Instructor:
Dr. Brenda Smith
Associate Professor of Music (Voice)
302 MUB
273-3174 (UF) 374-4855 (Home)
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Office Hours:
Office hours readily available as posted on the door of Room 302 or by appointment.

Course Meeting Time and Location:
Voice studio classes are held on Wednesdays, 6th period. Attendance is mandatory. Private lesson times are arranged with the instructor.

COURSE EXPECTATIONS AND GUIDELINES

- Lessons missed due to student illness, observance of religious holidays, field trips, tours, or other University of Florida approved activities will be excused only when the instructor has been notified a minimum of 24 hours before the lesson appointment. As is the case with other classes from which a student has been excused, no penalty will be assessed for the absence. It is, however, understood that the lesson time has been sacrificed and will NOT be made up.

- Lessons missed due to lack of preparation, missed without 24 hours notification of the instructor will NOT be made up.

- Lessons missed when the instructor is absent for professional obligations or due to illness will be rescheduled. Please note the following School of Music policy: One (1) lesson per semester missed by the instructor is NOT subject to make-up.

- The ability to “count-sing” the melodic material, to “vowel-sing” the text along with the insertion of IPA transcriptions, word-by-word translations and poetic texts in the semester’s repertoire and the study of the music and composer according to the student’s weekly assignment sheet are the expectations for presenting assigned repertoire in weekly lessons.

- The Course Expectations and Assignments are included in this syllabus. Each student will be expected to complete assignments on time. No late work will be accepted.
STUDIO CLASS and VOICE RECITALS

Studio classes (combined and individual) are considered an integral part of voice study and are not optional. Studio classes missed will be counted as one-half of the work assigned for any given week and marked as “E” for grade purposes in final grading procedure. Timely presence in studio class is mandatory. Failure to attend or participate as assigned will demonstrate a lack of initiative. During the fall semester, each student will be expected to perform in combined studio as assigned by the instructor. Repertoire presented in combined studio must have been performed in a previous studio class. Information (title of work, name and dates of composer, name and voice part of singer, name of accompanist, studio assignment) for the combined studio program is due to the graduate assistant with a copy to the instructor by 5 pm on Monday before the performance. Voice area recital dates will be distributed in writing early in the semester. Attendance at all voice area recitals is expected of all voice majors and required of all students seeking a semester grade of A. Please note: Each student is required to support her studio peers by attending each degree recital or the dress rehearsal. Please mark calendars and plan work and social obligations accordingly. Unexcused absences will be noted as a deficit in the calculation of the semester grade.

COACHINGS

Each student will have a weekly coaching with a studio accompanist. Prompt, regular attendance at coachings is an expectation of the course. Each student will provide the accompanist with a clean copy of each repertoire selection. Please be aware that the semester grade will not be submitted unless the accompanist has been paid for the semester’s work.

GRADING

Semester grades are based on four factors:

- Attendance (prompt attendance at all lessons, rehearsals and studio classes)
- Initiative (practicing, recording device, repertoire preparation)
- Progress (completion of repertoire and projects, performance results)

Please note the following:

In accordance with the Voice Area Handbook, every student must learn at least 6 new works every semester. In this studio, anyone expecting the semester grade of A must complete* at least 7 selections during the term. Repertoire to be memorized for the jury will be selected by the instructor in consultation with the student. Performance majors in this studio are held to the highest standard of preparation and repertoire. Outside Field and Music Education majors will be given assignments appropriate to their academic workloads.

*Complete = IPA, Word-by-word and poetic translations, all notes and rhythms plus memorization

Jury and combined studio performances are required of the course and are graded S/U. Superior performances in either category will reflect positively in the calculation of the final grade. Feel free to contact the instructor regarding grades at any time during the semester.
Studio Voice

COURSE EXPECTATIONS AND ASSIGNMENTS

Fall 2013

Week of August 26, 2013
Lesson Times arranged
Accompanist and Repertoire assigned (7 selections, minimum)
First Studio Class and First Reading Assignment
Excerpt from Choral Pedagogy 3rd ed. by B Smith and RT Sataloff

Week of September 2, 2013
No Lessons on Monday, Labor Day Holiday
Lesson Assignment
1. Count-Sing one of the newly assigned selections
2. IPA and Word-by-Word translation in the music
3. Poetic equivalent due in writing
4. Practice/listening log due to include weekly practice schedule for term

