

MUAP Performance (Voice)
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Revised May 2014

Courses: Bachelor of Music: MUAP all levels
Bachelor of Arts: MUAP all levels
Music Education: MUAP all levels

Proviso: All applied students must be registered for MUSI 1000 (performance) each semester to be enrolled in voice. Students cannot enroll in more than one level of applied voice study per semester. Minors are not eligible for applied lessons. An exception to this policy will need to be approved by both the applied instructor and the department chair.

Credit hours:

Bachelor of Music (BM) students will receive 2 hours credit for all levels of instruction. Bachelor of Arts (BA) students will receive 1 hour credit for 1000/2000 level and 2 hours credit for 3000/4000 level. Music education and secondary students will receive 1 hour credit for all semesters.

Contact hours:

All BM performance, BME music education, and BA students will receive one 50-minute lesson per week.

Pre-Requisites:

Students must have successfully passed the previous MUAP course (with a grade of C or higher for BM students and D or higher for all other applied students) and corresponding semester jury. Incoming students must take a placement audition by the end of the first week of classes of their first semester of study.

Co-Requisites:

Student must be enrolled in the appropriate major corresponding to the MUAP course for which they are taking.

Catalog Description:

Instruction in major performance medium. See AU Bulletin for description for your specific MUAP course number.

I. REQUIRED ANTHOLOGIES/SUPPLIES:

1. *Vocal Anthologies* and other repertoire. The student will purchase the original music from which his or her songs will be learned and selected. They will be purchased at the request of the professor at the beginning of or during the semester.
2. *Digital recorder*. Most students use iPhone applications, tablets, and personal laptop computers for this purpose. If the teacher has a working recording device, the student is welcome to use it as long as he or she brings black CD to the lesson.

In addition, a student will be expected to personally pay for his or her accompanist each semester (with the exception of recital semesters). Be prepared to budget for this expense.

Supplemental Resources:

(Any of these may be REQUIRED at the discretion of the instructor.)

1. *A Dictionary for the Modern Singer* (Hoch, Rowman & Littlefield, 2014)
2. *Exploring Art Song Lyrics* (Retzlaff & Montgomery, Oxford University Press, 2013)
3. Italian, French, or German dictionaries
5. Listening assignments: CD or MP3 recordings, DVDs, YouTube, etc.
6. Notebook, pencil, and water bottle (to be brought to each lesson)

Repertoire:

Songs will be selected that fall within the guidelines of the NATS (National Association of Teachers of Singing) chapter recommendations. The teacher may also assign additional repertoire. The student is welcome to suggest repertoire as well, but the studio teacher must approve these selections.

II. COURSE DESCRIPTION & OBJECTIVES:

The purpose of applied vocal study is to introduce or build upon vocal technique that will enhance the student's understanding of the vocal instrument and improve vocal production and performance. The student will be provided general information on how to maintain a healthy voice and how to avoid vocal misuse and abuse. Additionally, applied voice study will provide experiences in singing classical music, specifically English, Italian, German, and French art songs; operatic and oratorio arias; and folk songs and musical theater literature.

All voice majors (BM, BME, and BA) will receive one 50-minute lesson per week. Each lesson will begin with a period of vocal exercises used to develop a healthy vocal technique. This will be followed by sight-singing exercises to enhance sight-reading skills. The balance of the time is used to study a variety of songs and arias chosen to represent different styles and to develop or reinforce acquired vocal technique. BM performance majors are required to practice at least two hours per day, seven days a week. BME and BA voice students are required to practice one hour per day, seven days a week. Practice will be divided between vocal exercises/development, sight-reading assignments, and learning repertoire.

The objectives of this course are to increase understanding of and skill related to the healthy production and development of the singing/vocal mechanism, to expand knowledge of vocal repertoire and musical styles, and to develop performance skills.

Students should acquire the knowledge to:

1. Produce an ideal tone consistent with classical training.
2. Demonstrate a mastery of all assigned repertoire.
3. Demonstrate a mastery of rhythm, tempo, style and interpretation.
4. Demonstrate a mastery of vocal technique necessary to perform musically during lessons, juries, and performances.
5. Demonstrate a proficiency in sight reading.
6. Demonstrate effective practice skills and habits.
7. Demonstrate good and accurate diction in English, German, French, and Italian.
8. Demonstrate an awareness of health and safety issues related to the voice.
9. Demonstrate public performance and audition skills.

