

Applied Voice Syllabus SPRING 2020
MUAP 1201, 1202, 2201,2202,3201,3202,4201,4202
MUAP 1100(non-majors)

Dr. Mark Covey

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Office Hours: Please check my posted schedule on the office door or by appointment

Course goals and requirements: To work toward achieving each student's potential as a singer and musician through weekly lessons (lessons are 50-60 minutes) and studio class. Lessons with me will be heavily focused on voice technique as it pertains to classical singing. In addition, we will work on style and interpretation. My goal is for each of you to be a better and more informed singer at the end of this semester. Additionally, students will gain a technical understanding during voice lessons to help equip them to one day be effective teachers of voice.

Expectations

Specifics of expectations will vary from one individual to another, as all students will be different. However, there will be common denominators. I am here to guide you and teach you, but you do not learn to sing during your lessons. You learn to sing during the time between lessons as you practice the concepts we cover in lessons. The voice teacher is the guide; the student must do the work. In other words, I expect each and every student to practice during the week in between lessons.

Each student will learn a minimum of 3 new pieces every semester to present for juries.
(MUAP 1100 is only required to learn 2 new pieces every semester).

Please arrive to your lessons warmed up. If we have to spend time warming up your voice, it is a waste of the precious lesson time we have. Especially during the first half of the semester, our lessons will be heavy on technical exercises. Do not mistake these exercises for warm ups. The purpose of these exercises is not to warm up your voice, but rather to address and improve upon technical deficiencies.

When you are assigned a piece in any foreign language, translate it before you sing it in a lesson.

I will expect each student to record lessons. There is no way to remember everything that we do in lessons. I expect every student to listen back on his/her lessons. I cannot emphasize enough how much this speeds your rate of improvement. I cannot be there with you during the week to enforce this, but it is obvious which students do this, and which do not.

Each student is expected to learn the assigned music on their own. I will not teach notes in lessons. If you get far enough behind in learning your music, I may end your lesson early and send you to the practice rooms to learn your music.

Attendance Requirement: In the event that a student should miss a lesson, the lesson is forfeited. In the music industry, no-shows are completely unacceptable. For each no-show absence, 10 percentage

points will be deducted from the final grade. Students that cancel with valid reason in advance (minimum of 24 hours notice) will receive a make-up credit. It is the responsibility of the student to reach out and schedule make-up lessons.

Studio Class: All voice majors and minors are required to attend the Voice Studio Class that will take place on Mondays, 4-5 pm in the Choir Room EFA 295. Any unexcused absence after the first two will result in a 5% reduction in overall grade. In studio class, you will practice performing for each other. We will address performance practice, etiquette, and many other performance-related aspects of voice study. Additionally, we will practice how to positively critique one another. Every voice major is required to perform in studio a minimum of 3 times over the course of the semester.

MUAP 1100 students are required to attend studio a minimum of 7 times throughout the semester.

Listening

Listening to great singers from the past and present is crucial to learning how to sing. How effectively can you work and practice if you have only a vague concept of what you are working toward? I will provide an extensive list of singers for you to use as a guide. Youtube has more than enough material for you to browse. If you are indeed passionate about learning to sing, this should be enjoyable. This should also inspire you to work to become the best singer you can be.

Memorization Tests:

Everyone will be assigned a minimum of three pieces to learn and prepare for juries at the end of the semester. Throughout the semester, there will be memorization tests to maintain deadlines for learning the music. The tests will happen in your lesson during the following weeks:

1. Week of Feb. 21 - 25
2. Week of Mar. 21 - 25
3. Week of Nov. 23 - 27

Everyone will be on this schedule of memorization tests unless otherwise arranged with me. Note, you will also be responsible for knowing the meaning of the foreign language text you are singing.

Writing Assignments:

Throughout the semester, I will collect three writing assignments. These entries will consist of two parts.

The first part will be a reflection on at least one of your recorded lessons. After going back and listening to the lesson(s), you will write a minimum of 250 words reflecting on the recording. What, generally, was being worked on in the lesson? Was your voice in good condition that day? What did you struggle with? What did you understand and execute well? Is there anything that surprises you from the recording? **What exercises and/or concepts helped you? How so?** What exercises and/or concepts did not help so much? What do you hear that you are doing well? What needs more attention/improvement? What do you like about the sound of your voice and your singing? What do you notice about the way you internalize exercises and concepts? Is there anything that you notice inhibiting your singing? Is there anything that you notice is helping you improve? Was there

anything talked about that you still do not understand? Is there anything that you understand better after listening back?