Studio Class Discussion of Reading Assignment and Library Resources

Rosh Hashanah begins at sundown on Wednesday, September 4, 2013

Week of September 9, 2013
Lesson Assignment
1. Count-Sing Selection II/IPA and Word-by-Word in music,
2. Poetic equivalent due in writing
3. Sing Selection I on vowels observing breath marks/dynamics
4. Present a brief oral program note on poet and composer of Selection I
   (Poet and composer dates, genres and styles/relevance to assigned repertoire)
5. Practice/listening log due

Studio Class 4 performers/Discussion of Smith/Sataloff reading and
Distribution of Reading Assignment “Music was our Food”
from A Century of Wisdom by Caroline Stoessinger

Yom Kippur begins at sundown on Friday, September 13, 2013

Week of September 16, 2013
Lesson Assignment
1. Count-Sing Selection III, Vowel Sing Selection II as above
2. Present a brief oral program note on poet and composer of Selection II
3. Polish Selection I/Listen to at least two recordings of the work
4. Compare the performances in interpretation, tempo & diction
5. Practice/listening log due

Studio Class 4 performers/Discussion of Stoessinger Reading
Distribution of Reading Assignment: Excerpt from
The Inner Voice by Renée Fleming
Week of September 23, 2013
Lesson Assignment
1. Selection I  Memorized
2. Selection II Polished/Listening comparison due
3. Selection III  Vowel-Sing, program notes
4. Selection IV  Count-Sing with IPA and Word-by-Word in music
5. Poetic Equivalent due in writing
6. Practice/listening log due
Studio Class  4 performers
Discussion of Fleming Article
Distribution of Reading Assignment “Voice and the Alexander Technique” from *The Thought propels the Sound* by J. Feindel

Week of September 30, 2013
Lesson Assignment
1. Selection II  Memorized
2. Selection III Polished/Listening comparison due
3. Selection IV  Vowel-Sing, Give oral program notes
4. Selection V  Count-Sing with IPA and Word-by-Word in music
   Poetic Equivalent due in writing
5. Selection I  Ready to be sung in studio by memory
6. Practice/listening log due
Studio Class  Performances/Discussion of Feindel reading
Distribution of Reading Assignment “Introduction” and “Prologue” from *Callas at Juilliard: The Master Classes* by John Ardoin

Week of October 7, 2013
Lesson Assignment
1. Selection III  Memorized
2. Selection IV  Polished/Listening comparison due
3. Selection V  Vowel-Sing, Oral Program Notes due
4. Selection VI  Count-Sing with IPA and Word-by-Word in music
   Poetic Equivalent due
5. Selection II  Ready to be sung in studio by memory
6. Practice/listening log due
Studio Class  Performances/Discussion of Reading by Ardoin
Week of October 14, 2013
Lesson Assignment
1. Selection IV  Memorized
2. Selection V  Polished/Listening comparison due
3. Selection VI  Vowel-Sing, Oral Program Notes due
4. Selection VII  Count-Sing with IPA and Word-by-Word in Music
   Poetic Equivalent due in writing
5. Selection III  Ready to be sung in studio by memory
6. Practice/listening log due
Studio Class  Performances

Week of October 21, 2013
Lesson Assignment
1. Selection V  Memorized
2. Selection VI  Polished/Listening comparison due
3. Selection VII  Vowel-Sing, Oral presentations of Program Notes due
4. Selections I-IV Sung in the lesson by memory
5. Practice/listening log due
Studio Class  Performances
Distribution of Reading from Music and the Mind by
Anthony Storr (“The Solitary Listener” or
“The Significance of Music”)

Week of October 28, 2013
Lesson Assignment
1. Selection VI  Memorized
2. Selection VII  Polished/Listening comparison due
3. Selections IV-VI Sung in lesson by memory
4. Practice/listening log due
Studio Class  Performances/Discussion of Storr reading

Week of November 4, 2013
Lesson Assignment
1. Selection VII  Memorized
2. All repertoire ready for technical work/diction improvement
3. Practice/listening log due
Studio Class  Performances

Holiday weekend: Homecoming, Friday, November 8/Veterans Day, Monday, November 11, 2013. No lessons on Friday or Monday.
(Please note: All repertoire for jury must be thoroughly learned before Homecoming weekend.)
Week of November 11, 2013
Lesson Assignment
ALL REPERTOIRE FOR THE JURY WILL BE SUNG BY MEMORY IN 
LESSONS DURING THIS WEEK.
Practice/listening log due
Studio Class Performances and Jury Preparation

Week of November 18, 2013
Lesson Assignment: Jury Preparation

Week of November 25, 2013
Lessons on Monday and Tuesday only.
Thanksgiving Holiday begins Wednesday, November 27-December 1

Week of December 2, 2013
Preparation for Jury
Combined Studio

Classes End on Wednesday, December 4, 2013
Voice Juries on Monday, December 9, 2013

