



SCHOOL OF
Music

MUS 149, 151, 152, 351, 352, 551, 552

Applied Voice

Course Syllabus: Fall 2026

Instructor Information

Instructor:	Dr. Amy Canchola
Office Location:	Music Building, Room 237
Office Hours:	By appointment; email to schedule
Phone:	317-408-8049 (cell)
University E-mail:	amy.canchola@etamu.edu
Preferred Form of Communication:	Email or Text
Communication Response Time:	24 hours

School of Music Mission Statement:

The School of Music at East Texas A&M University promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

University Mission Statement:

East Texas A&M University provides a personal educational experience for a diverse community of life-long learners. Our purpose is to discover and disseminate knowledge for leadership and service in an interconnected and dynamic world. Our challenge is to nurture partnerships for the intellectual, cultural, social, and economic vitality of Texas and beyond.

Course Information

Course Description

Music 149 is applied music at the beginner level. Intended for students majoring in subjects other than Music.

MUS 151 One to four semester hours. Private instruction for music majors in keyboard, voice, instruments, or composition. The course includes recitals and performance forums with teacher-directed student evaluations and instructions. May be repeated for credit.

MUS 152 Principal Applied. One to four semester hours. Private instruction for music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher-directed student evaluations and instructions. May be repeated for credit.

MUS 351 Private instruction for advanced music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher-directed student evaluations and instructions. All students must pass the upper division barrier examination prior to enrollment. May be repeated for credit.

MUS 352 Principal Applied. One to four semester hours. Private instruction for advanced music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher directed student evaluations and instructions. All students must pass the upper division barrier examination prior to enrollment. May be repeated for credit.

MUS 551 Applied Music. (Minor applied) One to four semester hours. Private instruction for graduate performance majors. Prerequisites: Satisfactory level assessed in the applied music performance audition.

MUS 552 Applied Music. (Principal applied) One to four semester hours. Private instruction for music majors in keyboard, vocal instrumental, conducting, or composition. May be repeated for credit.

Student Learning Outcomes

In this course, students will:

Minors

MUS 149: Students will perform selected repertoire with technique and musicianship suitable for a non-major and appropriate to the student's musical and developmental level. Students will memorize 3 pieces and perform 1 for their final jury.

MUS 151: Students will perform selected repertoire with basic technique and musicianship suitable for a secondary performance medium. Students will memorize 3 pieces and perform 1 for their final jury.

MUS 351: Students will perform selected repertoire with basic to intermediate technique and musicianship suitable for a secondary performance medium. Students will memorize 3 pieces and perform 1 for their final jury.

MUS 551: Students will perform selected repertoire with intermediate to advanced level technique and musicianship suitable for a minor applied lesson at the graduate level. Students will memorize 3 pieces and perform 1 for their final jury.

Majors

MUS 152: In level one principal applied lessons, students will perform selected repertoire suitable to the student's musical development with intermediate technique and musicianship in preparation for the upcoming junior level proficiency exam. Students in this level must memorize 4-5 pieces and will perform 2 for their final jury. In the 4th semester, the students will perform all pieces as a part of their JLPE.

MUS 352: In level three principal applied lessons, students will perform selected repertoire suitable to the student's musical development with advanced technique and musicianship in preparation for the upcoming junior or senior recital. Students in this level must memorize a minimum of 6 pieces and will perform 2 for their final jury.

MUS 552: In level five principal applied lessons, graduate students will perform selected repertoire suitable to the student's musical development with professional level technique and musicianship in preparation for the upcoming graduate recital. Students in this level must memorize a minimum of 6 pieces and will perform 2 for their final jury.

All major level applied vocal students will be required to take a Barrier Exam after eight (8) credits of voice are completed. The Barrier Exam ("JLPE"), typically taken during the spring semester of your sophomore year, must prove that the student is capable of:

- a) Accurately and expressively perform classic selections from the vocal Repertoire (min. 6 songs, It., Fr., Ger., and Eng. must be represented;
- b) Accurately and expressively prepare and perform without the assistance of an applied instructor a selection from the standard vocal repertoire;
- c) Demonstrate the capability of accurately pronouncing song texts in English, French, German, Italian and Latin using the International Phonetic Alphabet;
- d) Demonstrate the capability of accurately singing at sight a classic selection from the vocal repertoire.

