WESTMINSTER COLLEGE
MUSIC DEPARTMENT
VOCAL AREA
Master Class MUS 600 MA 01
SYLLABUS FOR APPLIED VOICE
Fall 2018

MUS 600 MA (391, 381 and 380)  Instructor: Dr. Anne Hagan Bentz (ex. 6045)
Tuesdays 2:00-3:30 Extended Master Class  Mr. William Ambert (ex.6370)
2:50-3:30 Regular Master Class  Wallace Memorial Chapel
Follows Colloquium calendar  bentzah@westminster.edu
OH: MW 12:30-1:00, M 2-3 and by apt.

1.0 COURSE DESCRIPTION
1.1 This course consists of study in the techniques of singing and performing vocal music. This is done on an individual basis with a voice professor from the Music Department. The purpose of this study is to equip the student with the techniques of singing—including (but not limited to) breath control, resonance, posture, stage movement, sight reading and exposure to a variety of styles of literature, interpretation, and diction skills.

1.2 This course is intended for students who are majoring in 1.) music performance, 2.) music education or Bachelor of Arts with voice as his/her principal instrument and 3) majoring in fields other than music who are minoring or would like to take private study in voice.

1.3 Prerequisites: Applied voice is by audition with the head of the music department and voice faculty members. The student must complete two semesters at each level (Ex. Freshman, Sophomore etc.) before proceeding to the next level. A student seeking to become a Vocal Performance major must be an undeclared major his/her first semester of study at Westminster. Entrance into the music department as a Vocal Performance Major is by audition with the head of the music department and voice faculty members at the end of the first semester or first year of study during the scheduled jury. The voice faculty must receive a written request prior to this jury of the student’s intent. When a student has successfully completed this jury, they are eligible to register for two one-hour lessons in the following semesters. If a student is not accepted into the Vocal Performance degree, he/she may re-audition at the end of his/her 2nd semester, but the missing lessons, must be made up during a summer session.

1.4 Each voice student who is following a degree program in Music Education or a BA degree in Voice receives one half hour of vocal coaching every other week with either Jeff Wachter, Marie Libal-Smith or Irina Trenga. Vocal Performance Majors and those giving recitals receive ½ hour every week. Attendance will be taken by the instructors and submitted to Dr. Bentz at the end of the semester who will calculate your grade accordingly. Coaching is required and counts for 10% of the studio grade. Coaching sessions will only be made up in case of teacher absence or if the student has notified their coach at least 24 hours ahead of time. Failure to do this results in a grade of “0” for that lesson. Music Ed and BA Students will receive 6 coaching sessions per semester. Vocal Performance Majors and those preparing recitals in that semester receive 12 coaching sessions. Come prepared to your lessons and use your coaching time to practice all of your repertoire for your lessons and juries.

1.5 Students with disabilities: If you have a documented disability and wish to discuss academic accommodations, please contact your voice teacher as soon as possible.

2.0 OBJECTIVES
2.1 Memorization: The student will memorize all of the literature being performed on the jury with the exception of arias from oratorios. *Note: Only one oratorio selection prepared in this manner per semester is permitted. All songs and arias must be sufficiently well prepared for evaluation at the midterm memorization test.

2.2 Excellent diction and fine attention to the principles of vocal technique (intonation, effective breath control, resonance) as well as evidence of skills of expression (both facial and gestural) should be understood by the student, and demonstrated in his/her jury performance.

2.3 The student will be exposed to a variety of literature chosen by the teacher with the needs and abilities of the student in mind.

3.0 CONTENT AND ORGANIZATION
3.1 The repertory to be studied in this course is listed under "Repertory and Literature Requirements“ (Section 6.0).

4.0 TEACHING METHODOLOGY
4.1 Methods to be used: Teachers will assign literature toward the beginning of the semester. Each lesson will consist of vocal exercises, Sight Singing exercises and coaching on literature. Vocal technique and interpretation of the literature will be emphasized. The student is expected to learn notes and rhythms independent of the teacher.
4.2 Student's role: the student will come to lessons with assignments prepared: he/she will be on time, and he/she will have practiced with his/her accompanist.

4.3 Two hour credit and one hour credit students will also be expected to regularly attend and perform in Voice Master Class (twice a semester - Music Ed and BA's and three times a semester – vocal performance majors and all will perform once a semester in Colloquium (except 1st semester Freshmen and those who have filled out an approved waiver form), and to attend all faculty and student voice recitals. See breakdown for Master Class (Grading policy section 6.4).

4.4 Contact hours: Voice Performance majors receive two one-hour voice lessons weekly, Other Vocal majors receive one one-hour voice lessons weekly and Voice minors receive one hour lesson weekly for four semesters. A total of twenty-six lessons for Voice majors, thirteen lessons for Vocal Music Education majors and minors will be administered each semester. The teacher may elect to meet with the student more than the minimum in the case of recitals and other public appearances.