- 10. Demonstrate knowledge of the pedagogy of the voice.
- 11. Demonstrate knowledge of the standard vocal literature.

Departmental Ensemble Policy:

Students who wish to participate in more than three ensembles in any one semester must have the written permission of their applied teacher to do so. Students who wish to participate in more than four ensembles or who wish to participate in ensembles where the typical weekly participation exceeds 15 hours must have the permission of each affected ensemble director and the student’s applied teacher.

Studio and Departmental Convocation:

There are two types of convocation: studio and departmental. Studio convocation consists of all of the applied students of an applied instructor. Departmental convocations consist of applied students from all of the applied voice and instrumental instructors in the department. These convocations present opportunities for applied students to perform for a larger audience than the studio, listen critically to their peers, and learn from others. All applied voice students are required to attend all studio and departmental convocations. Students must dress appropriately for performance in convocation.

Guest Artist, Faculty, and Studio Recitals

Students are required to attend all guest artist, voice faculty, and studio recitals. Dates will be provided to the student as far in advance of these required events as possible. If the student has a class conflict, he or she should inform the studio instructor immediately so appropriate arrangements can be made with the other instructor in question. Excused absences will not be given for non-curricular conflicts, including but not limited to social events, sorority/fraternity functions, a cappella rehearsals, clubs, and after-school jobs. Students should communicate with their employers and respective club leaders early to resolve all conflicts with guest artist, voice faculty, and studio recitals.

Faculty Response to E-mails

Faculty members respond to student e-mail as promptly as possible. Response time varies based on the size of the section of the course and the teaching load of an individual faculty member in any given term. Faculty members are also regularly engaged in intensive research, creative work, and outreach within and beyond the department each semester and student consideration of faculty workload when measuring faculty response time to emails is greatly appreciated. Students can anticipate response to e-mails within two days of sending an e-mail unless the instructor is out-of-town on professional leave or due to a holiday.

III. Grading:

The student's applied grade will be based on lesson preparation and performance, convocation/recital performance, and jury performance. Specific requirements for each course level are found in this syllabus. Each student will be assigned a grade based on the guidelines listed below. BM performance majors are required to practice at least two hours per day, seven days a week. BME and BA voice students are required to practice one hour per day, seven days a week. Absences will affect the final grade as stated in the attendance policy below.

Lesson performance and preparation	50%	(300 pts.)
Convocation/recital performance	16.67%	(100 pts.)
Jury performance	33.33%	(200 pts.)

The jury performance substitutes for the final exam in this course.
Students must pass their jury to pass the course and move to the next level of MUAP.

Grading scale:

A = 90–100% B = 80–89% C = 70–79% D = 60–69% F = 0–59%
A = 540–600 pts. B = 480–539 pts. C = 420–480 pts. D = 360–419 pts. F = 0–359 pts.

The student may withdraw (with a W) until mid-semester date specified by the registrar.

Lesson performance and preparation (300 pts.)

The student is expected to practice daily in a methodical and focused manner. Practice with a recorder/player and mirror are of utmost importance. Slow practice is essential, both at an easy tempo and in gradually increasing increments of speed until the performing tempo is reached. This can take one week or more depending on the difficulty of the piece. Rhythm and counting should be worked out in advance. The student needs to begin each lesson with a focus on vocal techniques and exercises presented by the teacher. Special care should be given to pitch and rhythmic accuracy, diction, phrasing, style, interpretation, and appropriate gestures as instructed by the professor. Students will be graded on their ability to demonstrate a mastery of these concepts in all assigned material. Health and safety issues related to vocal performance and pedagogy will also be addressed in lessons. See grading guidelines listed below for what constitutes a given grade.

Convocation performance (100 pts.)

All voice majors—BM, BME, and BA—will perform on departmental convocation every semester. Studio class is also required of all applied students. Performance literature will be determined early in the semester. Grades are based on the student's ability to perform the assigned material using the guidelines listed below.

Jury performance (200 pts.)

All applied students are required to play a jury at the end of every semester during finals week. Juries will consist of sight singing and prepared solos to be decided by the applied teacher. Grades are based on the student's ability to demonstrate a mastery of the semester's material in their performance. The jury grade is the average grade given by of all the voice professors. The student must pass the jury to pass the course and advance to the next level of MUAP.

Recital and Recital Jury:

Students registered for MUAP 4120, 3620, or 4620 will perform a degree recital that will substitute for the convocation performance. The recital jury grade awarded by the woodwind faculty will substitute for the jury grade for the semester.

