

**APPLIED VOICE & VOICE SEMINAR
VOI 1010–4010, 1001–4001
FALL 2011**

Instructor: Dr. Matthew Hoch
Studio: 115 CFA
Office Hours: By appointment.
Phone: 706-676-6384 (cell—please try to avoid my office phone)
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E-mail is the best way to get in contact with me. I will always reply to e-mail. If I don't, assume that I did not receive it. Please check your e-mail regularly for important announcements.

REQUIRED MATERIALS (to be brought to every lesson)

1. Assigned music (to be purchased or borrowed from the library by the student)
2. Blank CD (or some alternative method of recording your lesson)
3. Your healthy, warmed-up voice
4. Pencil

COURSE DESCRIPTION: To reach an advanced stage of technical and musical development using literature from all historical periods and styles.

PREREQUISITE: Studio assignment through Coordinator of Vocal Studies.

COURSE OBJECTIVE: To learn and reinforce the principles of healthy vocal technique, to apply these principles to the interpretation of solo vocal repertoire, and to polish performing skills.

PRACTICE: Vocal progress is dependent on regular practice. It is important to sing every day. Often, several short practice sessions are better than one long one. Begin with stretching and breathing exercises before proceeding to vocalization. Vocal practice involves not only singing, but also studying your repertoire in non-vocal ways as well. This includes such things as working on your translation, thinking about the meaning of a particular poem or reflecting upon your character's dramatic situation, and (perhaps most important) memorization.

HEALTH: Good health is essential to any singer, so students are expected to take good care of their health and thus, their instrument (by getting enough sleep, hydration, etc.). Do your best to avoid alcohol, smoking, too much caffeine, and eating within three hours of bedtime.

ATTENDANCE: Regular, prompt attendance at lessons and seminars is expected. Never be a “no-show” to your lesson. If you are ill, be sure to e-mail or call to cancel your lesson. If you know you are contagious, please stay home so as not to spread your illness through the studio.

According to policy, you will be offered at least ten lessons each semester. I will make up any that I miss (illness, away performing, etc.), and I will do my best to make up any that you miss. If holidays, NATS events, and school functions result in you having fewer than ten lessons, we can set up make up times for you.

You are also required to attend all master classes and all voice recitals by faculty, Guests Artists, and members of your studio unless you have an excellent reason to not attend (and let me know in advance of the absence). These dates will always be announced in seminar as far in advance of the event as possible.

MEMORIZATION: All jury music must be memorized by November 1st (or, the first day after Spring Break in the spring). Memorization, especially in foreign languages, is extremely time-consuming and must be incorporated into your daily practice routine. It is far more effective to memorize for 15 minutes a day than spending several hours at once the night before a lesson or seminar.

MUSIC: The student will purchase music for use in the studio or obtain the designated scores from the library. Photocopying of music is illegal. Furthermore, music always becomes more expensive, so this is the time to build your own music library.

LESSON TIMES: Please schedule a 50-minute lesson time with me at the beginning of the semester. If you prefer two 25-minute slots on different days, that is fine too. If your lesson is a full 50-minutes, make sure that your accompanist arrives for the *second half* of the lesson, *not the first*. Also, please be aware that according to voice division and university policy, one-hour lessons/classes are technically only fifty minutes in length. Voice lessons do not entitle you to be late for your next class. We should make every effort to leave enough passing time for you.

RECITALS/MASTERCLASSES: Every student, regardless of major, will be expected to perform on a student recital at least once each semester. You are also expected to attend faculty recitals, guest masterclasses, and any senior recitals/shows from your studio. If you have conflicts with any of these events, be sure to discuss them with me well in advance. (Don't be a no-show.)

OPERAS AND MUSICALS: All voice performance majors are required to audition for all opera productions. All musical theatre majors are required to audition for all musical theatre productions. All other majors are highly encouraged to audition for opera and musical theatre productions, though it is not required.

REPERTOIRE: I will assign you repertoire that is appropriate for your voice and that will best help you to accomplish our technical goals for the semester. You can pick your own music too as long as you clear it with me. I would like to be kept informed of all music you perform publicly.

