

POTTER VOICE STUDIO

APPLIED VOICE SYLLABUS - UNDERGRADUATE

Course Numbers: MVV 1411 – 4441
Spring Semester, 2013

COURSE DESCRIPTION

Voice lessons are designed to provide instruction in vocal technique, performance preparation, musical skills and music appreciation, and to foster independent and self-motivated learners.

INSTRUCTOR INFORMATION:

Name: [Thomas Potter](#) Office Phone: (407) 823-4680
Email: tpotter@ucf.edu Studio Location: [PAC M113](#)

APPLIED VOICE LESSONS:

Depending on your degree path (and in some cases the seriousness with which you apply yourself to your study), you may be eligible for two, four, six, or eight semesters of applied voice lessons. *In every case, we have precious little time to prepare you for the next step in your vocal future.* It is my goal to help you achieve your highest potential during this brief time period. That is the concept which drives the ever-more-regimented program instituted in this studio.

Each student must attend our voice studio class from 11:30-12:20 each and every Wednesday in Room M114 (across the hall from my studio), and will be assigned individual lesson times – Bachelor of Arts students may be assigned one 30-minute lesson per week [Secondary Lessons] or one 50-minute lesson per week [Primary Lessons]. Bachelor of Music Education and Bachelor of Music [Performance] students will receive one 50-minute lesson each week.

All assigned music must be learned outside your lesson time. *Lessons will not be used for note learning.* If you come to a lesson insufficiently prepared, you may be asked to spend that time in a practice room – any such lessons will not be made up.

ATTENDANCE POLICY:

At your assigned lesson time, knock on the door, then enter – not waiting for a reply.

BE ON TIME, VOCALLY AND PHYSICALLY WARMED UP! The discipline of being punctual is a critical component in your preparation to enter the professional world (whether that world for you includes singing opera, teaching music/voice, or working at NASA, or at KFC!). In addition to the factor of professionalism, late arrival shortens your lesson and reduces your chance of progressing at an acceptable rate – for that reason, ***any three tardy arrivals to lessons and/or studio classes will result in the lowering of your semester grade by one half letter grade.*** If you know you must be late for a lesson or studio class, please extend to me the courtesy of calling my office and telling me (or leaving a message) ***prior to the scheduled start time.***

COME TO YOUR LESSONS AND OTHER ASSIGNED EVENTS! Students are allowed [*gifted*, really] two unexcused absences per semester from a lesson/class/required event without penalty. If you know you must miss a lesson or any other expected attendance event (see below) *for any reason*, complete an attendance form (found in a pouch on my office door) and leave it with John Parker in the music office [PAC, Room 203], preferably 24 hours prior to the scheduled event/lesson/class. Failure to turn in an attendance form within one week after the event/lesson/class will forfeit your chance of that absence being excused. ***A third unexcused absence per semester will result in the lowering of your semester grade by one complete letter [a B+ becomes a C+, etc.]. A fourth unexcused absence will result in the lowering of your semester grade by two complete letters [a B+ becomes a D+, etc.].***

Any lessons I must miss due to circumstances or professional obligations will be made up. Unexcused absences and lessons missed due to university-recognized holidays and departmental events [auditions, ensemble tours, etc.] will not. Lessons missed due to student illness will also not be made up. Please note that you are always encouraged to quietly and respectfully visit others' lessons and that occasionally, visitors may sit in on your lessons, as well. *See me about the possibility of using this and/or additional event attendance as "extra credit" toward the above attendance policy.*

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PVS LESSON BOOK

The PVS Lesson Book is a three-ring binder in which you are to keep the following items at all times, separated by labeled section dividers or tabs:

- a printed copy of this syllabus
- a copy of each assigned music selection for the semester
- literal translations of each text (may be written on music copies or printed separately)
- a copy of each and every written assignment for the semester
- recital application form / program / program notes (when applicable)