IV. RECITALS:

Scheduling: All required student recitals should be scheduled during the school week. It is preferred that students schedule recitals for Monday through Thursday. Students are responsible for acquiring a recital date. Students should work with the voice instructor and collaborative pianist to determine a recital date. Immediately upon acquiring a date, students should contact anyone else involved in the recital to ascertain

their availability on the recital date chosen. If and when there are conflicts, it is the student's responsibility to change the date and obtain a new date. The instructor will submit a request for the desired date/time via SHAREPOINT. *Immediately upon acquiring a date, the student should contact each of the voice faculty via e-mail to inform them of such.* Students should contact the music office for information regarding CD recording requests, ushers, and any other matters necessary for the recital.

REQUIRED JUNIOR and SENIOR RECITALS

A **junior recital** (MUSI 3800) is required for all BM performance majors. A **senior recital** (MUSI 4800, BM/MUSI 4000, BME) is required for all BM performance and BME majors. The voice instructor must approve the recital repertoire initially, followed by the accompanying coordinator prior to the first rehearsal, and the voice faculty at the recital jury. An acceptable preliminary jury must be presented to the voice faculty no later than two weeks prior to the scheduled recital date.

BM recitals: Senior recitals should be 50 minutes in length. The repertoire should include songs or arias in English, Italian/Latin, German, and French. The required junior recital should be 30 minutes in length. The literature should include at least two foreign languages. Students should wear formal attire.

BME recitals: Senior recitals should be 30 minutes in length. The repertoire should include songs or arias in English, Italian/Latin, German, and French. Students should wear formal attire.

Dress Rehearsals:

Students are responsible for contacting the voice instructor and pianist to schedule a dress rehearsal in the recital hall prior to required recitals. They should be sure that their accompanist is available before submitting a date to the voice instructor. The voice instructor will submit a request to the music office, via SHAREPOINT to reserve a date.

Programs and Program Notes:

Students should use the recital program templates at the music department website to develop their programs. Students are responsible for drafting their program and program notes and/or translations for recitals. These should reflect positively upon the music department and the university. All programs and program notes should be submitted to, proofed, and approved by the voice instructor within three weeks of the recital. The voice instructor is not responsible for putting together or copying the program; this is the student's responsibility.

V. ATTENDANCE POLICY:

1. Students are expected to attend all their scheduled university classes. College work proceeds at such a pace that regular class attendance is necessary to receive proper instruction. Specific policies regarding class attendance are the prerogative of individual faculty members: policies regarding the effect of absences on the determination of grades should be stated in writing at the beginning of the course.*
2. The student will be expected to carry out all assigned work and to take examinations at the class period designated by the instructor. Failure to carry out these assignments or to take examinations at the designated times may result in an appropriate reduction of grade, except as provided in paragraph 4 below.

3. Instructors shall determine the policy regarding grading that they feel is best for the course. This policy shall be presented to the class, in writing, at the beginning of the term and will govern the actions of the instructor in the course.
4. Arrangement to make up missed major examinations (hour exams) due to properly authorized absences (as defined by the *Class Attendance Policy* found in University Policies) shall be initiated by the student within one week from the end of the period of the excused absence. Normally, a makeup exam shall occur within two weeks from the time that the student initiates arrangements of it. Instructors are encouraged to refrain from giving makeup examinations during the last three days prior to the first day of final major examinations. The format of make-up exams and opportunities for students to make up work other than major examinations are at the discretion of the instructor whose make-up policies should be stated in writing at the beginning of the term. **

Absences will be excused for:

- a. Illness of the student or serious illness of a member of the student's immediate family. The instructor reserves the right to request appropriate verification.
 - b. The death of a member of the student's immediate family. The instructor reserves the right to request appropriate verification.
 - c. Trips for members of the student organizations sponsored by an academic unit, trips for university classes, and trips for participation in intercollegiate athletic events. When feasible, the student must notify the instructor prior to the occurrence of such absences, but in no case shall such notification occur more than one week after the absence. Instructors may request formal notification from appropriate university personnel to document the student's participation in such trips.
 - d. Field trips must be authorized by the department and dean of the school or college in which the course is taught. The instructor will issue an official excuse to each student participating in the field trip. Any student may decline participating in a given field trip and receive an appropriate compensating assignment if, following consultation with his or her instructor, it appears that the field trip would adversely affect his or her other academic work.
 - e. Religious holidays. Students are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays.
 - f. Subpoena for court appearance.
 - g. Any other reason the instructor deems appropriate.
5. The regularly accepted time for class to begin shall be the lesson time assigned by the instructor. If the instructor does not appear within 10 minutes after the designated starting time, it may be assumed that the class is canceled. All classes shall be dismissed promptly on time.
 6. It is university policy that all classes will meet as scheduled on the last day before and the first day after holiday periods designated by the university.
 7. Unresolved problems regarding class attendance and/or procedures should be referred to the University Student Grievance Committee.

