

Voice Studio of Enrique Torál

Syllabus – Spring 2008

Private Voice Studies – 250, 450, 650

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DESCRIPTION:

To provide students with a practical vocal method based on the functional unity of respiration, phonation, and resonance to improve the tone quality, vocal range, breathing, support, intonation and flexibility of the voice. Attention will also be given to diction – pronunciation and enunciation of languages, musical style, interpretation and presentation – communication, musical ensemble, wardrobe and posture.

Specific repertoire for each voice type will be used to impart the above technical aspects of singing and develop an understanding of the historical and musical styles appropriate to the performance of Baroque, Classical, Romantic and 20th/21st century repertoire.

GOALS:

To help singers become fully developed and committed individual artists by presenting them with the tools necessary to succeed. Students will develop a conceptual framework that promotes vocal proficiency and synergistically integrates mind and body, technique and artistry. Students will gain a sense of artistic integrity, responsibility and freedom through the study of all aspects of vocal performance.

In this ever media influenced business one must possess not only vocal beauty but also personal and communication skills, along with business savvy to make them stand out from the rest. Students will therefore learn about the current public relations standards as related to vocal performance and asses their own image.

REQUIREMENTS:

Text: *Practical Method of Italian Singing* by Nicola Vaccai (G. Schirmer, Inc.)

Purchase edition in your voice range, i.e. High Soprano, Soprano, Tenor, Mezzo-Soprano or Baritone/Bass

Musical/Dramatic Preparation: Prepare and perform from memory at least 3 (4 for lower division performance majors, 5 for Jr. Level candidates and 6 for upper division performance majors and graduate students) musical selections to be presented at your jury at the end of the semester.

All musical selections must be *fully prepared by the first lesson of study*. All pitches, rhythms, and if necessary, a word-for-word translation need be written above the vocal line, as well as IPA, which must be included and written out below the vocal line on your sheet music. I will require all copies of your sheet music with all work included **on the first day of song study**. All music assigned **must be completely memorized** by memorization date given, no excuses! Failure to comply with the due dates will result in the lowering of your lesson grade by one (1) letter grade each week that you are late.

You will be required to complete an art song or aria preparation form. (See *addendi A and B*) The art song and/or aria preparation forms should be turned in to my studio **on the first day of song study**.

You will be required to listen to two (2) recordings of all assigned pieces to help you understand the idiom and performance practice. (See *addendum C*.) Both Required Listening Forms **must be turned in on the first day of song study**.

Please see the due dates calendar at the end of the syllabus to learn about assignments and memorization due dates.

Musical Performance: Part of the preparation to becoming a well rounded artist is to have the ability to present fully committed performances on the stage. Therefore, students will perform in at least four (4) Vocal Performance Labs (VPL) to be held throughout the semester. VPL is designed to help you learn to analyze vocal sound, perform with freedom and without nerves, and gain in vocal knowledge. Attendance is required. If your schedule prohibits attendance, notify me of your conflict in advance in writing. Dates and times of VPL will be given to each student ASAP and sign-up sheets will be posted outside my studio. **All students are required to sing their jury selections at the final VPL.** If time is available during the semester you are welcome to sing more than the required 4 times. Your attendance is mandatory whether you are singing at VPL or not.

Absences: If you are unable to attend your scheduled lesson time, supply me with **at least 24hrs advance notice by phone**. ALWAYS cancel or reschedule your lesson if you are sick. Only healthy singers should be in the studio. This is for your own vocal health and the vocal and general health of others! If, however, you are only hoarse or tired, do not cancel. Plenty of work can be done without actual phonation. Failure to show up at your appointed time without notification constitutes a forfeit of a lesson. Lessons canceled by the student without notice are not required to be made up, although I will make an effort to do so for legitimate excuses. It is your responsibility to request a make-up lesson for lessons that you cancel because of illness. Any lessons canceled by me will be made up. If there is a conflict anytime during the semester that precludes you from attending your lesson time I would recommend you try switching times with another member of my studio. This must be cleared by me in advance.

Practicing: Regular daily practice is required for student's continuing musical development and progress. One hour to two hours daily of vocal practice is recommended. Remember that practicing does not have to be just about singing. Mental work is paramount. Stimulate your own "Master Singer". Demands of other courses involving extensive singing may modify these requirements on occasion in order to avoid vocal fatigue. Vocal fatigue maybe avoided by scattering your practice periods throughout the day. In addition, time must be spent in non-vocal pursuits such as memorization, phonetic drill, listening, and repertory selection.