GRADING CRITERIA AND SCALE
The criteria for grading in Studio Voice are Attendance, Initiative and Progress.
Each weekly lesson assignment contains specific opportunities for the accumulation
of points. Points will be given for the preparation of 7 selections as follows:

5 points each for 7 IPA/Word-by-Word translations as assigned 35
5 points each for 7 Program notes/Poetic equivalents as assigned 35
5 points each for 6 Readings 30
5 points for prompt attendance/participation at all lessons/rehearsals/studio classes
   (Based on 13 lessons/13 rehearsals with accompanist) 65
Practice/Listening Logs (One point for each log) 15
Jury 20
TOTAL 200

Grading Scale

195-200 A
194-190 A-
189-185 B+
184-180 B
179-175 B-
174-170 C+
169 -165 C
164 or below Not passing
**VOCAL HEALTH**
Please do not hesitate to write or call if you have any discomfort with your voice. Feel free to stop by the office between classes or call the home phone in the evening.

**ENSEMBLE PARTICIPATION**
Undergraduate students in voice studio are required to audition for the Director of Choral Activities for placement in choral ensembles. Students must perform in one choral ensemble each semester. Please consult the studio teacher before auditioning for Opera Workshop or any additional singing organizations or events. Permission will be granted on a case by case basis. Voice students are not allowed to perform in MORE than two ensembles each semester unless given special permission by the instructor. Special considerations will be resolved through discussion with the Director of Choral Activities, the studio teacher, the voice area head and the Director of the School of Music. The academic and vocal growth of the student should be the principal objective of the voice major. Work outside of school, participation in non-voice related or non-curricular activities, etc. must be regulated to save physical, mental and vocal health.

**ACADEMIC HONESTY**
An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student’s duty to report observed academic honesty violations. The following actions are examples of violations of the Academic Honesty Guidelines:

**Cheating.** The improper taking or tendering of any information or material, which shall be used to determine academic credit. Taking of information includes, but is not limited to, copying graded homework assignments from another student; working together with another individual(s) on a take-home test or homework when not specifically permitted by the teacher; looking or attempting to look at another student’s paper during an examination; looking or attempting to look at text or notes during an examination when not permitted. Tendering of information includes, but is not limited to, giving your work to another student to be used or copied; giving someone answers to exam questions either when the exam is being given or after taking an exam; giving or selling a term paper or other written materials to another student; sharing information on a graded assignment.

**Plagiarism.** The attempt to represent the work of another as the product of one’s own thought, whether the other’s work is published or unpublished, or simply the work of a fellow student. Plagiarism includes, but is not limited to, quoting oral or written materials without citation on an exam, term paper, homework, or other written materials or oral presentations for an academic requirement; submitting a paper which was purchased from a term paper service as your own work; submitting anyone else’s paper as your own work.

**Bribery.** The offering, giving, receiving, or soliciting of any materials, items or services of value to gain academic advantage for yourself or another.
**Misrepresentation.** Any act or omission with intent to deceive a teacher for academic advantage. Misrepresentation includes using computer programs generated by another and handing it in as your own work unless expressly allowed by the teacher; lying to a teacher to increase your grade; lying or misrepresenting facts when confronted with an allegation of academic honesty.  
**Conspiracy.** The planning or acting with one or more persons to commit any form of academic dishonesty.  
**Fabrication.** The use of invented or fabricated information, or the falsification of research or other findings with the intent to deceive for academic or professional advantage.  

**SPECIAL NEEDS AND COUNSELING SERVICES**  
The University of Florida (http://www.ufl.edu), under the guidelines of ADA and 504 federal legislation, is required to make reasonable accommodations to the known physical and mental limitations of otherwise qualified individuals with disabilities.  

To help provide the best possible service to students, staff, faculty and visitor, the University of Florida (http://www.ufl.edu) has an American with Disabilities Act Office (http://www.ada.ufl.edu/index.htm) with a coordinator responsible for access for persons with disabilities. The ADA coordinator (mail to: Osfield@ufl.edu) assists anyone with questions about access. See http://www.ada.ufl.edu/office/ada.htm for more information  

Other resources:  
Campus Alcohol and Drug Resource Center (302 Student Health Center, 392-1161, ext. 4281)  
University Counseling Center (302 Peabody Hall, 392-1575)  
Student Mental Health Services (245 Student Health Center, 392-1171).  

**DISABILITIES**  
Students with physical or learning disabilities must be registered with the Office of Student Disabilities and a learning plan devised in consultation with said office for considerations to be made on their behalf.