



MUSIC 121B VOICE 1

02

MWF 11:30 – 12:20

INSTRUCTOR: Gloria Faltstrom
OFFICE: Hale Palanakila 130
OFFICE HOURS: MWF: 10:30 – 11:25; TTH: 1:30 – 2:30
TELEPHONE: 236-9130
E-MAIL: gloriam@hawaii.edu
EFFECTIVE DATE: Spring 2009

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

CATALOG DESCRIPTION

Performance class designed for students with little or no vocal experience. Deals with vocal production and literature for voice. Student will complete the basic level modules 1-10 of MusicLab Melody. Recital or concert attendance required. Repeatable up to 4 credits; 2 credits applicable toward A.A, degree. (3 hrs. lect/studio) WCC: DA

Activities Required at Scheduled Times Other Than Class Times

1. Two to three half-hour sessions a week in the Music Computer Lab working on MusicLab Melody until you have completed 10 quizzes for each module.
2. Attendance at a vocal recital or concert. Performer must be doing solo work, not as part of a group. Printed program or ticket stub required with critique.
3. Practice vocal exercises and songs 30 – 45 minutes daily outside of class.
4. Participation in the semester recital.

STUDENT LEARNING OUTCOMES

At the completion of this course, you should be able to:

1. Demonstrate basic vocal techniques of physical alignment, breath support, breath control, and tone production.
2. Apply basic concepts of rhythm and pitch accuracy in performances.
3. Employ basic concepts of sight reading in learning music for performance.
4. Exhibit growing confidence in public performance.

COURSE CONTENT

Concepts or Topics

- Body balance / posture
- Breath support
- Breath control
- Soft palate arch
- Pitch notation
- Rhythmic notation
- Vocalise (vocal exercise)
- Resonance
- Projection
- Inner smile

Skills or Competencies

1. *Sing the correct pitches of vocal exercises and songs*
2. *Learn and perform the correct rhythm of the song text*
3. *Sing vocal exercises correctly.*
4. *Prepare five songs for performance.*
5. *Sing five songs for a grade.*
6. *Participate in the semester recital.*

COURSE TASKS

Basics:

- Learn proper vocal technique (breath control, tonal production, dynamic range) through the practice of specific vocalises.
- Be aware of any habits that do not support physically efficient singing.

Vocal Technique:

- Learn techniques for different styles of singing.
- Learn to use dynamic levels.

Music Theory:

- Learn musical elements that support improvement in sight-reading.
- Develop basic sight-reading ability through continual practice, both in class and outside class.
- Complete 10 modules of MusicLab Melody, Basic level.
- Work with other computer programs suggested by instructor to acquire basic knowledge of music theory. (optional)

Evaluation:

- Participate in the evaluation of your own performances and those of other students in the class.
- Attend one vocal concerts by well-known vocalists and write a critique of each performance. DUE DATE: 10 calendar days after performance and no later than May 1, 2009. Two points will be deducted for each day the paper is late.

Performance:

- Develop poise and confidence by performing five songs in English and other languages in class videotaping sessions. Make your list early and perform them in order of difficulty.
- Participate in end-of-semester recital on December 18, 2008.

Smart Music (as needed):

- The songs in the Musicals and the Arias Collections are on the computer in Palanakila, 211 and 110. This program allows you to adjust pitch, tempo and other elements for the accompaniment. You can get a home version for more convenient practice scheduling.
- You can email your practice sessions for me for review and suggestions. I will demonstrate this in class.

Research Paper:

- Read several books on singers and singing technique, with particular emphasis on your voice range. You may use some web site; however, the ratio of print media to web media should be 3:1. In your paper you will need to become clear about the qualities and technical challenges of your particular type of voice. You will reflect on the problems you may be experiencing currently with your singing, the goals you have established for this semester, and your progress in achieving them.

Due Dates: **Rough Draft:** **April 1, 2009**
 Final Paper: **April 29, 2009**

Extra Credit:

- Register for MUS 114, College Chorus, attend rehearsals and sing in scheduled performances (2-3 per semester). This will support your vocal training and give you practice in sight reading. Music is provided for rehearsals and concerts. (50 pts)
- View and write a summary of any or all three videos in The Human Voice video series. (10 pts.each)

ASSESSMENT TASKS AND GRADING*Evaluation*

Students will be evaluated on the basis of their development in the following areas:

- Posture
- Breath support and control
- Intonation
- Correct voice placement (focus)
- Flexibility and expansion of vocal range
- Diction
- Memorization

Evaluation Criteria

<u>ACTIVITY</u>	<u>POINTS</u>
1. Demonstrated practice of Vocalises	50
2. Five (5) songs performed in class by memory (using evaluation criteria above)	375
2. One (1) written exam (singer's anatomy, technique, and basic theory)	100
3. One Written critique of a performance by a well-known singer	50
4. Completion of Music Lab requirements	50
5. Journal	75
6. Participation in end-of-semester recital	50
7. Attendance (See attendance policy)	
TOTAL	<u>836</u>

Grades will be assigned both on the basis of the number of points attained, the number of unexcused absences, on the progress you have made vocally, and on your attitude. Your assessment of your progress is welcomed by the instructor.