You do not have to answer all of the questions (except the one in bold); they are meant to get the ball rolling with writing this reflection.

The second part of the write up will be 3 short reflections on 3 listening examples. These examples can be any YouTube recording from the list of singers at the end of this syllabus (see the paragraph under “listening”). This should not take up too much of your time; I am looking for about 50 words per example (total of about 150 words). What recording did you listen to? Who is the singer; what is the song/aria; from what opera; who is the composer? What do you like about this singer? What do you not like so much? What does the singer do well? Can you relate at all to the way this singer is singing? Why or why not? Can you identify anything the singer is doing that exemplifies the concepts and philosophies we talk about during voice lessons? Why do you think this singer was so successful? Is there anything about this singer’s sound or performance that is distinguishable? If so, what? What do you find exciting about this recording? Is there anything you find boring about this singer? (It is ok to say yes). If so, what? How committed does the singer seem to the performance? You do not have to answer all of these questions; they are meant give you ideas of what to write about.

These writing assignments will be due by midnight on 2/20, 3/20, and 4/24. I will accept late writing assignments for half credit.

MUAP 1100 are required to do only 2 of the writing assignments.

Voice Area Recital

Every semester, there will be a voice area recital. As part of your grade, participation is mandatory unless otherwise arranged with me. For this, you will perform one art song or aria that we select together. This semester, the voice area recital will be on Tuesday, April 12 at 7:00pm. Please make arrangements to be available. Participation in the voice area recital is encouraged for MUAP 1100 students, but not required.

Jury

At the end of the semester, everyone will perform a voice jury. This formal performance is your final for MUAP every semester. Everyone will be required to present a minimum of 4 pieces, 3 of which must be new from the current semester. An unsuccessful jury will result in a failing grade for MUAP. Juries are optional for MUAP 1100 students.

Grading

Grading components for voice majors:

- Memorization test 1	5%
- Memorization test 2	5%
- Memorization test 3	5%
- Writing Assignment 1	10%
- Writing Assignment 2	10%

- Writing Assignment 3	10%
- Performance (voice area recital)	15%
- 3 studio class performances	5%
- Jury	35%
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Total	100%

Grading Components for MUAP 1100 students:

-Writing Assignment 1	5%
-Writing Assignment 2	5%
-Memorization test 1	5%
-Memorization test 2	5%
-7 Studio Class attendances	35% (5% ea.)
-Voice lesson Attendance	45%
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Total	100%

University Course Withdrawal Policy

The last day for a partial or total withdrawal from the University for the Regular Session will be **April 28th**. Withdrawal grades will be indicated by a “W”.

Voice Juries will be on Tuesday May 10th

List of important singers

Sopranos:

- Renata Tebaldi
 - Maria Callas
 - Beverly Sills
 - Montserrat Caballe
 - Renata Scotto
 - Mirella Freni
 - Kiri Te Kanawa
 - Renee Flemming
 - Sondra Radvanovsky

- Joan Sutherland

- Lucia Popp
 - Kathleen Battle
 - Diana Damrau
 - Pretty Yende
 - Nadine Sierra
 - Kirsten Flagstad
 - Birgit Nilsson
 - Leontyne Price
 - Maria Devia

- Bidu Sayao

- Lisa De la Casa

Mezzo Sopranos:

- Irene Dalis
 - Christa Ludwig
 - Shirley Verrett
 - Janet Baker
 - Marilyn Horne
 - Dolora Zajick

- Anne Sofie von Otter
- Jennifer Larmore
- Susan Graham
- Cecilia Bartoli
- Joyce Di Donato
- Elina Garanca
- Jamie Barton
- Isabel Leonard
- Stephanie Blythe
- Ewa Podles

Tenors:

- Placido Domingo
- Luciano Pavarotti
- Fritz Wunderlich
- Franco Corelli
- Jose Carreras
- Alfredo Kraus
- Juan Diego Flores
- Charles Castronovo
- Jon Vickers

- Lauritz Melchior
- Jonas Kaufman
- Rockwell Blake
- Piotr Beczala
- Marcello Alvares
- Ramon Vinay
- James McCracken
- Jerry Hadley
- Nicolai Gedda
- Mario Del Monaco
- Giuseppe Di Stefano
- Enrico Caruso
- Beniamino Gigli
- Jussi Bjorling
- Richard Tucker

Baritones/Basses:

- Cesare Siepi
- Dmitri Hvorostovsky
- Justino Diaz
- Ettore Bastianini

- Mario Sereni
- Bryn Terfel
- Robert Merrill
- Nicolai Giaurov
- Ferruccio Furlanetto
- Ezio Flagello
- Jerome Hines
- Juan Pons
- Thomas Hampson
- Sherrill Milnes
- Piero Capucilli
- George London
- Tito Gobbi
- Hans Hotter
- Apollo Granforte
- Lawrence Tibbet
- Leonard Warren
- Thomas Allen
- Samuel Ramey
- Giulio Neri
- Renee Pape

• Student Disability Services

ASU is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments of 2008 (ADAAA) and subsequent legislation.

Student Disability Services is located in the Office of Student Affairs, and is the designated campus department charged with the responsibility of reviewing and authorizing requests for

reasonable accommodations based on a disability. It is the student's responsibility to initiate such a request by contacting an employee of the Office of Student Affairs, in the Houston Harte University Center, Room 112, or contacting the department via email at ADA@angelo.edu. For more information about the application process and requirements, visit the Student Disability Services website at www.angelo.edu/ADA. The employee charged with the responsibility of reviewing and authorizing accommodation requests is:

- **Ms. Dallas Swafford**

Director of Student Disability Services

dallas.swafford@angelo.edu

325-942-2047

Houston Harte University Center, 112

Title IX Statement

- **Title IX**

Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. In accordance with Title VII, Title IX, the Violence Against Women Act (VAWA), the Campus Sexual Violence Elimination Act (SaVE), and other federal and state laws, the University prohibits discrimination based on sex, which includes pregnancy, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination and unwelcome behavior of a sexual nature. The term includes sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, sexual assault, sexual exploitation, stalking, public indecency, interpersonal violence (domestic violence or dating violence), sexual violence, and any other misconduct based on sex.

You are encouraged to report any incidents involving sexual misconduct to the Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator, Michelle Boone, J.D. You may submit reports in the following manner:

- Online: www.angelo.edu/incident-form
- Face to Face: Mayer Administration Building, Room 210
- Phone: 325-942-2022
- Email: michelle.boone@angelo.edu

Note, as a faculty member at Angelo State, I am a mandatory reporter and must report incidents involving sexual misconduct to the Title IX Coordinator. Should you wish to speak to someone in confidence about an issue, you may contact the University Counseling Center (325-942-2371), the 24-Hour Crisis Helpline (325-486-6345), or the University Health Clinic (325-942-2171).

For more information about resources related to sexual misconduct, Title IX, or Angelo State's policy please visit: www.angelo.edu/title-ix.

Student Absence for Observance of Religious Holy Days

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. See ASU Operating Policy 10.19 Student Absence for [Observance of Religious Holy Day](#) for more information.

Incomplete Grade Policy

It is policy that incomplete grades be reserved for student illness or personal misfortune. Please contact faculty if you have serious illness or a personal misfortune that would keep you from completing course work. Documentation may be required. See ASU Operating Policy 10.11 [Grading Procedures](#) for more information.

Student Conduct Policies

Academic Integrity

Students are expected to maintain complete honesty and integrity in all work. Any student found guilty of any form of dishonesty in academic work is subject of disciplinary action and possible expulsion from ASU.

The College of Science and Engineering adheres to the Statement of [Academic Integrity](#)

Plagiarism

Plagiarism is a serious topic covered in ASU's [Academic Integrity policy](#) in the Student Handbook. Plagiarism is the action or practice of taking someone else's work, idea, etc., and passing it off as one's own. Plagiarism is literary theft.

In your discussions and/or your papers, it is unacceptable to copy word-for-word without quotation marks and the source of the quotation. It is expected that you will summarize or paraphrase ideas giving appropriate credit to the source both in the body of your paper and the reference list.

Papers are subject to be evaluated for originality via Turnitin. Resources to help you understand this policy better are available at the [ASU Writing Center](#).

Copyright Policy

Students officially enrolled in this course should make only one printed copy of the given articles and/or chapters. You are expressly prohibited from distributing or reproducing any portion of

course readings in printed or electronic form without written permission from the copyright holders or publishers.

General Policies Related to This Course

All students are required to follow the policies and procedures presented in these documents:

- [Angelo State University Student Handbook](#)
- [Angelo State University Catalog](#)

COVID-19

For information regarding COVID-19 protocol at ASU please visit: <https://www.angelo.edu/covid-19/>