The art of picking repertoire is a lot like the art of good gift-giving. A good gift is not something you want to give someone, it is something the person would like to receive. Consequently, a good song for you is not necessarily something you want to sing, it is something that fits you and that you sound great on. There is a lot of repertoire that I love that I will never sing publicly, because it does not show me off to best advantage. The real blessing is always to find things that you love *and* that things that make you sound great.

MY BELIEFS ABOUT VOICE TEACHING AND LEARNING:

1. Your voice is a unique, individual instrument, and I will teach it as such. A major part about learning how to sing is making friends with your own personal instrument. No two voices are alike, and no voice is ideal for all repertoires. I will never teach any two voices the exact same way. Your journey will be about your own self-discovery.
2. I will not tell you how you should sound, or try to change the way you sound fundamentally. Rather, I will simply teach you solid, mainstream technique which you can then apply to your own natural instrument. (For example, when working on warmth, a bright voice does not become dark, it becomes *less bright*.)
3. Vocal technique is not “mysterious.” Singing is simply the result of physiological processes in your body. Learning singing involves learning about the body and the vocal mechanism.
4. I believe that healthy vocal sounds are not “created” or “built”—they are “released.” It is not about working muscles *harder*, it is about using muscles *more efficiently*. Think of yourself as a javelin-thrower as opposed to a weight-lifter. When you are feeling vocal fatigue, you should rest and change your strategy as opposed to pressing forward “to build more stamina.”
5. I believe that a traditional, healthy, “classical” technique will give you the foundation to sing all repertoires and styles in a healthy way. Securing a healthy classical technique will also ensure that your voice will last throughout your career. Think: one technique, different styles.
6. Take advantage of everything Shorter College has to offer you. Whatever major you are, learn and love to sing opera, art song, musical theatre, and choral music. Be the best actor and musician that you can be. The more well-rounded you are, the more opportunities you’ll have throughout your musical life.

WHAT A LESSON MAY INVOLVE:

1. Warm-ups
2. Technical exercises
3. Repertoire
4. Diction
5. Physical exercises
6. Performance skills
7. Musicianship
8. History and repertoire
9. Style
10. Career planning/discussions
11. Anything else deemed by the professor to be necessary to educate the complete singer, the complete musician, the complete performer, and the complete person.

STUDY PROCEDURE FOR NEW PIECES:

1. Learn the melody alone without the text.
(Be able to play the melody on the piano.)
2. Transcribe the text into IPA (if a foreign language).
3. Translate each word (if a foreign language).
4. Speak the text as a monologue.
5. Speak the text in rhythm.
6. Sing the text in rhythm on one pitch (“Johnny-One-Note”)
7. Integrate: combine text and melody.

RESOURCES:

http://www.shorter.edu/academics/arts/vocal_studies.htm

Explore the above website regularly for information essential to your study.

I also have many resources (books, etc.) in my studio that you are welcome to peruse. In addition to learning how to sing, you will also learn a lot about how to study singing, and a big part of this is learning where to go for help. It is expected that in addition to growing as a singer, you can also grow academically through your acquisition of knowledge through books, websites, videos, etc.

Musical Theatre: <http://www.guidetomusicaltheatre.com/>
<http://www.musicals101.com/>
www.newmusicaltheater.com

Pedagogy/pathology: www.ncvs.com (great glossary of terms)
www.bbivar.com

Online translating dictionaries: www.wordreference.com
www.dictionaries.travlang.com

Translations:	www.recmusic.org/lieder www.aria-database.com
Journals:	Classical Singer Opera News Journal of Singing Choral Journal
Ordering music:	www.tismusic.com www.sheet-music.com

BOOK REPORTS

Book reports are not required, but may be done for extra credit--each one, if done well, will boost your final letter grade on increment (B- to B, A to A+, etc.). I think that this may be an appealing option to many of you as the A on a voice jury at Shorter College is rare. This will give you an opportunity to raise that grade. Remember, even though book reports are due at the end of the semester, there's nothing to stop you from reading over the summer and handing in something in October. That still counts and may be less stressful. A list of possible books is printed at the end of the syllabus. If you would like to read something else, that's great. Just run it by me.

