

Course Syllabus
MVV 1411, 2421, 3431, 4441
Studio Voice, Spring, 2016

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301 MUB

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Office Hours:

Office hours are posted on the door of Room 301, or by appointment.

Course Meeting Time and Location:

All voice students must hold the Wednesday, 6th period (12:50 PM) time for studio class, a time for voice performance and vocal chamber literature with colleagues in the voice studio or combined studio for all students of private voice. Private lesson times are arranged with the teacher.

Course objectives:

The objective of this course is to assist the student in their vocal development.

Learning Outcomes:

The student will develop an awareness of the vocal instrument and the use thereof. This would include but is not limited to:

- Accuracy in all aspects of musicianship (reading, rhythms, etc)
- Use of breath in singing
- Ability to color the voice in response to text, tradition, style period, etc.
- Awareness of the rules of pronunciation for foreign language texts in French, German, Italian, and English and the ability to institute those rules in the sung repertoire.
- Strengthening aspects of vocal technique as needed by the student
- An understanding of the meaning of the poetry in any given song
- Appropriate historical awareness regarding the composer and poet
- Appropriate awareness and integration of stylistic concepts
- Other aspects of quality singing tailored to the individual needs of the student

Course Outline:

- The subjects to be covered in voice study and the order in which they will be studied are as individual as the student
- Every effort will be made to assist the student in building on the successes encountered in preparing the assigned repertoire
- Subjects to be covered, as listed in the “Course objectives,” will be assigned in accordance with the learning style and pattern of the student.

COURSE EXPECTATIONS AND GUIDELINES:

LESSON ATTENDANCE:

- Lessons missed because of student illness, religious holiday observance, field trips, tours, and other University of Florida approved activities will be excused **only** when the professor has been notified 24 hours in advance.
- Lessons missed due to lack of preparation, missed without 24-hour notification of the instructor or lessons during which the student is dismissed from the studio for any reason will **not** be made up and will be graded as “E”.
- Lessons missed when the professor is absent for professional obligations or due to illness will be rescheduled except as noted below.
- One (1) lesson per semester missed by the professor is not subject to make-up.
- Students are expected to prepare repertoire for their lessons according to the guidelines in this syllabus. The ability to “count-sing” and “vowel-sing” a song is considered to be a pre-requisite to lesson presentation of repertoire. The ability to “count-sing” and “vowel-sing” will be considered in grading individual lessons.
- **All foreign language songs must be presented with a word-by-word translation written into the score as well as a typed copy of the text with word-by word translation presented at the first lesson following the assignment of the song.** Exceptions will be made only for songs of extreme length and only with prior approval and a presentation plan made with the instructor.
- The student is expected to bring a **completed practice log** and a **recording device** to each lesson and record the lesson for later review. Failure to do so may result in the student being dismissed from the lesson with the grade of “E” recorded for that week.

LESSON PREPARATION:

As a voice major, you are to consider voice to be the most significant portion of your educational process and are, therefore, to place it as the top priority of your time plan.

- A minimum of one (1) hour of practice time daily, six days a week, is expected. This time may be spent in score study, translation, vocalizations, study of the poetry of your songs, etc., as set forth by the teacher. Time spent in rehearsals other than voice lesson preparation should be considered over and above lesson preparation, not as part of lesson preparation. Plan your rehearsal time so your voice is fresh and your mind awake. Your voice lesson preparation should NOT follow a major rehearsal of an ensemble or another activity because your voice will be fatigued and your best efforts unavailable to you.
- **Corrections made in one lesson and not incorporated by the next lesson will be considered as indications of non-preparation and lack of initiative. This will reflect negatively in the grade earned for the lesson or the semester.** This applies to all aspects of your lesson preparation (rhythms, notes, pronunciations, historical context, composer biography, etc.) including word-by-word translations and IPA symbols, when requested.

- Normal preparation will mean that a song assigned one week would be completed and memorized by the third lesson following the assignment. An example follows:

Lesson on September 3: Assigned Schubert “Die Forelle”

Lesson on September 10:

1. Present to teacher a **typed copy** of the poetry containing **word-by-word** translation below each poetic line.
2. Have word-by-word translation **written in your score *in addition to*** your printed copy of the poetic text with word-by-word translation.
3. Be able to “count sing” the song with accuracy ***of both melody and rhythm.***
4. Other objectives as assigned by the teacher, which may include “vowel singing” the song. Rhythms and pitches should be accurate.

