

Superior (A) Represents achievement that is outstanding relative to the level necessary to meet course requirements. This work is superior in every respect and represents the highest level of achievement. Its quality is so good that it would be unreasonable to ask a college student to improve upon it.

Below Average (D) Represents achievement that is worthy of credit even though it does not fully meet course requirements. While there was merit to what was done, there were also deficiencies that meant the work did not fully meet the minimal expectations.

Failure (F) Represents performance that fails to meet the course requirements and is unworthy of credit. This work shows serious deficiencies in regard to the expectations for the assignment. Some people do not work hard enough to earn the grade they want. This is your responsibility. Some people have to work harder than others to earn a certain grade. This may not be fair, but it is a fact of life.

A grade is not a gift from the instructor. A grade is earned based on the degree of accomplishment of various tasks.

Attendance Policy:
1. If you must be absent for your lesson, studio class or a required event you must let me know IN ADVANCE! Another student may be able to use that lesson time.
2. When/if you are suddenly ill, have overslept, or “just forgot”, have the courtesy to text or call as soon as possible. In this instance, please do not send an email. I frequently do not handle email until late in the afternoons.
3. Do not schedule doctor’s appointments, make-up tests, student activities, etc. during lessons or studio class.
4. I must have a doctor’s note if you miss a lesson because of illness or medical appointments.
5. IMPORTANT! If I am unable to meet at your lesson time for illness, emergency, or faculty development, I will let you know as soon as possible and we will schedule a make up lesson.
6. Lessons that you miss will not be made up therefore make every effort to attend. There is much that we can cover even when you have no voice. Make every effort to be there.

Collaborative Pianists:
Although piano students from the accompanying class play for a few students each semester, most voice students find their own pianists. When you are assigned to perform in Studio Class or Collective Seminar follow the instructions online to request a pianist. Choose Dr. Ron Petti, Dr. Thomas Nixon, Dr. Eujin Bang, or Ms. Maggie Hinchliffe to play for your assigned performances. They will contact you to schedule a time to run through your piece. **Put the day, the time, and the room number in your phones and set reminders and alarms. Do not miss these rehearsals!**

Dr. Nixon and Mrs. Mary Cooper also offer private half-hour coaching sessions weekly for a small fee. **All students who coach with Nixon or Cooper must get their class schedules to them by the first week of every semester. Once scheduled, plan to meet every week.**

Academic Integrity:
The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. **Cheating** includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

**Plagiarism** is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

**Collusion** is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

**Misrepresentation** is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

**Withheld Grades Semester Grades Policy:**
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 will automatically become 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. For additional information, go to [https://www.sfasu.edu/policies/course-grades-5.5.pdf](https://www.sfasu.edu/policies/course-grades-5.5.pdf).
**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 Rm. 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 promptly may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

**Student Wellness and Well-Being:**
SFA values students’ overall well-being, mental health, and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
**The Dean of Students Office** (Rusk Building, 3rd floor lobby)
[www.sfasu.edu/deanofstudents](http://www.sfasu.edu/deanofstudents)
936.468.7249
dos@sfasu.edu

**SFA Human Services Counseling Clinic** Human Services, Room 202
[www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp)
936.468.1041

**The Health and Wellness Hub** “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:
- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

[www.sfasu.edu/thehub](http://www.sfasu.edu/thehub)
936.468.4008
thehub@sfasu.edu

**Crisis Resources:**
- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- Crisis Text Line: Text HELLO to 741-741
You cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one. One of the dictionary definitions of the verb "to claim" is: to take as the rightful owner; to assert in the face of possible contradiction. On the other hand, "to receive" is to come into possession of; to act as receptacle or container for; to accept as authoritative or true. The difference is that between acting and being acted upon.

To claim an education is to take responsibility for yourself. Responsibility to yourself means refusing to let others do your thinking, talking and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. Responsibility to yourself means that you don't fall for shallow and easy solutions -- predigested books and ideas, bluffing at school and life instead of doing solid work. It means that you refuse to sell your talents and aspirations short, simply to avoid conflict and confrontation.

Claiming an education means that you have the right to expect your faculty to take you seriously. Many teachers trained in a racist, sexist, homophobic, elitist tradition are still handing the ideas and texts of that tradition on to students without teaching them to criticize its attitudes. Too often all of us fail to teach the most important thing, which is that clear thinking, active discussion, and excellent writing are necessary for intellectual freedom, and that these require hard work.

In order to be taken seriously, you must take yourself seriously by seeking out criticism, recognizing that the most affirming thing anyone can do for you is demand that you push yourself further, show you the range of what you can do. It also means assuming your share of responsibility for what happens in the classroom, because that affects the quality of your life.

### Evaluation Criteria

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