The book report might address a specific challenge (studying singing, stage fright, achieving a particular career goal). For extra credit, three-page "report" must be handed by the final day of juries. The report should address what you have learned and how you are applying the material to your singing.

PROGRAM NOTES

Performance, music education, and BA majors will write program notes for their jury repertoire, due on November 15th in the fall and April 1st in the spring. Please use standard program note format (see student handbook). This activity will prepare you for your senior recitals, grad school, and your careers as performers, teachers, and scholars.

Musical Theatre majors do not have to hand in written program notes. However, individual research is still important. I will still expect MT majors to "do the work" (i.e., know the content thoroughly), but you will not have to write anything down (unless you want to). So, be prepared in lessons, if asked, to know the plots of your shows (in detail), know or make decisions about your character and be able to explain them, know a little about the writers of your show (what other shows they wrote, what year the show is, etc.). Technically, this is all part of lesson preparation anyway, but the portion of your grade that is devoted to program notes for classical majors will be given based on how well I feel you prepare your literature in this way on a week-to-week basis.

SEMINAR

You are expected to perform in seminar at least three times throughout the semester. However, you are welcome, and strongly encouraged, to perform as often as possible. The more you get up and perform, the stronger you will become as a performer. Seminar performances are to be prepared for and taken seriously, but the environment will be a friendly and supportive one. You are encouraged to take chances so that your performance skills can be refined. In addition to performing, you are expected to be an astute colleague to your peers. You will be called upon to offer both encouragement, suggestions, and regularly contribute to studio conversation. If you are performing, please wear proper performance attire, like you would wear to a Monday evening recital. The final seminar before juries will be two hours in length and will be a “mock jury” situation.

GRADING

Your vocal jury rubric will comprise 30% of your grade. The rest of the grade will be determined by your studio teacher’s rubric (70%).

Grades are determined by both vocal ability and progress, work in weekly lessons, applied voice exams, and your commitment to vocal study. My expectations are high, as are those of all the Shorter voice faculty, thus a grade of A requires considerable effort and vocal accomplishment. Grading of performance studies is inherently subjective to some extent, but here are some criteria that outline many of the tasks essential for one to perfect oneself as a competent singer, and thus enable one to assess in large part one’s grade. The primary component is the applied exam. After the exam, I have the power to raise or lower your grade as much as one letter. This will be determined by improvement, preparation, attitude, attendance, and my discretion. Always feel free to check in with me to discuss how your vocal progress.

1. Lessons: Attendance will be prompt, the student will have all materials, and the student will be self-motivated in preparing songs and technical assignments.
2. Seminar: The student will attend regularly, contribute to discussion, and perform on a frequent basis. Class is Mondays from 4:00–5:00 PM in the Evans Chorale Room, Franklin Hall, or the Chapel (alternating).
3. Practice: The student will practice regularly in a thoughtful, concentrated manner so that technical progress can be facilitated.
4. Research: Text, IPA, translation, character, dates, composer, poet, lyricist, etc.
5. Reading assignment: The student may complete a reading assignment for extra credit

6. Applied Exam: The student will complete an applied exam and be graded by the voice faculty during the months of November and April. Details will be announced later in the semester.

NATS

The National Association of Teachers of Singing is the most important professional organization in the field of voice teaching and learning. Every year, state and regional auditions are held. I expect you to attend unless you have an excellent reason to not attend. BFA musical theatre majors often have conflicts with the theatre schedule, and this is understandable—I will speak with your director to determine whether you should attend. The experience is an important part of your vocal growth. Dates and locations are as follows:

GA-NATS: Clayton State University, Morrow, GA, February 17–18, 2012

SER-NATS: University of South Alabama, Mobile, AL, March 29–31, 2012

STUDENT OUTCOMES

The student will complete:

1. Phonetic transcriptions (in IPA) of all pieces in a foreign language
2. Word-for-word translations of foreign texts
3. Background report on the composer and poet/librettist for assigned pieces.