5.0 RESOURCE MATERIALS

5.1 Student's needs in terms of music literature books will be assessed by the teacher on an individual basis. Most of these books will NOT be in the Bookstore, but will have to be purchased at a music store. Each students needs to build a library of standard repertoire. Required Texts: Vocal Collections to be purchased each year:

- First Year:
  - Italian Art Songs
  - Vocalize Exercises (Estelle Liebling or Vaccai)

- Second Year:
  - Collection of English (British/American) Art Songs
  - German Art Songs

- Third Year:
  - Collection of Arias
  - Collection of Oratorios

- Fourth Year:
  - Collection of French Art Songs

5.2 Recording equipment in the form of a recording device for recording your lessons and performances should be part of every voice student’s work materials. In addition students should make a habit of recording the accompaniments to their songs.

6.0 EVALUATION

6.1 GENERAL INFORMATION

The requirements listed below are the basic minimum requirements of all students enrolled in Applied Voice at Westminster College. The instructor may assign more repertoire, depending on the level of the student. ALL SONGS PERFORMED ON THE VOCAL JURY MUST BE MEMORIZED with the exception of one oratorio selection per semester permitted.

Literature will be chosen with the vocal needs of the student in mind. Although most of the repertoire is chosen from the “classical” vocal literature (art songs, oratorios, opera, folk, etc.), the voice faculty recognizes the importance of musical theater, and will assign a piece from that genre from time to time. Only one piece per semester is permitted and performances in Master Class of Broadway selections are only on designated Master Classes. Otherwise, you are expected to perform your art song and aria repertoire in Master Class.

- New requirement: Sight Singing is a skill that must be practiced and demonstrated not only in your Sophomore hearing, but also in your Jury. Please take your commitment to developing this skill seriously.

6.2 REPERTOIRE AND LITERATURE REQUIREMENTS

*UNDERGRADUATE

First Year Students:
- Vocal Performance Majors: 5 songs, minimum of two languages
- *BMUED and BA: 4 songs, minimum of two languages
- Vocal Minors: 3 songs, minimum of two languages

Second Year Students:
- Vocal Performance Majors: 6 songs, minimum 3 languages
- **BMUED and BA: 5 songs, minimum 3 languages
- Vocal Minors: 4 songs, minimum two languages
*UNDERGRADUATE UPPER CLASS

**Third Year Students:** All juniors prepare one independent selection each semester (not Broadway)

Voice Performance Major: 7 songs, 4 languages
*BEMUED and BA:* Junior Recital (1/2 recital)

**Fourth Year Students:** All seniors prepare one independent selection each semester (not Broadway)

Voice Performance Major: 8 songs, 4 languages
Senior Recital
*BEMUED and BA:* 7 songs, 4 languages
Senior Recital

* Requirements for students receiving one hour of voice instruction weekly
** Requirements for students receiving one half-hour of voice instruction weekly

**NOTE:** ALL OF YOUR REPERTOIRE IS TEST MATERIAL FOR YOUR JURY. WORKS IN PROGRESS ARE NOT TO BE CONSIDERED PART OF THE JURY REPERTOIRE. HOWEVER, FOR UPPERCLASS MEN AND WOMEN, YOUR INDEPENDENT PIECE IS INCLUDED IN THE SEMESTER LITERATURE REQUIREMENT. IT MUST BE AN APPROVED ART SONG, NOT A BROADWAY SELECTION.

*In the event a student is singing a major role in Opera Westminster – reductions in the repertoire load will be determined by the voice faculty as to the number of songs required.*

6.3 ATTENDANCE POLICY

1. Students are expected to attend all scheduled lessons. Students must contact his/her instructor in advance if he/she is unable to make a lesson. Failure to call in advance constitutes an UNEXCUSED ABSENCE, regardless of the situation.
2. Master Class grades are based on attendance(one point per class) and performance (3 points ea.)
3. All voice majors are required to register for and attend Music Colloquium & Voice Master Class.
4. Those students who must take a course that conflicts with Master Class may do so only with the approval of the department chair and are required to fill out a waiver form and to inform Dr. Bentz of their status for this semester.

6.4 GRADING/ OUTCOMES AND ASSESSMENT POLICY

All students enrolled in Applied Voice, receiving one or two hours of vocal instruction, are required to sing a jury each semester. The semester grade will be determined as follows:

1. **Studio Grade: 60% of the final grade** (assessed by studio teacher and based on effort and achievement from the beginning of the semester to the end). The breakdown of the studio grade is as follows:

   **Instructor Evaluation of Skills- 65%**
   **Memorization Test- 25%**
   **Coaching: 10%**

   The total of these three skills =100X60%=

   **Instructor Evaluation of Skills – determined by each individual instructor and can include listening, journaling, Skills as we as evaluation of musical preparation, attendance, etc.**

   **Coaching** is based on your **attendance and preparation at your regular coaching sessions** with either Marie-Libal Smith, Jeff Wachter, or Irina Trenga. Attendance will be taken and your preparation will be evaluated by your coaches and submitted to Dr. Bentz, the Head of the Voice area for evaluation. Each student pursuing a Bachelor of Arts Degree or a degree in Music Education will receive **6 weeks of coaching every other week –either week A or week B,** (each a half hour session.) Students pursuing a degree in Vocal Performance or those preparing their capstone recitals receive **12 weeks of coaching (weekly).** Students sign up at the beginning of the semester for either Week A or B or both with respect to your status above. You are to spend this time rehearsing your studio lesson music and preparing for your juries. You should come to your coaching sessions prepared with your notes and rhythms learned.