Students have one chance to re-take any/ all portions of the JLPE, should they fail the first time. Any failed portions must be re-taken the following semester. The student must continue to enroll in Music 152 until all portions of the JLPE are passed. Then the student may enroll in Music 352 upon the recommendation of the voice faculty. See the Vocal Divisions Handbook for more detailed information.

Required Materials

Each student is required to purchase **music books** for their individual use. Books may vary by student and may be as few as one or as many as four or five books each semester. The student should budget \$100 per semester for the purchase of music books and other materials relevant to this course. (This amount is much less than the average cost of books for other courses and is very reasonable, considering that books may be used for several semesters and kept for future use in your future teaching and singing endeavors. This amount does not include accompanist fees.) I do try to assign as many songs as possible from the books you already have, but sometimes that is not possible.

One notebook/3-ring binder, containing both music staff paper and regular notebook paper must be brought to each lesson for inspection and grading. Digital copies of music are permitted, so long as they are legally obtained, and the student can make markings on the score during the lesson.

A **pencil** with eraser (or stylus, in the case of digital sheet music) must be brought to each lesson, for note taking. Even if the sheet music is digitized, it is highly recommended to take notes with pencil and paper and keep the notes in the voice notebook.

A **collaborative pianist** (for lessons, rehearsals, and performances) must be secured each semester. (See [Vocal Accompanist Policy](#) for more detailed information.)

Course Requirements

Instructional Methods

The student's work will be directed to three general areas of study: Vocal Production, Music Literacy, and Vocal Artistry/Creativity. In particular, attention will be given to Posture, Respiration, Phonation (including registration and resonance), Diction, Song Analysis, Music Scholarship, and Interpretation.

The applied instructor selects literature and plans lessons in a logical sequence specifically designed to prepare each student to meet the Student Learning Outcomes. Thus, the literature and skills addressed in each lesson will vary according to each student's experience in performance repertoire and technical strengths and weaknesses. In practice, after assessing a student's skill and needs in the early lessons, the applied instructor often provides a more detailed overview of the semester's activities. However, this overview is specific to that student and the sequential activities are contingent upon that student's continued progress.

Students enrolled in one credit hour will receive one 25-minute private lesson per week. Students enrolled in two credit hours will receive one 50-minute private lesson per week. Additionally, all students enrolled in this course will meet in a weekly joint class ("Studio") in the form of a masterclass. This means you will sometimes participate as a performer and at other times as an audience member. We will speak about topics involving everyone and each student will be scheduled to sing several times throughout the semester, thereby practicing the art of solo performance. **Each student is required to dress appropriately for performances when scheduled to sing.** (Business, business-casual, or "Sunday best" and dress shoes are expected; absolutely **NO JEANS or ATHLETIC SHOES** will be permitted.) Any student not in compliance with the performance dress code will not be allowed to perform and will receive a 0% for their missed performance.

Studio Class will meet from **5:00-5:50 pm every Monday in the Music Building**. We will discuss certain aspects of performance, technical, and collaborative efforts of each performer. All students are expected to perform throughout the semester.

The [Vocal Studies Handbook](#) should be printed out and kept in the student's voice notebook at all times.

Assessments

1. LESSON PREPARATION (280 points)

- a) Student's **preparation** for class and learning of required repertoire;
 - Warm-up the **voice, body, and mind**, mentally focusing on what you wish to accomplish in the lesson. (Also budget the amount of other singing/ speaking used in the day so that you have sufficient voice left to sing in your lesson!)
 - Arrive early. Knock on the door when it is time for your lesson.
 - Bring all necessary materials: pencil, recording device, music, water.
 - Come to lessons with the notes, rhythms, and texts already learned.
 - All performance indications (tempo, mood, rubato markings) should be translated and considered. Keep this information in your voice notebook.