[Principle I: *Learning and Analysis*; Principle III: *College Skills*]

The student will learn the principles of vocal health.

[Principle VII: *Physical, Spiritual, & Emotional Wellness*]

The student will combine research, practice, and performances skills in their lessons, studio class performances, and applied exams and will incorporate critiques from the instructor and other studio members to improve and refine performances.

[Principle IV: *Integrating Knowledge*; Principle VIII: *Careers*]

The student will gain increased appreciation and understanding of vocal literature.

[Principle VI: *Arts and Religion*]

HONOR CODE

“I will seek to maintain a high standard of honesty and truthfulness for myself and for the College. I will neither give nor receive any unauthorized aid in my academic work, nor will I permit such action by any member of this community. I will respect the persons and property of the community, and I will not condone discourteous or dishonest treatment of these by my peers.”

MISSION STATEMENT

The Mission of Shorter College is to provide quality higher education, enabling and encouraging student commitment to active life-long learning, personal spiritual values, responsible citizenship, and community and societal leadership in a global context. The College seeks to accomplish this Mission through quality undergraduate liberal arts programs, specialized professional programs, and select graduate programs. Geographically distant locations provide educational opportunities to individuals who are unable to attend classes in a traditional setting. The College affirms a commitment to the Christian faith and strives to integrate Christian values within a nurturing community in its whole process of education.

DISABILITY

If you have a disability for which you may need accommodations, you are encouraged to contact the Director of Educational Support in FSU 219 (706-233-7323) as early as possible in the semester to discuss your needs.

ART SONG STUDY SHEET (for personal use)

BACKGROUND INFORMATION ON ART SONG

Title of song: _____

Name of larger work: _____

Date poem written: _____ Date song composed: _____

POET

Full name: _____

Birth and death dates: _____ Nationality: _____

Genre of this work: _____

Name two other works: _____

Something you were surprised to learn about him/her: _____

At least 5 words that describe the works of this poet: _____

COMPOSER

Name: _____ Dates: _____

Nationality: _____ Genre: _____

Two other works written:

Something you were surprised to learn about him/her: _____

At least 5 words that describe the work of this composer:

MUSICAL THEATRE SONG/ARIA STUDY SHEET (for personal use)

Title of song: _____

Name of show: _____

Year of show's premiere _____

Where the song comes in the show: _____

Time and setting of show _____

Character's name: _____

At least 5 words that describe him/her: _____

Other songs sung by this character:

LYRICIST/LIBRETTIST

Name: _____ Dates: _____

Other works written:

Major historic event that occurred during lifetime: _____

At least 5 words that describe the work of this lyricist:

COMPOSER

Name: _____ Dates: _____

Other works written:

Major historic event that occurred during lifetime: _____

At least 5 words that describe the work of this composer:

[Example of what you could hand in for your song sheet assignment.]

Sometimes With One I Love (1957) [Whitman]
Look Down, Fair Moon (1957) [Whitman]
Gliding O'er All (1957) [Whitman]
Gods (1957) [Whitman]

Ned Rorem
(1923–)

Ned Rorem (b. 1923) has won acclaim not only for his music, but for his writings as well: In addition to being a Pulitzer Prize-winning composer, he is also a well-published music critic and one of the best-selling diarists in the United States. Rorem was influenced at an early age by the French composers, and particularly by the songs of Francis Poulenc. He sought to achieve an American equivalent of the French art song aesthetic by expressing his own nationalism through his settings of American poets, notably Paul Goodman, Theodore Roethke, and Walt Whitman, whom Rorem set dozens of times in the forties, fifties, and sixties. The set presented on this recital joins together four Whitman texts that Rorem wrote in 1957: 'Sometimes With One I Love' honestly reflects the pain and resolution of the text. 'Look Down, Fair Moon' is one of Whitman's war lyrics; in it, Rorem deftly encompasses an astonishing emotional range over the course of one short page. In 'Gliding O'er All' Whitman and Rorem joyfully champion the voyage of the soul through all things, including death. The final song, 'Gods' is a lengthy text that acts as a personal creed for Whitman, a definition of his own personal religion.