Lesson on September 17:

1. Corrections of pronunciation should be incorporated into the song.
2. Corrections in rhythm or pitches should be incorporated into the song.
3. Student should be adequately prepared so that musical concepts, tonal color, text, and phrasing ideas can be discussed and integrated into the music.
4. Song should have been prepared with accompanist and be ready for memorization.

Lesson on September 24:

Song should be memorized and ready for studio or combined studio presentation.

- Consult and follow *A New Song? How Do I Learn It? Addendum to Course Syllabus for Voice Study* for specifics about song preparation.
- Examples of rhythmic and melodic sight-reading may be included at any given lesson.
- Accurate presentation of assigned ensemble repertoire when requested contributes to the musical and vocal growth of the student and will be considered in final grading.

REPERTOIRE REQUIREMENTS:

- 1st study semester students will be expected to prepare repertoire in accordance with their level of development and in conjunction with the performance and study needs of their diction courses.
- Following the first semester of study, the student is expected to memorize a **MINIMUM** of six **new** songs each semester. Consult the Voice Area Handbook for specific information about repertoire expectations.
- It should be noted that the completion of only the minimum requirement of six songs is not a strong indicator of initiative for your educational or vocal

growth and would be viewed as “C” level work. The completion of a song each week is a **NORMAL** expectation when practice guidelines are followed. Failure to have material memorized as assigned will reflect negatively on the grade earned by the student.

STUDIO CLASS:

- Studio classes are considered to be extensions of the lesson experience and are **not** optional.
- The studio teacher must grant special considerations for absence due to course conflict and will be done only under the most unusual circumstances.
- Studio classes missed will be considered as missed lessons and marked as "E" for final grade consideration.
- Studio class will include preparation and performance of chamber literature for voice. The student is expected to prepare his/her voice part prior to studio class to facilitate accurate and musical rehearsal of such repertoire.
- Tardy arrival for studio class or private lessons is considered to show lack of initiative and may reflect negatively in grading.

NOTEBOOK:

- A three-ring binder must be kept in which studio related materials are placed.
- Repertoire should be duplicated (once the book has been purchased) and kept in plastic sheets within the binder along with other studio related materials.
- Lesson material should be removed from plastic sheets prior to the lesson to allow marking of the score for consistent progress.
- Voice studio materials should be neatly kept and organized in the notebook, such as recital reviews, printed texts, etc.

Outcome Assessment:

Grades are based on five factors:

1. Lesson attendance
 2. Initiative
 3. Progress
 4. Notebook thoroughness
 5. Jury/recital performance
- Grades will be discussed regularly with the student during the course of the semester, taking into consideration the five factors listed above.
 - **The grade of “A” will not be considered for a lesson during which errors corrected the previous week are repeated.**
 - A grade of “A” will not be considered for a lesson during which a printed copy of poetry with word-by-word translation is not presented (when requested) and word-by-word translation is written into the music (when requested). IPA symbols may be requested in a similar manner.

- Failure to keep and produce at EACH lesson a completed practice log will be considered in grading.
- Dismissal from a lesson due to preparation, lack of practice log or lack of recording device will result in an “E” being earned for that particular lesson.
- Failure to appear for studio class or to have appropriate preparation as indicated in the “Studio Class” portion of this document, is graded as “E” for that week. “E” grades will be considered an indicator of poor initiative and will reflect negatively on the final grade earned.
- Please be aware that the grade of “A” is difficult to achieve in the voice area and should reflect the grading standards of the University of Florida. Consult the University of Florida catalogue for specifics.
- Repertoire must be memorized by the lesson time specified by the instructor. All repertoire must be memorized by the week of April 4, 2016. The grade of “A” will not be considered for anyone not meeting this requirement, and a penalty of as much as one letter grade for each song not memorized may be assessed.
- No grade will be assigned until it has been made clear to the instructor that financial obligations to the accompanist have been satisfied.
- **Attendance at voice area recitals or at appropriate dress rehearsals of said recitals is required. A written observation of the recital experience is required and due by the studio class following the recital. Late work will not be accepted.** Failure to honor this requirement will be considered an indication of lack of initiative and will reflect negatively on the grade earned for the semester.