- Prepare a word-for word translation, idiomatic/poetic translation, and IPA transcription for each foreign language piece and keep in your voice notebook. (IPASource.com and the Nico Castel Series of Libretto translations and IPA are wonderful resources to consult.)
- Have watched video of the previous week's lesson
- Grading:
 - You will earn an **A** for your lesson if you:
 - You will earn a **B** if you have a major weakness in one criterion or minor concerns in two criteria.
 - You will earn a **C** if you have major weaknesses in two criteria or minor concerns in three criteria.
 - You will earn **D↓** if you have major weaknesses in three criteria or minor concerns in four criteria.
 - You will receive an **F (0 points)** for an unexcused absence
- b) Student's **improvement** (technical progress, growth in musicianship, and overcoming of vocal faults) shown during the semester (EACH student is expected to practice on their own a MINIMUM of three hours per week PER CREDIT HOUR enrolled of voice).
- c) Student's **performance** in weekly lessons and assigned convocation.
- d) Student's **written word-for-word translations** in their music scores for foreign language pieces, and an **idiomatic translation** for pieces in the student's native language.

2. WRITTEN NOTEBOOK/PORTFOLIO ASSIGNMENTS (170 points)

The student will prepare a portfolio (also called a voice notebook) which they will bring to each lesson. This notebook (hard copy or digital) is where all the student's sheet music, translations, handouts received in lessons or studio, etc. will be kept. Electronically, the students will also create and maintain an updated music performance resume as well as written information about the composers and poet. The biographies are an evolving document that will be added to throughout the semester and will be a helpful resource for the student's future recital program notes.

Each aspect of the portfolio will be submitted for a grade on the D2L platform and is broken down into equally graded parts in the following way:

- a) **Song Translations (75 points)**
 - a. **Hand-written Word-for-Word Translations (25 points)**
 - Hand-written word-for-word translations in music scores for all pieces studied this semester must be written in the music score and kept in the student's voice notebook/portfolio.
 - Students should scan a copy of their hand-written translations and submit it via D2L on the corresponding assignment by the given due date.
 - b. **Idiomatic/Poetic Translations (25 points)**
 - An idiomatic translation is a way to put the meaning of the song text in the student's own words. Find a way to make the word-for-word translations make sense to both you and the audience. This may look like rearranged words or changing phrases altogether to get the meaning across.

- For pieces in the student's native language(s), the student should still provide a 'translation' by stating the meaning of the texts clearly in their own words.
- This should be done for all pieces studied this semester, written in the music score, and kept in the student's voice notebook/portfolio.
- Students can either scan a copy of their hand-written idiomatic translations or type up their idiomatic translations.
- It must be submitted via D2L on the corresponding assignment by the given due date.
- c. **Sheet music with IPA transcriptions (25 points)**
 - Students must write-in International Phonetic Alphabet (IPA) symbols above the words of their music.
 - Once the IPA has been written on the student's music, the student must scan a copy and submit it to D2L by the given due date. The paper copy must be kept in the student's Voice Lesson Notebook and brought to every lesson and referenced as needed throughout the semester.
- b) **Composer AND poet Biographies (50 points)**
 - As part of the student's voice lesson notebook/portfolio, they must include composer AND poet biographies written in the student's own words (one paragraph is sufficient.)
 - Bios should include the birth and death dates, information on the piece of theirs the student is working on, and at least one interesting fact about the person, piece, or setting that an audience would enjoy learning.
 - Students must submit a typed copy of this information to D2L by the given due date. A copy must also be kept in the student's Voice Lesson Notebook for reference.
- c) **Update Performance Resume (25 points)**
 - Each student will create a performance resume and update it each semester
- d) **Mid-Term and End of Semester Reflection/Self-Assessments (20 points)**

3. RECITAL & STUDIO CLASS ATTENDANCE (100 points)

Music majors are required to attend all student and faculty recitals performed on campus. Attendance will be taken at each recital by the Opera Graduate Assistant and will be reported to each applied faculty at the end of the semester.

If you must miss a recital for any reason, you must discuss it with your applied professor at least a week in advance. It is also courteous to send a note to the performer to wish them luck and express your regrets for being unable to attend.

I require **ALL** of my students to attend voice recitals held on campus, regardless of major field of study. It is an important part of the learning process.

4. STUDIO CLASS PERFORMANCES (50 points)

All students are required to perform in studio class throughout the semester. Students are graded on their presentation, performance, interpretation, and memorization when applicable. If a student is unable to perform due to illness or other circumstances, they must contact Dr. Canchola and work to find another student to trade performance days with. If there is no effort to do either task, the student will receive a zero for that studio class performance.