RECORD EACH LESSON AND LISTEN TO THOSE RECORDINGS within two days of that lesson

- Jot down any questions/concerns you may want to discuss in your next lesson
- Note where it is on the recording that you make your best sounds [e.g. 2 minutes into the lesson – [a] arpeggio on the pitch e-flat]
- Note when you find inconsistencies in your singing [registers and/or vowels not matching up, transition between registers too obvious, etc.]
- Notate on staff paper the vocal exercises you find helpful and try to understand why...
- WRITE DOWN DISCOVERIES YOU MAKE about the story line of your songs/arias/opera roles.
 - What does the text mean? What are the possible sub-texts?
 - What is the back story to the aria/opera role?
 - *or what back story can you create that fits your song?*
 - What does the piano or orchestra music say about your character, about his/her mood, etc.?
 - When orchestrated, how 'thick' is the orchestra at which points in an aria or opera/oratorio role? Is your line ever "doubled" in the strings, woodwinds, or brass?

Students are required to bring their PVS Lesson Book with them to all voice lessons and studio classes. Failure to do so may lower your grade for that lesson/class.

REPERTOIRE MINIMUMS [PER SEMESTER]:

| YEAR | DEGREE(S) | # OF SELECTIONS | LANGUAGES REPRESENTED |
|---------------------------|---------------------|-----------------|-------------------------------------|
| MVV 1411 | BA [Prim.], BME, BM | 4 | 2 Italian, 2 English |
| MVV 1873 [a] | BA [Sec.] | 1 | 1 Any language |
| MVV 1873 [b] | BA [Sec.] | 1 | 1 Italian |
| MVV 1873 [c&d] | BA [Sec.] | 2 | 1 must be French or German |
| MVV 2421 | BME, BM | 5 | 3 German, 2 at teacher's discretion |
| MVV 3431 | BME, BM | 6 | 3 French, 3 at teacher's discretion |
| MVV 4441 | BM | 7 | All at teacher's discretion |

COMPREHENSIVE MINIMUM REPERTOIRE REQUIREMENTS:

Bachelor of Music (Voice Performance):

8 Italian; 8 German; 8 French; 1 Recitative; 3 Arias (Opera/Oratorio)

Bachelor of Music Education (Voice):

8 Italian; 8 German; 6 French; 1 Recitative; 1 Aria (Opera/Oratorio); and 1 Musical Theater Selection

RECITALS / RECITAL HEARINGS:

Junior recitals (BME and BM students – 30 minutes of music) and senior recitals (BM students – 45 minutes of music) should include various languages and represent several musical *genre*. Repertoire is at the discretion of the applied music teacher. A Recital Hearing of your complete recital material will be heard by a faculty committee *at least* two to three weeks (14-21 calendar days) prior to the scheduled recital date. All performers in the recital must participate in the recital hearing. The recital date will remain tentative until after this hearing, when the program will either be approved or not approved for presentation to the public. If you do not pass the hearing, you are allowed to re-apply for a second hearing. In the case of a second failed hearing, you will have to re-apply in the next semester.

It is the student's responsibility to follow the preparatory steps as listed in the ***PVS Recital Checklist***. These steps include obtaining an approved recital date, organizing program notes, filling out a ***Recital Hearing Approval Form***, and several other details. You are advised to start this process in the semester prior to your recital.

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ASSIGNMENTS / ASSESSMENTS :

In addition to performance and repertoire expectations, this course involves completion of certain written assignments which relate to your better understanding of the study of vocal music, vocal pedagogy, and vocal performance:

Readings / Reaction Papers – Readings will be assigned throughout the semester consisting of either chapters from books on reserve for the course at the UCF library or articles distributed at lessons or in voice class. After completing a reading assignment, you will compose a reaction paper, including (1) an overview of the material, (2) your interpretation of that material, and (3) a discussion of the relevance of the material to your studies. Papers must be emailed as a one to two page long Microsoft Word attachment no more than seven days after its assignment date. You may be required to orally present your paper in one of our studio classes. For this reason, you are to keep a printed copy of each such assignment in your PVS Lesson Book for the duration of the semester and to bring that lesson book with you to every studio class.

