**Syllabus for UST Voice Students**
The University of Saint Thomas  
**Fall 2015 – Spring 2016**  
**Instructor:** Dr. Brady Knapp, Associate Professor of Music  
Cullen Hall, Studio #10

**Course Numbers:**  
1114, 1224 Applied Music Study in Voice  
3114, 3224 Upper level Applied Voice

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**Course Description:** The emphasis of private voice instruction on the collegiate level is designed for a student to study fundamental techniques of traditional classical singing. The instruction given and the resources used in this course will aim to promote an individual to produce free and healthy phonation, a resonant tonal quality, and an efficient breath management system and proper singing posture – all necessary concepts for those seeking a professional career as a singer, teacher of singing, or choral music educator. The course will encourage the student to research and further develop an understanding of current advances in the fields of voice science and voice pedagogy research. Research and reading assignments will serve to promote an understanding of the singing mechanism that is objective and built on physiological fact and sound scientific acoustic principle. Through listening assignments and attending live vocal concerts the student will develop an appreciation for the unique communication power and beauty that results from a well-produced singing and speaking voice. The course will encourage self-discipline and self-motivational skills that are necessary for a professional career in vocal music.

Those enrolled in private voice instruction for advancement of a Bachelor of Arts with a Major in Music and voice as their primary instrument or a Bachelor of Arts with a major in Music Education and voice as their primary instrument will be required to reach an advanced level of technical and musical development singing literature from all of the major style periods in four languages (English, Italian, German, and French). Those pursuing a Music Minor with voice as the primary instrument will also be expected to reach an advanced level of singing technical competency.
EXAMINTIONS: Final Jury Exam, Thursday at 12:30pm student performances, and Midterm memory exam:
The final exam for this course will be a sung final Jury to be given at the end of the semester. Juries at UST are held early during the first week of exams. More about the specific requirements for the Jury can be found below. In the Jury the student will sing repertoire studied during the semester and the student may be asked to discuss a pedagogical concept or a historical style period that has been studied during the semester. You may also be asked to give a word for word translation or a poetic meaning for a song or aria that you are studying in a foreign language. Please memorize the word for word translations early on during the course of the semester so there is not a last minute cramming! “All students taking applied music are required to perform before the music faculty (a panel of faculty Jurors) at the end of each semester unless this requirement is waived by the faculty member and the department chair (UST course catalogue).” The only reason not to sing a Jury would be an Upper level recital given near the end of the semester or if serious illness permits the student from singing.

The student will choose the first selection sung at the Jury and the Jurors will choose the second and/or third selections. The Jurors will give written critiques of the student’s performance and the faculty members present will each give you a grade. This grade will be figured into your final applied voice grade.

Every semester each voice student will be required to sing on one or more of the Thursday noon recitals – this is also part of your performance grade. You will be required to sing one or two songs or an aria for this concert.

Midterm exam - to be held the last week of lessons in the month of October or first week of November- all students will be required to sing HALF or more of your assigned repertoire for the semester and from memory and performance ready, without exception. You must know the poetic and word for word translations for all foreign songs and you should sing everything at Midterm on a high level.

WARNING: Failure to sing on a Thursday at noon recital during the semester will result in the lowering of your grade by one letter. Failure to have your midterm exam and assignments thoroughly prepared by the last week of October will result in the lowering of your grade by one letter. An unprepared Jury (for example music and translations not memorized!) may result in a failing grade. All of the student’s repertoire should be memorized by the tenth or eleventh week of the semester. Excellent Juries and fine performances are not random but a result of a methodical process and regular practice.
Students must dress appropriately for the Final Jury and for Thursday noon performances.

Gentlemen should wear slacks, a dress shirt, a suit or blazer, a tie, and no white tub socks. Also, shine your shoes and comb your hair. Men if you do not own a blazer or a suit, buy or acquire one at the beginning of the semester. Men please have your suit or blazer properly tailored to fit ahead of a preview for a concert as well. For performances ladies should wear a dress, a pants suit, or a skirt and blouse, and heels (no stilettos!). Please keep your hair out of your face – the audience wants to see your face tell the story of the songs you are presenting. Please do not wear blue jeans, sneakers, casual clothes, mini-skirts, etc. Classic and conservative is best for recitals as well. Ladies if you have specific questions about what is appropriate please speak to Dr. Joan Allouache or Professor Debra Dickinson.