*Each unexcused absence will result in the lowering of the student's final grade by 5 percentage points.

**In order to receive a makeup lesson for a non-emergency excused absence not due to emergency, the teacher must be notified at least 48 hours in advance. Unexcused absences will not be made up. If the student misses a class for any reason, the teacher may email the student with additional assignments for the next lesson. Makeups for excused absences will only occur if the instructor and student can agree on a mutually acceptable time. Makeups must occur within the same semester of study and cannot be carried

over from semester to semester.

There will be no unannounced quizzes.

VI. NATS AUDITIONS:

Chapter (ALA-NATS) and Regional (SER-NATS) NATS auditions are held every spring. Your voice teacher will talk with you individually about these opportunities and may encourage or require your participation in the auditions on a case-by-case basis. Performance majors will be required to participate. Please mark these dates in your calendar:

ALA-NATS	University of Alabama, Tuscaloosa, AL	February 20–21, 2015
SER-NATS	Auburn University, Auburn, AL	March 27–28, 2015

VII. OTHER THOUGHTS:

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.

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 “off-book” three weeks before the jury. 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.

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 Auburn University 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:

I 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/>

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.sheetmusicplus.com

MUAP 1110/ 1210/1520/1620/1310/1410 (First Year)

Repertoire and Anthologies:

1. 17th-18th-century English or Italian song.
2. 20th-21st-century art song in English by an American or British composer for voice and piano or other instruments.
3. Standard repertoire in Latin or Spanish. (French or German may be learned at the discretion of the instructor.)
4. Arias may be chosen ONLY from the following publications or that meet NATS guidelines for this level. Arias from standard opera and oratorio literature are not to be performed.

24 Italian Songs and Arias (G. Schirmer)

26 Italian Songs and Arias (Hal Leonard)

Joan Boytim's First Book series, et. al.

Expressive Singing Anthology (Van Christy, ed.)

Pathways of Song

Anthology of Italian Song of the 17th and 18th Centuries

Classic Italian Songs for School and Studio

Italian Arias of the Baroque and Classical Period

The La Flora Collection

Instruction in voice at the primary level. The student will be introduced to principles related to projection, healthy vocal production, efficient breathing, diction, and interpretation. Sight singing exercises, scales, vocalises and arpeggios may be sung weekly.

BM students: Each student should learn and memorize a minimum of three songs in English, Italian, or Latin. At least one song must be in English and one must be in Italian or Latin. A jury is required at the end of the semester. The student must perform at least one song in both studio and departmental convocations. At least three songs must be prepared for the jury.

BME/BA students: Each student should learn and memorize a minimum of three songs in English, Italian, or Latin, to be performed in the end of semester jury. At least one song must be in English and one must be in Italian or Latin. A jury is required at the end of the semester. The student must perform at least one song in studio convocation and/or departmental convocation at the discretion of the instructor.

MUAP 2110/2210/2520/2620/2530/2620/2310/2410 (Second Year)

Suggested Repertoire:

1. Arias from opera or oratorio literature in appropriate languages and appropriate for second year of study, including Handel and Mozart.
2. Art songs from the 17th-21st century in Italian, Spanish, Latin, German, or French.
3. 20th-21st century art songs in English by an American or British composer for voice and piano or other instruments.

Instruction in vocal production at the elementary level. The student will build upon the principles of projection, healthy vocal production, efficient breathing, diction, and interpretation learned at the first year level. Sight singing exercises, scales, vocalises and arpeggios may be sung weekly or at the discretion of the instructor. The student will sing songs and arias in English, Italian (or Latin), and German (or French).

BM students: A minimum of four songs must be learned and memorized for the end of semester jury. A minimum of two songs must be sung in a foreign language, including German. Students are required to perform in studio convocation at the discretion of the instructor. Students are required to perform in departmental convocation at least once during the semester.