Record Lessons and Coachings: I expect students to record their lessons and coachings. This is helpful in determining your own progress and to remind you of vocal warm-ups/exercises and/or personal discoveries. The studio is now equipped with a CD Recording Device! Wait at least one (1) day before you listen to your lesson. Take notes and keep a Vocal Diary.

Vocal Diary: Keep a log book/vocal diary. Write about your discoveries, ideas and progress during your lesson. Set 5 attainable goals for each semester and assess progress regularly. **List of goals is due no later than your second lesson.**

Recital Attendance: Music Majors must meet recital attendance requirements set by the Music Department. All students, regardless of major, in my studio are **required to attend ALL faculty and student vocal recital/events, as well as all Voice Divisional Recitals**, All N/A'S (Non-Availabilities) must be submitted in writing no later than 1 month before the event to be missed.

GENERAL STUDIO POLICIES:

Punctuality: Please be prompt for your lesson and be sure to bring all assigned music to every lesson. Return phone calls or email immediately, no more than 24hrs should lapse.

Accompanist: You are expected to have your own accompanist at each lesson. Please supply them with clean copies of your music (devoid of any writing) in advance and be sure to pay your fees promptly. Performance majors **must** schedule a 30-60 minute rehearsal with their accompanist at least once a week in addition to their voice lesson. All other music majors are required to schedule 30 minute rehearsals once every 2 weeks.

Music Binder: All music should be kept in a three ring binder with double sided copies.

Supplies: Please make sure to have the following at your lesson: scores for assigned songs, pencil, water, blank paper and a recording device.

Water Consumption: Drinking plenty of water during the day is ideal for vocal health. The vocal membranes and chords need moisture to function properly.

Open Door Policy: I encourage an open door policy in my studio. If you are able to attend a peer's lesson I encourage you to do so. You can learn a tremendous amount from listening and watching another singer. Observation can reinforce your own work or evoke technical questions you might have.

Smoking and other No-No's: Your instrument is a part of you. Unfortunately, one cannot remove the voice box and preserve it. You are responsible for keeping your instrument in the best shape possible. Vocal longevity comes from a clear understanding of vocal technique and vocal health. Proper rest, exercise, and diet are essential if one is to remain in healthy vocal condition and receive the full benefits of vocal study. Avoid smoking and smoke filled rooms. Avoid screaming or loud environments. Avoid excessive use of alcohol and drugs. Wash your hands constantly or carry a hand disinfectant with you at school to avoid getting sick from others.

RESOURCES:

Langenscheidt's Dictionaries in Italian, German and French

International Phonetic Alphabet for Singers by Joan Wall

The Lied and Art Song Texts Page – www.recmusic.org/lieder – translations to song texts

IPA Source – www.ipasource.com – IPA and song translations

Word-For-Word Translations – www.wordreference.com – translates single words/verbs

Classical Vocal Repertoire – www.classicalvocalrep.com – sheet music sales

The Aria Database – www.aria-database.com – translations and plot synopses of operas

Schubertline – www.schubertline.co.uk – sheet music sales and transposing

Classical Singer – www.classicalsinger.com – national auditions and competitions

NATS San Diego Chapter – www.natssandiego.org – local vocal events/workshops

EVALUATION:

Lesson Grades:

Lesson grades will be given at each lesson/each week. The grade will consider each of the following:

1. preparation (musical & linguistic, preparation sheets, required listening, memorization)
2. progress
3. effort during lesson
4. cooperation (behavior, willingness to change/try new approaches)
5. attendance (which is recorded and tardiness noted)

Semester Grade:

Lesson Grades – 30%

VPL Performance and Divisional / Vocal Recital Attendance – 20%

Jury Grades – 50%

Grades:

A = 4.0 B = 3.0 C = 2.0 D = 1.0
A- = 3.7 B- = 2.7 C- = 1.7 D- = 0.7
B+ = 3.3 C+ = 2.3 D+ = 1.3 F = 0.0

# of Songs	Assignment Due Dates			Memorization Due Dates		
	Week of 1/28	Week of 2/25	Week of 3/24	Week of 2/11	Week of 3/24	Week of 4/7
3 Songs	Song #1	Song #2	Song #3	Song #1	Song #2	Song #3
4 Songs	Songs #1, 2	Song #3	Song #4	Songs #1, 2	Song #3	Song #4
5 Songs	Songs #1, 2	Songs #3, 4	Song #5	Songs #1, 2	Songs #3, 4	Songs #5
6 Songs	Songs #1, 2	Songs #3, 4	Songs #5, 6	Songs #1, 2	Songs #3, 4	Songs #5, 6