Musical Terms – Musical terms are important keys to our understanding composers’ intentions. You will be given a list of musical terms for which you are to memorize the literal and idiomatic translations provided. Our mid-term examinations will include a written quiz on these terms. A study guide is available through my Website at: www.ThomasPotterOnline.com

Scales and Intervals – Sight reading is an important skill that all voice majors need to acquire and improve as part of their applied study. For this reason, as part of the *PVS Jury* process (see below), you will be asked to identify and sing certain scales and intervals. The following chart illustrates the stages of responsibility:

| SEMESTER OF STUDY | SCALES | INTERVALS |
|--------------------------|---------------------------------|----------------------|
| Voice I-A | Major | m2 M2 M3 P5 Octave |
| Voice I-B | add: Natural Minor | add: m3 P4 M6 |
| Voice II-A | add: Melodic and Harmonic Minor | add: m7 M7 |
| Voice II-B | add: Chromatic | add: A4 [“tri-tone”] |
| Voice III-A | add: Whole Tone | ALL |
| Voice III-B | add: Pentatonics (2) | ALL |

Foreign Language Repertoire – A large percentage of the classical vocal music we sing is written in languages that we do not regularly use. You need, of course, to know every word that you are singing in order to effectively convey those individual words to your audience. You are expected to find/write literal word-for-word translations for each foreign language musical selection assigned you for the course. Send those translations to me as Microsoft Word attachments for my approval no more than fourteen days after each selection is assigned. Don’t forget to translate each selection’s title! Once approved, those word-for-word translations are also to be written in your music, above or below the text, even if the music edition you have includes an English version of the text. Since merely writing the translations in your music is not enough to ensure that you *know and understand* every word you are singing, you will be asked to write in literal translations of all your semester repertoire songs’ texts as part of your written mid-term exam.

English Language Repertoire – *Knowing and understanding* what you are singing is also crucial when singing in English. You are therefore expected to write summation sentences for each English language musical selection assigned. In most cases, it is appropriate to provide (1) an overall summation of the text’s meaning/intent, (2) an explanation of the given circumstances and perspectives of the person(s) reciting the text [often including physical settings of the character(s) involved and motivations of the character(s)], and (3) text summations of each section of text, which make up the whole work. Please note that with many musical selections, you may need to think creatively and “filling in the blanks”. Send these summations to me as Microsoft Word attachments no more than fourteen days after each selection is assigned [or fourteen days into the semester, if repertoire assigned prior to the beginning of the semester]. We will discuss your interpretations in your lessons. Don’t forget to refer to how the selection’s title contributes to your understanding of the piece.

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MID-TERM AND END-OF SEMESTER JURIES:

The studio will hold its own *PVS Mid-Term Juries* during certain Wednesday studio class times near the mid-point of each semester. Repertoire for these juries will consist of two selections for the semester. Specific song selections will be determined in your regular lessons. *PVS Mid-term Juries* will also include a written examination, including the aforementioned Musical Terms and word-for-word translations of your assigned foreign language repertoire.

As we near the end of each semester, certain Wednesday studio class times will be set aside for *PVS Juries*, in preparation for the voice area juries. These juries will include the singing of scales and intervals as outlined above, and will otherwise be conducted in a similar manner as the voice area juries, with the student choosing a selection with which to begin, and Professor Potter choosing a second (and possibly third) selection.

At the end of each semester, each applied voice student will sing a voice area jury in front of the entire UCF voice faculty. Please dress in a professional manner for this important performance opportunity. Each student will need to fill out and print copies of the jury forms found under the "Resources" tab on the following website: <http://music.ucf.edu/voice.php>. Give those forms to me at your final voice lesson for the semester, so that I can bring them to the voice area juries.

Note: *Students singing degree recitals may substitute their Recital Hearing for their voice area jury. However, they will still fully participate in our studio mid-term and end of semester juries.*