Please treat all UST performances seriously, be well prepared and dress well as you would for a job interview, church service, a wedding and/or concert. Dressing well to perform is a sign of respect, not only for me but also for your craft, for the classical vocal culture, and most importantly for yourself and your colleagues. When you perform solo vocal recitals your clothing should fit your body properly - not too tight, not baggy or hanging to loosely, and please not un-hemmed. You should consider having your performance clothing dry-cleaned so your clothing will be well pressed, clean, and neat. When it is time to perform you should please always look and act like a serious singer.

Other Studio Requirements:
Attendance at all lessons is mandatory. If you are seriously ill, please call or email, and let me know as soon as you can – preferably the night or afternoon before the lesson by email. I will do my best to make up the lesson within two weeks of the absence. Occasionally make-ups are impossible until the end of the semester. However, calling to cancel less than three hours before a lesson is not acceptable – if you give me fair warning then I can offer your time to another singer or perhaps hold a rehearsal for someone preparing a scene or aria for Opera workshop or the Pop show. If you fail to leave me a message before a lesson that you miss then I will not be required nor obligated to make up that lesson up. If you have two or more unexcused absences in a semester then your grade will be lowered at least one letter grade. If you are sick and contagious, please stay home and away from me and other students. If you are not contagious, you should attend class. Be present for ALL classes and ensembles, unless you are physically unable to get out of the bed or were ordered to stay in a bed by your doctor. If you are not well and choose to attend classes, please for everyone’s heath wash your hands frequently and try to distance yourself from the group as much as possible (ie. sit in the back of Cullen hall and observe the rehearsal).
Voice Class on Fridays 3-4 pm in Cullen Hall: This is a required class for all singers in Dr. Knapp’s voice studio. This class experience allows every student in the studio to sing regularly for an audience of peers. The class is played by a professional accompanist, which gives the student the chance to sing and present their repertoire well. Voice class is a vital part of your education and formation as a singer – this is your education and it is important, please plan to attend class. Attendance is not optional it is necessary. Warn your employers now and please plan your outside work schedules around this class.

The only excused voice class absence is for those students who have children and/or who have legitimate carpool and childcare issues in the late afternoon or last semester students who have completed recital requirements. Another legitimate excuse would be a conflicting class or lab (you must also prove you have a legitimate conflict with your schedule!). Even the parents in our studio should make plans to attend and sing for a couple of classes in the semester. Most music schools and departments with strong voice areas have weekly studio built into the curriculum for ALL students taking applied voice - UST is no exception!

Voice students are required to attend ALL UST music faculty recitals, ALL voice major recitals, and ALL UST music ensemble events - that includes Pop singers, University singers, Jazz ensemble, the Schola cantorum, the Aquinas early music ensemble and Mosaic the contemporary music ensemble. Undergrads you are required to attend ALL Thursday noon recitals (only MLA music are exempt from attending every concert), honors recitals, studio recitals, and professional Organ recitalists featured in the Chapel of St Basils. That is the policy of the UST Music department. Consult a music event calendar online at the beginning of the semester and mark those required faculty and student recitals boldly in your personal calendar. Pre-empt all last minute excuses for missing a required recital by turning in all those dates to your employers, coaches, and/or any other non-music groups or events that may require your attendance. Concert attendance should be treated as a top priority for all undergraduate majors. If you need to miss a recital you must have a legitimate reason to do so, and you will need to discuss that absence ahead of the event with Dr. Knapp and/or Dr. Garrido. Failure to turn in programs to Ann Harlan in the music office at the end of the semester can result in the lowering of your studio grade. You learn your craft by attending live concerts that feature singers, plus your presence at UST concerts is a sign of support for your teachers and colleagues. CONCERT ATTENDENCE IS NOT OPTIONAL FOR STUDENTS MAJORING IN MUSIC!
**Repertoire Requirements for Juries:**

Freshman must prepare 3-4 songs for the Jury during the first semester of study. Freshman students must prepare 4-6 songs during the second semester. Sophomores should prepare 6-8 songs for the first semester Jury and 7-8 in the second semester. Juniors and Seniors should prepare 8-12 songs for all Juries.