BME/BA students: A minimum of four songs must be learned during the semester and three memorized for jury. A minimum of two songs must be sung in a foreign language, including German. Students are required to perform in studio and departmental convocation at the discretion of the instructor.

MUAP 3120/3220/3520/3620 (Third Year)

Repertoire Requirements:

1. Arias from opera or oratorio literature in appropriate languages and appropriate for third year students, including Handel and Mozart.
2. Art songs from the 17th-21st century in Italian, Spanish, Latin, German, or French.
3. 20th-21st century art songs in English by an American or British composer for voice and piano or other instruments.

4. Musical Theatre songs (*to be studied only after art song and aria repertoire is learned during the semester.)

Instruction in vocal production at the intermediate level. The student will continue to reinforce the principles of breathing, vocal registers, vocal technique, diction, and interpretation. Scales, vocalises (exercises) and arpeggios may be sung. The student will study and demonstrate the fundamentals of style and interpretation, singing English, Latin, Italian (Latin and Spanish may be substituted), German, and French songs and arias of different styles and periods.

BM students: A minimum of five songs will be learned and memorized for performance in convocation and jury during the semester that the required junior recital is not performed. A minimum of three songs should be sung in a foreign language unless the student is working on a cycle of songs or an opera/oratorio aria in English. At least one of the songs must be sung in French (3120); or, at least two of the songs must be in French (3220). Students are required to perform in studio and departmental convocations at the discretion of the instructor. The required junior recital may be performed during MUAP 3120, but no later than MUAP 3220. During the semester that the required junior recital is performed, the preliminary recital jury is substituted for the required end-of-the-semester jury.

BME students: A minimum of five songs will be learned and memorized for performance in convocation and jury. A minimum of three songs should be sung in a foreign language, unless the student is working on a cycle of songs or an opera/oratorio aria in English. At least one of the songs must be in French. Students are required to perform in studio and departmental convocations at the discretion of the instructor. The senior recital (MUSI 4000) will be performed during the sixth semester of vocal study (MUAP 3220).

MUAP 4520/4620 (Fourth Year)

Repertoire Requirements:

1. Arias from opera or oratorio literature in appropriate languages and appropriate for fourth year students.
2. Art songs from the 17th-21st century in Italian, Spanish, Latin, German, or French.
3. 20th-21st century art songs in English by an American or British composer for voice and piano or other instruments.
4. Musical Theatre songs (*to be studied after art song and aria repertoire requirements are learned during semester.)

Instruction in vocal production at the advanced level. The student will continue to build upon principles of breathing, vocal registers, advanced vocal technique, diction, and interpretation. Sight singing exercises, scales, vocalises and arpeggios may be sung weekly or at the discretion of the instructor. He/she will sing English, Italian (may substitute Latin or Spanish), French, and German songs/arias of different styles and periods.

BM students: A minimum of six songs will be learned and memorized for performance in convocation and jury. A minimum of four songs should be sung in a foreign language, unless the student is working on a cycle of songs or an opera/oratorio aria in English. Students are required to perform in studio and departmental convocations at the discretion of the instructor. The student will prepare a senior recital to be performed no later than MUAP 4620. In addition to the applied level, the student should register for MUSI 4800 (Senior Recital) during the semester that the student sings the senior recital. During the semester that the required senior recital is performed, the preliminary recital jury is substituted for the end-of-the-semester jury.

MUAP 7120, 7220, 7320, 7420 (MME, PhD)

Instruction in vocal production at the graduate level. The level of voice study will be determined by the instructor's assessment of the student's previous voice study, repertoire, and vocal development. The student will develop and build upon principles of breathing, vocal registers, vocal technique, diction, and interpretation. Scales, vocalises and arpeggios may be sung. The student will study and demonstrate the fundamentals of style and interpretation. The student will sing English, French, German, Spanish, and Italian songs/arias of different styles and periods, at the discretion of the instructor. A minimum of four songs will be learned and memorized for performance in convocation(s) and jury during the first semester of study. The progression of languages and increased number of repertoire will be determined by the instructor based on the student's progress. However, generally, the student's repertoire should increase by two songs (but no less than one song) each semester of study. Graduate students may present a recital no later than the final semester of voice study.

Withdrawal Policy:

If a student wishes to drop the course, it is his/her responsibility to follow Auburn University procedures. Lack of attendance or oral notification to the professor does not constitute official withdrawal and may result in the grade of F or WF. Students may (with a W on their transcript) withdraw until mid-semester.