FIRST SEMESTER GUIDANCE CONFERENCE, VOICE JURIES, PRE-PROFESSIONAL JURIES:

- 1st study semester students will be expected to demonstrate their vocal progress to the voice faculty by performing at least one memorized selection for the voice faculty at a specified time near the end of the first semester or during the voice jury period. This performance will be in conjunction with a conference with the voice faculty that will assist the student in grasping the measure of their vocal progress and their choice of major.
- The student must perform a voice jury at the conclusion of each succeeding semester of study, with the exception of the recital semester. While the jury is graded “Pass/Fail”, the jury must be completed before a grade will be entered for the semester’s work. The grade of “I” will appear on the transcript until the jury has been completed.
- The student will begin the jury with a selection of their choice, the faculty then will select a second selection or selected portions of any of the remaining repertoire.
- Consult the *Voice Area Handbook* for complete information regarding the Pre-Professional Jury.

ENSEMBLE PARTICIPATION:

- Ensemble participation is a significant part of the vocal and professional growth of each voice student.
- Students in voice studio are expected to audition each semester for the Director of Choral Activities for placement in a choral ensemble.
- **Voice students are not allowed to perform in *more than two ensembles each semester unless given special permission by their voice instructor.***
- *Students performing their degree recital should be in only one ensemble during the semester of their recital.*
- Special considerations will be resolved through discussions with the Director of Choral Activities, the studio teacher, the Voice Area Head, and, when necessary, the Director of the School of Music.
- Studio teacher special requests for participation limits or voice placement should be submitted to the Director of Choral Activities prior to the auditions.

RECITAL ATTENDANCE:

- Attendance at recitals, especially recitals of your colleagues and teachers in the voice area are considered a vital part of your education and should NOT be missed. You will receive a master schedule early in the semester indicating the dates of voice area activities. Plan accordingly to be in attendance. ***Written observations regarding the recitals are required and due no later than the studio class following the recital. Late work will not be accepted.*** Failure to attend voice area activities will be viewed as lack of initiative and will be reflected in the grade earned by the student. Required voice recital dates will be presented as soon as recital dates have been finalized.

FURTHER INFORMATION:

- ***The academic and vocal growth of the student should be the first and primary objective of the voice student. With this in mind, convenience of outside work schedules, participation in non-voice related activities, etc. are not considered appropriate reasons to be excused from lesson preparation, lesson attendance, participation in vocal ensembles, or attendance at voice area recitals.***
- It is expected that the student will **purchase** the appropriate scores for lesson material assigned. Duplication of music is illegal and subject to significant fines. It is important to build your library of music just as you would any other subject. Temporary duplication may be necessary until ordered music arrives and must then be destroyed. Duplication of music for study purposes is acceptable only when the student owns the score.
- Consult carefully the *Voice Area Handbook* for complete information about course numbers, pre-professional jury expectations, accompanists, recital procedures, and other items significant to your study of voice.

- The student should check their University of Florida e-mail account daily as that will be where official notification of UF and School of Music related information (including the Voice Area) is posted. The idea that “I never check that” is not acceptable and will not serve as a reason for missed work or information.

LISTENING ASSIGNMENTS

- Building awareness of vocal and choral repertoire as well as other musical examples is expected as a supplement to voice study. Assignments of listening will be distributed through the UF e-mail account or on Sakai and a written observation of the completed listening assignment will be due as indicated in the e-mail assignment. Joint listening and discussions of the assignments are encouraged so long as the written observation represents the original work of the student.

CORRESPONDENCE BETWEEN STUDENT AND TEACHER:

All written correspondence sent by the teacher will be sent through the official University of Florida e-mail system (ufl.edu). The ufl.edu system should be checked regularly because it is the only official electronic correspondence avenue used by the University of Florida. Failure to follow directions or complete assignments due to the failure by the student to check this resource is not an acceptable excuse. All messages sent electronically to the instructor should be through the e-mail address of rburrichter@arts.ufl.edu Do NOT send text messages to this instructor as they will not be read.

STUDENTS WITH DISABILITIES:

- Students requesting classroom or academic accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

ACADEMIC HONESTY:

- It is expected that all students will abide by the guidelines for academic honesty set forth in the *Guide to Majors* and further detailed in the information stated in the “Code of Student Conduct” document available through the website of the Dean of Students Office. This is particularly significant as it pertains to acknowledgement of sources for program notes, assignments regarding composers and poets, etc.

Caveat:

The instructor reserves the right to alter the expectations as outlined in this syllabus to meet special needs of individual students.