5. MOCK JURY/JURY PERFORMANCE/FINAL EXAM (400 points)

Each student performs a mock jury in the week leading up to juries. Each student is scheduled for a performance time, in coordination with their pianist. Students are graded by Dr. Canchola in the same way a regular jury would be graded. The student will choose their first piece to sing and Dr. Canchola will choose a second piece from the provided repertoire list for the student to sing. Students must be fully memorized on all pieces.

The student will perform a final exam/ jury for the vocal faculty during final exam week. Jury performance grades attribute 40% to your final grade for this course. Students enrolled in two credit hours will first perform from memory one song of their choice from their prepared repertoire list, and then at least one additional selection chosen by the vocal faculty from the remaining prepared repertoire. Students enrolled in one credit hour will perform a piece of their choice only. Each student schedule their jury and submit their jury repertoire online at <https://tamuc.jury-system.com> using their own personal registered account.

Grading

The instructor's semester grading will be based on the following:

1. Lesson Preparation	280 points
2. Written Notebook/Portfolio Assignments	170 points
3. Recital Attendance	100 points
4. Studio Class Performances	50 points
6. Final Exam (Jury) including Mock Jury	400 points
TOTAL:	1000 points

Grading Scale:

A.....	900-1000
B.....	800-890
C.....	700-790
D.....	600-690
F.....	0-590

Course and University Procedures / Policies

Accompanist Policy

Students are required to hire an accompanist each semester. To secure an accompanist, first read the Accompanying Policies and Procedures (distributed separately). Then, fill out this [Vocal Accompanist Request Form](#) and you will be assigned a pianist based on availability. Keep in mind that you do not get to choose whether you hire a professional or student, so you should budget for the maximum fee, just in case.

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance

Course Attendance Policy

It is the student's responsibility to inform the instructor at least 24 hours in advance if you are going to miss a lesson. Make-up lessons will be given at the instructor's discretion, only with proper notice. If a student does not show for a lesson, without contacting the instructor, the lesson **will not** be made-up. A student may have only **one unexcused** absence per semester without it affecting their grade. Following the first absence, each subsequent unexcused absence will result in the reduction of one letter grade for the semester. A student may only have **three absences total** (excused or unexcused) in a regular long semester. After the third absence, the student may receive a failing grade for the semester. Please contact me if you have a special circumstance before you reach your absence quota. If I am unable to teach your lesson, I will notify you via email, text, or phone call in advance, and will make it up at a later time.

Late Assignments or Work

Students needing extra time to complete an assignment must communicate with the instructor in advance. A moment of forgetfulness is not a valid reason for a due date extension.

ETAMU Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and **13.99.99.R0.01 Class Attendance**

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13student/academic/13.99.99.R0.01.pdf>

School of Music Engagement Expectations

Students are expected to actively participate in all assigned components of this course. Active participation includes being present, engaged, responsive, cooperative, respectful, and professional. It may also include providing feedback, asking questions, and being supportive of class members and faculty during instruction time.

Student Expectations

Students are expected to actively participate in all classes. Notification for excused absence must be received in advance. It is the individual student's responsibility to notify the instructor of a legitimate absence in advance. It is also the individual student's responsibility to acquire any missed notes and assignments from other students and/or the instructor.

Students are expected to actively participate in all classes by coming prepared and with all assigned materials. Bibliographical material, repertoire, library resources, applied techniques, as well as research techniques applicable to graduate study in music specific to flute/woodwind pedagogy will be surveyed and discussed. Be prepared to spend a significant amount of time doing research and review of materials outside of class.

Students are expected to demonstrate skills in pedagogy through their observation, analysis, discussion and feedback of the performances of other students. Students are expected to gain skills in this area by the observation of teaching techniques in their own private lessons and through the observation of teaching techniques of other students in studio class, guest artist classes on campus, and optional conference attendance or optional observations of master teachers online. Students will need to submit teaching videos and acquire a waiver from the student(s) in their videos.

Texas Education Code – Music Education

This course content is aligned with the standards established by the Texas Education Code, covering areas such as Music, the Commissioner's Rules, Pedagogy and Professional Responsibilities, Technology, and English Language Proficiency. To review these standards, please visit the Music Education Program D2L Shell and select "Standards and Objectives."