   **Note:** If a student has been excused from Master Class because of a Class Conflict and has filled out the waiver form at the beginning of the semester, the total Studio grade will be worth 75% of the final grade.

   **Memorization Grade:** A mid-semester exam will be given to every applied student based on whether all of the repertory required for the semester is memorized. (The student has 8 weeks in which to memorize music.) This exam will be administered by each voice instructor and will be administered during the week of **October 23, 2018 during your regular studio lesson time.**

2. **Jury Grade: 30% of the final grade** (based on average of all voice faculty jury grades) Sight Singing will also be assessed at each jury and is worth 5% of the jury grade.
3. **Master Class: 10% of the final grade** (based on attendance and performance as follows: one point per attendance, three points per performance (2 performances required of BA’s and MUSED Majors, 3 performances – Voice Performance Majors)

6.5 **GRADING POLICY FOR VOICE MINORS**

1. **Studio Grade: 70% of the final grade** (given by studio teacher and based on effort and achievement from the beginning of the semester to the end). Each student must perform a final jury for the faculty at the end of each semester of study. The breakdown of the studio grade is as follows:

   - **Instructor’s grade 65% of the studio grade** (given by studio teacher – based on effort and achievement from the beginning of the semester to the end.)

   - **Coaching – 10% of the studio grade** - 3 times per semester required (scheduled at the beginning of the semester)

   - **Memorization Grade-25% of the studio grade**. A mid-semester exam will be given to every applied voice student, based on whether all the repertory required for the semester is memorized. (The student has 8 weeks in which to memorize music). This exam will be administered by each voice instructor the week of **October 23, 2018**.

2. **Jury Grade – 30% of the final grade**. A jury is required for each of the four required semesters of the Voice minor degree.

6.6 **GRADING POLICY FOR JUNIOR AND SENIOR VOICE PERFORMANCE MAJORS GIVING RECITALS DURING THE PRESENT SEMESTER**

1. **SENIORS** must register separately for Recitals under the heading, "Capstone Recital".

2. Senior Capstone Recitals must follow the form of the “General Recital” and include works from the Baroque to the present. No one area (ex. Musical) should be weighted more than another. The recital should demonstrate proficiency in singing in French, English, German, Italian and Latin. Works selected will represent the finest vocal literature available, and within the capability of the student. The recital should be professional and formal. The option of a “Creative Capstone” can be explored.

3. If the recital is performed no less than three weeks prior to the end of the semester jury date, the only required piece that must be performed at the jury is the student's independent piece. This grade, plus the recital grade will be averaged together for the jury grade. If the recital is performed prior to the middle of the semester, half of the literature requirement must be prepared for the jury including the student’s independent piece. If the recital is 4-8 weeks before the jury date, half of the semester requirements are required for the jury. Otherwise, a complete jury must be prepared and performed at the jury time.

6.7 **THE GRADING SCALE FOR APPLIED VOICE IS AS FOLLOWS:**

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<th>Grade</th>
<th>Points</th>
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6.8 **CONDUCT**

The Undergraduate Catalog of Westminster College states: “The mission of Westminster College is to help men and women develop competencies, commitments, and characteristics, which have distinguished human beings at their best.” The abuse of alcohol and other drugs serves only to undermine the achievement of these goals. The faculty therefore expects all students, as they do of themselves, to take seriously the implications of such risk taking behaviors in their pursuit of a Westminster education.

6.9 **ACADEMIC INTEGRITY**

Academic integrity is central to the purpose of any academic community. The student handbook titled “Academic Integrity” includes the following definition:

> Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms, including, but not limited to, plagiarism, cheating, purposely altering the work of another (without that person’s permission) misrepresentation of attendance in class or at college events, misrepresentation of work, facts, or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges, or engaging in any activity which attempts to alter or harm another’s academic standing...

Of special concern is the issue of plagiarism, which is defined as leading your reader or listener to believe that what you have written or said is your own work, when, in fact, it is not. The range of plagiarism includes word-for-word copying of another’s text, to even the unquoted borrowing of apt phrases or terms. All of these degrees of plagiarism are equally unethical and may be penalized with failure for the assignment, or, in extreme cases, failure for the course. In cases of cheating and plagiarism a grade of “0” will be issued for that assignment for a first offense and the dean will be notified of this grievance. Any further instances of academic misconduct will result in a failing grade for the course and possible suspension from the college.