Upper class Transfer student beginners should prepare 6-8 songs in the first semester and then follow the rules for their category above in the second semester of study. Upper class advanced Transfer students must prepare 8-12 songs a semester for their Juries.

One major Operatic and/or Oratorio aria counts as two selections – this will be allowed only with Dr. Knapp’s advanced approval – some arias are very short and will not count for two selections!

The first semester Freshman Jury (and first semester jury for all beginning students) will include repertoire in English and Italian, and German may be assigned to more advanced students. The second semester Freshman Jury will include songs in English, Italian, and German. The second semester Sophomore Jury should include English, Italian, German and at least one French piece. The second year second semester jury is considered a **Sophomore barrier jury – at which time the voice faculty will discuss whether the student should continue on as a vocal music major.** All Junior and Senior Juries and Upper level Recitals must include English, Italian, German and French repertoire. The Senior recital must include two or more songs and/or arias in all four of the required languages. Spanish language repertoire may be included on a Jury or recital but it cannot be a substitute for Italian, English, German or French repertoire requirements.

**For Non-major singers:** Dr. Knapp will choose appropriate repertoire for you and you and he will agree upon the number of songs to be studied for the final Jury. The number of songs prepared for a Jury will be chosen according to the skill level of the student. For the Jury, the Non-major should have prepared no less than three to four memorized pieces.

**Grading:**

- Final Jury = 1/3 of the grade
- Voice class participation and performance, and Music at Noon performance and attendance = 1/3 of the grade;
- Weekly lesson preparation, mid term preparation and other semester research assignments = 1/3 of the grade

**Expectations:**

I expect you will be prompt to all lessons, weekly voice class, and all concerts. You must come to every voice lesson well prepared with your voice warm and ready to sing. We should not have to use half of every lesson to warm up your voice, that is ultimately a poor use of our time together and being habitually unwarm for your lesson (or a private coaching) can result in the lowering of the final grade. If you have a class before your lesson time - even if the class is 8am and your lesson is at 9am! - you must still be warm before the 9am lesson. Please make warming-up a priority.
Be the compassionate human beings! I expect you will want to support one another 100%. I also will assume that each of you will want to contribute constructively to discussions in voice class. When you want to offer feedback to another student singer always be gracious, courteous, brief, and thoughtful. Think before you offer suggestions to other singers – I will not tolerate overly harsh or demeaning criticism – be honest and gracious. The studio class is never long enough, and we all want to hear singing from as many singers possible each and every week. Please save all extraneous commentary and conversations for after the class. However, if you want to discuss an issue with me in private that is related to voice class, I will be happy to make time for you to do that.

PLEASE NO TEXTING and or use of social media during concerts, rehearsals, choir, opera, and or voice class.

Music for lessons: Students are encouraged to purchase all music assigned during the semester. I am well aware that new music can be insanely expensive, but now is the time for you all to begin to build a music library and should be intentional about building that collection. Consider buying used music (Half price books), online, also see suggestions for finding used music below.

Petrucci ISMLP online is a free database with hundreds of song collections one can download – songs, lieder, chanson, opera and oratory are available. We have a subscription to an IPA (International Phonetic Alphabet) for singers database and NAXOS recording library through the UST library webpage.

A useful site for purchasing obscure or hard to find scores is Classical Music Reprints – owned by Glendower Jones in Riverdale, NY. Toll free number 1-800-298-7474, the store number is 1-718-601-1954 and the FAX is 718-601-1969. The website is great http://classicalvocalrep.com/

Also T.I.S. music catalog in Bloomington Indiana is a huge discounted music site – great vocal selection. The website is very thorough and user friendly (even I can navigate this site!). You can find it on: www.tismusic.com and the toll free number is 1-800-421-8132, the store number is 1-812-355-3005 and the FAX is 812-358-3004. I also often use Lois Fyfe in Nashville, TN and Sheetmusicplus – both can be found online.