**SEMESTER READING IDEAS
HOCH VOICE STUDIO**

- Brown, Oren L. Discover Your Voice: How to Develop Healthy Voice Habits. San Diego: Singular Publishing Group, Inc., 1996.
- Dayme, Meribeth Bunch. The Performer's Voice: Realizing Your Vocal Potential. New York: W. W. Norton & Company, 2005.
- Cameron, Julia. The Artist's Way. New York: G. Putman's Sons, 1992.
- Eustis, Lynn. The Singer's Ego: Finding a Balance between Life and Music. Chicago: GIA, 2005.
- Green, Barry. The Inner Game of Music. New York: Pan, 1987.
- Herrigel, Eugen. Zen in the Art of Archery. New York: Random House, 1953/1981.
- Hines, Jerome. Great Singers on Great Singing. New York: Limelight Editions, 1982.
- Jordan, James. The Musician's Soul. Chicago: GIA, 1999.
- The Musician's Spirit: Connecting to Others through Story. Chicago: GIA, 2002.
- The Musician's Walk: An Ethical Labyrinth. Chicago: GIA, 2005.
- Kagen, Sergius. On Studying Singing. New York: Dover Publications, Inc., 1950.
- Lamperti, Giovanni Battista. Vocal Wisdom, Enlarged Edition. Transcribed William Earl Brown. New York: Taplinger Publishing Company, 1931.
- McClosky, David Blair. Your Voice at it's Best. Boston: Boston Music Company, 1972.
- Stanislavski, Constantin. An Actor Prepares. New York: Theatre Arts Book, 1989.
- Building a Character. New York: Theatre Arts Book, 1989.
- Creating a Role. New York: Theatre Arts Book, 1989.
- Ware, Clifton. The Singer's Life: Goals and Roles. St. Paul: Birth Grove Publishing, 2005.

AND MANY OTHERS AS WELL...

VOICE RUBRIC – DR. MATTHEW HOCH’S STUDIO

Points	Criteria	Notes
	<p>Weekly Preparation (20 pts.)</p> <ul style="list-style-type: none"> ● Shows up on time ● Has all materials (music, pencil, CD, etc.) ● Is dressed appropriately ● Writes translations and IPA in music ● Provides music for accompanist on time ● Rehearses regularly with accompanist ● Comes to each lesson with assignments completed (learning the music and/or text) ● Completes additional assignments on time (research, listening, etc.) 	
	<p>Fulfillment of Semester Expectations (20 pts.)</p> <ul style="list-style-type: none"> ● Communicates (responsive to e-mail, etc.) ● Participates in NATS (state and regional) ● Performed in opera or musical (required for MT and performance majors) ● Performed in recital (if applicable) ● Memorized by appropriate date ● Jury sheet on time ● Performed at least three times in seminars ● Offers weekly comments in seminars ● Program notes done well and on time ● Returns music on time (if borrowed) ● Attends required master classes, recitals, etc. 	
	<p>Engagement (20 pts.)</p> <ul style="list-style-type: none"> ● Consistently attends lessons (remains healthy) ● Is willing to try everything he/she is asked to do ● Interacts positively with the teacher and the learning process ● Is curious and passionate about the art and learning process ● Works toward clearly defined career goals ● Works to fullest potential 	
	<p>Technique/Performance (20 pts.)</p> <ul style="list-style-type: none"> ● Tone quality ● Intonation ● Musicianship (vocal/musical accuracy) ● Diction/articulation ● Musicality/expression (phrasing, dynamics, style) ● Stage presence ● Commitment to text and character 	
	<p>Improvement (20 pts.)</p> <ul style="list-style-type: none"> ● Consistent display of practice ● Consistent weekly vocal and musical growth ● Consistent application of technical aspects ● Overall improvement (vocal, musical, performance, etc.) 	