Academic Honesty Policy:

Students are expected to behave with integrity. Academic dishonesty will not be tolerated and will be dealt with in the manner specified in the Student Academic Honesty Code found in University Policies.

Classroom Behavior Policy:

The goal of Auburn University and its faculty and students is to foster a dynamic environment of higher learning where all students develop analytical skills, learn to think critically and communicate effectively, promote inquiry, pursue knowledge, and prepare for productive careers. Behavior in the classroom that impedes teaching and learning and creates obstacles to this goal is considered disruptive and therefore subject to sanctions.

1. When confronted with disruptive behavior, the instructor may ask the disruptive student to leave the class immediately for the remainder of the class session. The student will be penalized for any exams, quizzes, or classroom work given during the student's absence. If the disruptive behavior continues in future classes, the professor may file charges of a violation of the Auburn University Discipline Code with the Vice President for Student Affairs.
2. The instructor may notify the Auburn University Department of Public Safety immediately if the student refuses to leave when dismissed from the class because of disruptive behavior; if threats have been made; or, if physical violence appears to be imminent.

Examples of improper behavior in the classroom (including the virtual classroom of e-mail, chat rooms, telephony, and web activities associated with courses) may include, but are not limited to, the following: repeatedly arriving after a class has begun; use of tobacco products; monopolizing discussion; persistent speaking out of turn; distractive talking, including cell phone usage; audio or video recording of classroom activities or the use of electronic devices; without the permission of the instructor; refusal to comply with reasonable instructor directions; employing insulting language or gestures; verbal, psychological, or physical threats, harassment, and physical violence.

Emergency Contingency Statement:

If normal class activities are disrupted due to illness, emergency, or crisis situation (such as an H1N1 flu outbreak), the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, an addendum to your syllabus and/or course assignments will replace the original materials.

Disability Accommodations:

Students who need special accommodations, as provided for by the Americans with Disabilities Act, should make an individual appointment with the professor as soon as possible. Bring the Accommodation Memo and Instructor Verification Form to the meeting. Discuss items needed in this class. If you do not have an Accommodation Memo but need special accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT) or email: haynemd@auburn.edu. Those students who do not inform the professor within the first two weeks of class (or as soon as they become aware of a need for special accommodations when it occurs after the first two weeks) will not be given special accommodations.

Sample 15-week schedule:**Week 1**

Introduction to course; syllabus discussed; goals determined

Week 2

Contract is finalized; health and safety issues are addressed.
Vocal Exercises, Sight reading, Solo literature assignment.

Week 3

Convocation performance literature determined; convocation performance is scheduled
Vocal Exercises, Sight reading, Solo literature assignment.

Week 4

Vocal Exercises, Sight reading, Solo literature assignment.

Week 5

Vocal Exercises, Sight reading, Solo literature assignment.

Week 6

Possible convocation performance; convo performance will be discussed the following week.
Vocal Exercises, Sight reading, Solo literature assignment.

Week 7

Possible convocation performance; convo performance will be discussed the following week.
Vocal Exercises, Sight reading, Solo literature assignment.

Week 8

Mid-semester progress is discussed. Vocal Exercises, Sight reading, Solo literature assignment.

Week 9

Jury performance literature is finalized. Vocal Exercises, Sight reading, Solo literature assignment.

Week 10

Vocal Exercises, Sight reading, Solo literature assignment.

Week 11

Vocal Exercises, Sight reading, Solo literature assignment.

Week 12

Vocal Exercises, Sight reading, Solo literature assignment.

Week 13

Vocal Exercises, Sight reading, Solo literature assignment.

Week 14

Vocal Exercises, Sight reading, Solo literature assignment.

Week 15

Practice Jury Performance

Sign up for jury on bulletin board across from main office (for jury students)

Finals Week

Juries

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 a “prose” song sheet/program note.]

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’ honesty 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 Its 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 (50% OF GRADE)

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 ● Brings accompanist to lesson (pays for pianist) ● 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 (if required) ● Performed in opera workshop (if required) ● Performed in recital (if applicable) ● Memorized by appropriate date ● Jury prepared on time ● Fulfills convo performance expectations ● Offers weekly comments in seminars ● Program notes done well and on time (if required) ● 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 is positive about the learning process ● Is curious and passionate about the art of singing ● 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.) 	