No one is helpless with resources like the ones mentioned above. Ordering/finding music simply requires the ability to navigate the internet.

Music Library and resources: We have a small music library housed in the UST music school on the second floor. The library has a recording listening laboratory of LPs and CDs and a few vocal scores, a number of operatic scores, DVDs, videos, and scores of major choral works. It is unfortunate that those resources needed from the UST music library must be used in the library – so plan ahead. Ann Harlan is in charge of the UST
collection housed in the music school and she should be contacted if you would like to use the library.

Housed in the UST’s main library, Doherty library, I will place several items on reserve for all voice students that you may use whenever the main library is open. You will all be expected to use the vocal reserve resources regularly. Also, on the first floor reference section of Doherty you will find the Grove’s Dictionary of Music and other helpful music resources. There is a fine collection of books about Music and Music education, and Composer biographies – all can be checked out by students from the main library collection. We are always working to build the vocal pedagogy and vocal music collections, so please feel free to suggest any books that you think we should purchase for the main library’s collection.

Because our vocal score and vocal recording collection is small (but growing!) there will instances when you may need to use the Inner-library loan system. Please ask a UST librarian for help in requesting what you need through Inner-library loan.

You should also be aware that both Rice University and the University of Houston have large and extensive vocal collections and I suggest that you familiarize yourself with both libraries. Rice and UH will allow students from other universities to browse their collections, and both music libraries have Xerox/scanner machines if there are items that you may need immediately that are perhaps non-circulating. You may also check out scores from those collections. The downtown Houston Public Library has an excellent music collection of recordings and scores as well.

You all need to become PRO ACTIVE about your education and learn to use the abundant resources available in this urban environment.

Suggested books for voice study (in Doherty library and Dr. Knapp’s private studio collection):

Books on Voice pedagogy:

- The Structure of Singing  Richard Miller  MT 825 M646 1986
- Training tenor voices  Richard Miller  MT 820 M6 1993
- Training soprano voices  Richard Miller  MT 820 M5995 2000
- National schools of singing  Richard Miller  MT823 M55 1997
- On the art of singing  Richard Miller  MT 820 M599 1996
- Solutions for singers  Richard Miller  MT 820 M5993 2004
- Vocal Development through Organic Imagery  William Leyerle  MT 820 L63  (required for Voice Ped.)

Word for word Translation texts:

- The Ring of Words: An Anthology of Song Texts  Philip Lieson Miller  ML 54.6 .M6 1973 R5
- The Interpretation of French Song  Pierre Bernac  MT 892 B4
Word-by-word translations of songs and arias – 2 volumes
  German and French volume by Coffin, Singer & Delattre Volume I
  ML 54.6 W65 V.1
  Italian volume by Schoep & Harris Volume II
  ML 54.6 M6 1973 R5

Books on Diction:
The Singer’s Manuel of English Diction    Madeleine Marshall
  MT 883 M3 1953  *required for UST English Diction seminar
Singer’s Italian    Evelina Coloni
  MT 883 C6 *required for UST Italian Diction seminar

Books about Singers and singing:
Great Singers on great singing    Jerome Hines   ML 1460 H46 1982b

All of you may be required to use one or more of these listed resources several times during the school year. Freshman and new transfer students should become familiar with resources on the first week of school and use them every time you are given an assignment that requires translations and phonetic transcriptions. ALL singers are REQUIRED to write in a word for word translation and an IPA phonetic transcription on the music of every foreign language song you are assigned. If you need assistance with the International Phonetic Alphabet please reference Joan Wall’s Diction for Singers and her book The International Phonetic Alphabet for Singers – both of these texts are published by PST publications and though out-of-print can be purchased online. If you need assistance learning how to apply the IPA please ask Dr. Knapp for time outside of your lesson.

Senior Recital: All students majoring in Music or Music Education with voice as their primary instrument are required to give a Senior recital of 50-55 minutes (not to exceed 60 minutes in length) of memorized music with an accompanist assigned to the singer. The music presented on the Senior recital will represent standard vocal repertoire from the Baroque, Classical, Romantic and Modern style periods. The singer will be required to present repertoire in four languages: English, Italian, German and French.