Musician Health and Safety

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[13.99.99.R0.03 Undergraduate Academic Dishonesty](#)

[13.99.99.R0.10 Graduate Student Academic Dishonesty](#)

AI use policy

[East Texas A&M University](#) acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course. Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism). Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Technology Requirements

LMS

All course sections offered by East Texas A&M University have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser

Support: https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

Access and Navigation

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@etamu.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a ETAMU campus open computer lab, etc.

Communication and Support

If you have any questions or are having difficulties with the course material, please contact your Instructor.

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

East Texas A&M University Supports Students' Mental Health

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-

5145. For more information regarding Counseling Center events and confidential services, please visit <https://www.etamu.edu/counseling-center/>

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, contact the Office of Student Disability Services at 903-886-5150, 903-886—5835; email studentdisabilityservices@etamu.edu; online at [Student Disability Services](#) or in-person in Room 162 of the Velma K. Waters Library.

Tenets of Common Behavior

All students enrolled at the university shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (See current Student Guidebook)

Campus Concealed Carry Statement

Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to [34.06.02.R1 Carrying Concealed Handguns On Campus](#) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

STUDENT LEARNING OUTCOMES

Individual student goals for this class will be determined based on your beginning vocal and musical level. Upon completion of your required, repeated study in this course as a voice major, students will demonstrate:

- A regular personal practice regime based on guidance given in lessons.
- The ability to match pitch and stay in tune when singing with instruments or alone.
- The application of alignment principles and physical engagement as required during singing activities.
- The application of skills in breath management, phonation, resonance, vibrancy, articulation, musicality (legato, dynamics, etc.) and the ability to adjust these phenomena based on musical and vocal style.
- The application of musicianship skills appropriate to the level of study and genre being learnt. This may include practicing and memorizing rhythms, pitches, expression marks, and improvisation skills.
- Research skills in repertoire selection. Additionally, students will demonstrate the ability to obtain and prepare sheet music/scores/lead sheets/arrangements for teachers, accompanists, and other creative collaborators as required.

- Critical thinking skills through listening to and reflecting on vocal performances.
- Communication and performance skills through stylistic and musical interpretation of songs in a public setting.
- The ability to identify and minimize the factors of vocal production that diminish vocal health. This involves the development of individual responsibility for managing stress, maintaining normal sleep patterns before lessons and performances, determining the appropriate level of body hydration, and recognizing the signs of muscle fatigue within the voice.
- Attendance at musical performances of faculty, peers, colleagues, and professionals.

SUPPLIES AND MATERIALS

You may be required to purchase repertoire books or sheet music. It is important to begin building your music library. An emphasis will be placed on the legal acquisition of musical scores.

- 1.5-2.0-inch, three-ring binder as a “working notebook” designated for this class only.

[Recommended Staples Better Binder](#)

[Recommended Avery Tab Dividers \(31 tabs\)](#)

- 1-inch, three-ring binder as an “audition notebook” designated for auditions only.

[Recommended Staples Better Binder](#)

[Recommended Avery Tab Dividers \(15 tabs\)](#)

- Journal for writing down technical exercises and to use when practicing
- Audio recording device (e.g., iPhone, iPad, digital voice recorder)
- Colored Pencils

Scores

Any loose-leaf scores must be three-hole punched, taped back to front or double-sided (to minimize page turns) and put into your notebook. Your lesson/working notebook must be organized, clean, and dedicated to this class only. You must have paper copies of your scores or a tablet that is legible and allows you to make notations (8 1/2X11 or larger). Sheet music on computers/phones will not be permitted.

The Lesson

Please have your external recording device ready before entering the studio. During the first few lessons of the semester, repertoire will not be the focus. After you have begun to accomplish, understand, and revisit the basic principles of singing, we will begin to incorporate these technical concepts into repertoire. Lessons after this point normally consist of 10-15 minutes of voice technique work and 30 minutes of repertoire work with your collaborative pianist attending the lesson. After you have been assigned a song, it is your responsibility to learn the pitches and rhythms and to prepare the piece dramatically so that we can work efficiently in our lesson time. You may also be assigned music, dramatic, and lyric preparation homework assignments. We will discuss in your lessons how to effectively learn music and mark your score. However, you must learn the pitches and rhythms of a piece and have a dramatic understanding of the piece *before* we begin vocal work on it. If you have not done this work beforehand, we will not work on that piece in your lesson. You are expected to

take notes during the lesson of any changes to make in your music; however, you will also go back and listen to your lesson recording and make more detailed notes after the lesson. I suggest investing in a set of colored pencils and use a different color for each week. All corrections mentioned at the lesson should be made before the next lesson.