SEMESTER GRADES ARE DETERMINED ACCORDING TO:

| | |
|--|-----|
| ○ LESSON AND STUDIO CLASS EVALUATIONS | 35% |
| • On-time, vocally and physically warmed up | |
| • Positive and enthusiastic attitude during lessons | |
| • Demonstration of musical and vocal growth | |
| ○ ATTENDANCE & PARTICIPATION OF/AT VOICE RECITALS, ADDITIONAL SPECIAL EVENTS | 15% |
| ○ WRITTEN ASSIGNMENTS (INCLUDES WRITTEN MID-TERM TEST [FEBRUARY 13, 2013]) | 10% |
| ○ PVS MID-TERM JURY PERFORMANCES [FEBRUARY 20 & 27, 2013] | 10% |
| ○ PVS STUDIO RECITAL PERFORMANCE [FRIDAY, MARCH 15, 2013] | 10% |
| ○ PVS END OF SEMESTER STUDIO JURY PERFORMANCES [APRIL 10 & 17, 2013] | 10% |
| ○ END OF SEMESTER VOICE AREA JURY PERFORMANCE [DATE TBD – FINALS WEEK?] | 10% |

COSTS PAGE: TIME/MONEY/FOCUS:

The study of music as a major at the college level is much more intense than singing in chorus and participation in annual solo and ensemble competitions may have been in your High School experience. The music world is a very competitive one, and only those who are extremely talented and dedicated are successful in that world. In addition to considerable "extra" time commitments and dedication, there are additional monetary costs associated with serious study, ranging from the use of a pianist in lessons and in performances to the purchase of music and the purchase of tickets to events which will greatly enhance your preparation to enter the real world "on the other side of Alafaya Trail". The following is a list of "additional" costs (in terms of time, money, and focus) of which you should be aware as you enter into this studio:

TIME COMMITMENTS REQUIRED OF ALL PVS STUDENTS:

- Attendance of your weekly voice lessons
- Attendance and participation in our weekly Studio Class [Wednesdays from 11:30-12:20]
- Attendance of *all* Forums and Area Recitals (Tuesdays and Thursdays) featuring UCF Voice Students
 - Including, but limited to: **TBA**
- Attendance of *all* on-campus Events/Concerts featuring UCF Voice Faculty or Guest Lecturers in Voice
 - Including, but limited to: February 9, 14, March 14, 15, and 16, 2013
- Silent Practice [learning texts, listening to/studying music] – minimum 15 minutes, six days a week
- Vocal study [warm-ups and musical selections] – minimum 30 minutes, six days a week
- Maintain "PVS Lesson Book" (as outlined below) – brought to every lesson and Studio Class
- *Daily* check of email for studio announcements and possible schedule changes

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ADDITIONAL TIME COMMITMENTS REQUIRED OF ALL BM [Performance] STUDENTS:

- Attendance of the Metropolitan Opera Auditions held at Trinity Preparatory School on Saturday, Jan. 19, 2013
[required of BM Performance Majors only, but all are encouraged to attend]
- Participation in the local NATS [National Association of Teachers of Singing] Competition held at the Rollins College campus on Saturday, March 2, 2013
[required of BM Performance Majors only, but all are encouraged to participate]

IT IS SUGGESTED THAT YOU EXAMINE AND INCORPORATE EVENTS FROM THE FOLLOWING:

- Bach Festival Society of Winter Park [www.bachfestivalflorida.org]
- Orlando Philharmonic Orchestra [<http://orlandophil.org/>]
- Florida Opera Theatre [<http://floperatheatre.org>]

UNIVERSITY HOLIDAYS, ETC.:

January 21 [Monday] – Martin Luther King Jr. Day – NO CLASSES
March 4-9 – Spring Break – NO CLASSES
April 23 [Tuesday] – University Study Day – NO CLASSES

TEXTBOOKS/MUSIC – You may need to purchase up to three music books or anthologies each semester. These music books will supply most of the music to be studied in your lessons and take the place of textbook costs for other courses. See the “Required Music and Book Purchase” document appropriate to your study level for details [available through my Website at: www.thomaspotteronline.com].

ACCOMPANIST – Students are responsible for arranging to have a pianist come to at least the last six lessons of the semester [*from March 11 on*], as well as to at least one lesson prior to each of that student’s assigned forum or area recital performances. Students are expected to pay their pianist promptly for playing lessons, practices, forum performances, recitals, etc. – all according to terms you set up individually with her.

Note: Good accompanists are precious! Use their time wisely: be prepared musically (It is not their job to “teach you the notes” – do that on your own time.), inform them of schedule changes, and above all, always treat them with professional courtesy and respect.