Music majors in vocal music are highly encouraged to present a Junior Recital which is not required but recommended. Giving two recitals gives one more performance opportunities and will serve to strengthen the value the Music major, and strengthens your profile for Graduate school auditions and applications. The Junior recital can be a shared recital with two Junior level students (or a Music minor and a Junior Music Major) and should be 35-45 minutes in length of sung solo repertoire. The Junior recital will include at least three languages: English, Italian, German and French repertoire. Spanish language music may be sung but will not be a substitute for the English, Italian, or German repertoire required for the Jr. level recital.
Before a student may present a vocal recital, he/she must be approved by a Preview Jury Hearing in Cullen Hall with the pianist paying the recital, no exceptions. The preview jury will be made up of Dr. Knapp and two UST music faculty members, and the Jurors may either pass or fail the preview. A student recital preview that is not approved will delay the recital date, in which case another preview hearing will be required at least two weeks before the new desired date, or the recital will be canceled. The preview jury should be completed at least two weeks before the intended recital date. The preview program will include ALL repertoire to be sung on the recital and in recital order. A student must have translations and program notes completed, edited, and proofed two weeks before the preview recital, without exception. Failure to provide translation sheets and thorough program notes on the day of the preview will result in a non passing grade for the preview, no exceptions.

Program notes should be given to Dr. Knapp for proofing at least one week prior to the preview. The student is strongly advised to set up an office hour with both Dr. Knapp and/or Dr. Ann Fairbanks to discuss/review his/her program notes and what is expected. Please do not cut and paste information from the internet – that can result in a failing grade. Academic dishonesty will not be permitted by the University.

At the beginning of the semester in which a student plans to give a recital, he/she must go to the main music office to fill out a Student Recital request form. The student will need to negotiate a date with Ann Harlan and Dr. Knapp. Remember you must have a preview date and a recital date – both should be held in Cullen Hall. Don’t wait to last minute, requests for Cullen hall often fill the calendar early on in the semester. You may not have a recital on a Thursday or a Wednesday night – many of us have church choir rehearsals that evening. Also no recitals on Holy Week or during a University break!

Concert Etiquette:

When attending concerts in a University environment and in professional classical music culture, certain behavioral conventions are expected. Following these guidelines and encouraging appropriate behavior from your peers will contribute to an environment more conducive to performance enjoyment.

1) **Do not talk during a performance (or Masterclass).** Talking during a live performance is bad manners. Also please be careful not to talk loudly (or sing) and carry on distracting conversations of in the foyer of Cullen Hall during a performance of any kind. As singers some of have loud and resonant whisper voices that can be heard through the doors!
2) It is generally accepted in classical music culture that applause is not appropriate between every selection of a multi-movement cycle or between every selection of songs that are clearly grouped together by theme, composer, or language. The way a concert program is laid out should give you the audience member an educated guess as to when and where to clap! Please clap after larger sections not after every individual selection within a group.

3) If you are late to a concert, please do not enter Cullen Hall in the middle of a musical selection being performed. Wait until the end of a section or until you hear applause to take your seat. It is rude and distracting to the performers for anyone not in the concert to come into the hall, late and in the middle of a piece being played or sung.

4) It is rude to sleep, eat, smack gum and/or study during a concert. If as an audience member you are carrying on with other activities during someone’s recital then you are indicating a total disregard for the performer and that is bad manners and will not be tolerated. Be respectful and pay attention to the concert.

5) Arrive on time and stay until the end of the concert! Your boyfriend, girlfriend and all social events will need to be put on hold. This RULE about coming on time and sitting through the whole concert is necessary for concert attendance credit and again I am only expecting reasonable and appropriate behavior. You may not show up to the event to pick up a program for your file and then leave the building without attending the concert. You may not ask a friend to pick up a program for you- that is dishonest. If you are caught doing this you could receive a failing studio grade. Plan ahead, keep a calendar – SUPPORT one another and this music making community in thought, word, and deed. Being civil and gracious is not optional – even if you have to fake it!

6) DO NOT TEXT OR USE SOCIAL MEDIA OF ANY KIND DURING CONCERTS, please. DO NOT USE FLASH PHOTOGRAPHY!!!!