Staff Pianists

You will have a collaborative pianist assigned to you for the semester. The pianist will come to 25-minutes of your 50 minute, 1:1 voice lesson or you may meet with them outside of your lesson time. It is your responsibility to provide sheet music to your pianist **at least one week** before your lesson or performance in studio class. If you have not provided the music to your pianist ahead of time, we will not work on it in that lesson.

Cell Phones

Please do not answer calls and texts during your voice lesson. If there is a special situation, please talk to Dr. Canchola before the lesson begins.

Auditions, Shows, Recordings

If you have an audition or have been cast in a show, please notify me immediately, so we can begin work on your audition piece(s) or your role. Please send all pre-screening video submissions to Dr. Canchola for feedback at least three days before the deadline to submit. Plan ahead so that you have time to re-record if necessary.

Warming Up/Vocal Technique Work

The voice rarely needs to be “warmed up” if you have been speaking during the day. What it does need is for you to work technically on your coordination before the lesson so you are ready to begin. Please set aside 15-20 minutes to vocalize before your lesson. Schedule that time into your regular week as soon as possible.

Practice

Each student is expected to practice every day. You should practice technically at least one hour per day; however, many prefer to divide this time up into 15-minute segments with two segments focused on technique and two segments focused on repertoire. Keep in mind that this practice time should be in addition to your practice time for your other coursework. Again, schedule it into your calendar as soon as possible.

You should use your audio recording device as you practice. This will help you listen back to see what you did well or not so well. Additionally, if something happens during your practice time and you have questions or want me to hear a portion of your work, you can email it to me during the week and I will give you some feedback. Don't forget that quality practice is better than quantity. Simply singing songs will not work for this course or for your overall vocal training. You must consistently work your repertoire technically, musically, and dramatically. **NO CELL PHONES DURING PRACTICE!**

All students are required to attend music and theatre department *voice* performances throughout the semester. The minimum number of performances to attend will be three (3). These can include theatre performances, choral concerts, etc. To receive attendance credit, you must submit a one-paragraph synopsis and evaluation of the singing using the terms we have discussed in class via email. This must be completed within one week of the performance to receive credit.

Attendance at all voice faculty and guest voice faculty events is mandatory. Free tickets will be provided to all voice students. If you cannot attend one of these events, you must contact your voice instructor before the event and ask to be excused. In addition, please attend performances of your fellow students in either ensembles, recitals, concerts, or musical theatre productions.

Jury Examination and Sophomore Barrier

Every semester, you will have a jury examination during finals week. You will present your repertoire in a performance for the voice faculty. You will perform at least two selections, the first one chosen by you and Dr. Canchola, and the second chosen by the voice faculty.

Course Content

All course content and materials belong to Dr. Canchola and should not be given to anyone outside of this course. You should refrain from posting or sharing any pictures, videos, or recordings you might take of lectures or teaching to social media, YouTube, etc.

1:1 Lesson/Studio Class Grades

You will receive a daily grade out of 100 points for each one-to-one lesson. This grade will be determined by the following criteria:

- Lesson Preparedness and Timely Arrival
- Evidence of Student Practice in Voice Technique
- Evidence of Student Practice in Music
- Evidence of Student Practice in Dramatic/Lyrics
- All Changes from Previous Lesson Corrected
- Participation/Engagement in Lesson
- Homework Completed/Music Provided to Accompanist

Homework and Tests

You will be assigned homework from time to time and will have technique and repertoire tests. This may include practice recordings, vocalise tests, rhythm/pitches tests, etc.

Lesson Journal

At the end of the semester, you will submit a spiral bound notebook of all of your notes from your voice lessons and practice sessions. Dr. Canchola may ask to see this notebook at any point during the semester.

****The professor reserves the right to change this syllabus. Please read the syllabus in full. You are responsible for all information contained in this syllabus.**