Grades will be assigned in the following manner:

A	753-836 points and no more than 2 unexcused absences
B	669-752 points and no more than 4 unexcused absences
C	586-668 points and no more than 6 unexcused absences
D	502-585 points and no more than 8 unexcused absences
F	Less than 502 points and/or more than 8 unexcused absences
C/NC	See WCC catalog for information related to this option.
I	Incomplete. See WCC catalog for information related to this option.

LEARNING RESOURCES***Textbook and Materials*****Required:**

Meribeth Bunch & Cynthia Vaughn: *The Singing Book*, 2nd edition (includes 2 CD's)

Vaccari: *Modo Practica* (Choose either Soprano/Tenor, Mezzo-Soprano/Baritone or Contralto/Bass)

MusicLab Melody Student Disk

Optional:

Elosie Ristad: *A Soprano on Her Head*

Recommended equipment for practice: Cassette tape or digital recorder, full-length mirror, hand mirror, and pen-light flashlight.

ADDITIONAL INFORMATION

- Instruction will be through lecture, demonstration, performance by students (master class approach in which instructor critiques performance for rest of class), and use of AV materials when available.
- Being in class is vital to your success. Developing proper vocal habits and sounds requires close observation by and feedback from your teacher. You will receive 2 points for each class attended 1 point for an excused absence, and 1 point if you are tardy, but no more than 25 minutes late. Refer to the Student Conduct Code in the WCC College Catalog for additional information about attendance policies.
- You, the student, will be expected to:
 1. Practice at least 3-4 hours a week outside of class. I recommend 30 minutes daily.
 2. Attend ALL class sessions.
 3. Be on time for classes.
 4. ALL assignments, singing or written, are due on the date assigned and may not be accepted at a later date.
 5. When ill, call in BEFORE class (either office or leave a message with the switchboard) or send an e-mail. After-the-fact excuses will not result in an excused absence.
 6. Take advantage of the opportunity to hear well-known vocalists in performance either live or on the radio or TV.

- ***Writing Your Critique***

1. Format

- A. As with all college-level work, your critique is expected to be typewritten, double-spaced on one side of the page.
- B. On the first page in the upper right or left hand corner, place your name, the date submitted, the name of the recital or concert, and the name(s) of the principals in the concert.
- C. Start with a thesis statement, such as “Tonight, I heard a voice that embodied all the qualities of a great singer” or “Ms. X is a terrible singer.” Then follow that statement with supporting evidence.

2. Criteria--Use the same criteria by which your singing is being measured (see E above).

- Posture
- Breath support and control
- Intonation
- Correct voice placement (focus)
- Flexibility and expansion of vocal range
- Diction
- Memorization

3. The evaluation must be turned in NO LATER THAN 10 calendar days following the performance. No reports will be accepted after December 5, 2008.

- ***Your Voice Journal***

Keep a daily journal, preferably in a loose leaf notebook. As noted earlier, your journal should include notes from class lectures and reading from your textbook, practice, performance, changes, new ideas, sounds, experimenting with your speaking voice, etc. Be sure to note the date on which the journal is written, how long you practiced and what you practiced.

NOTE: Singing with the radio (at home or in your car) or jamming with your friends, and sing at church ARE NOT practice; they are performance. Practice needs to be done alone in a reasonably quiet space. You are encouraged to use our practice rooms in Hale Palanakila if you do not have an appropriate place at home.

Name_____

Voice 1 / 2

Date_____

Performance # _____ Title _____ Composer _____

Performance Evaluation Criteria

Rhythm & Tempo	Excellent (12-17) Rhythms are accurately sung. Tempo is appropriate for song.	Good (10-15) Some inaccurate rhythms. Tempo doesn't fit song well.	Fair (5-9) Many rhythmic mistakes. Tempo doesn't work with text and melody.	Score _____
Comments:				
Posture, Confidence, Breathing	Excellent (12-17) Erect, confident posture that supports deep breathing.	Good (6-11) Less erect and confident stance, resulting in chest breathing.	Fair (1-5) Apologetic stance with rounded shoulders; shallow breathing.	Score _____
Comments:				
Dynamics	Excellent (12-16) Dynamics are appropriate	Good (6-11) Dynamics are acceptable	Fair (1-5) Dynamics are not appropriate	Score _____
Comments:				
Pitch & Intonation	Excellent (12-17) Pitches are sung correctly, and intonation is good.	Good (6-11) There are some incorrect pitches, and intonation is moderately good.	Fair (1-5) Many incorrect pitches, and intonation is fair.	Score _____
Comments:				
Tone Quality, Breath Support & Vowel placement	Excellent (12-17) Tone is supported and pleasing. Vowels are generally correctly placed.	Good (6-11) Tone is not consistently supported. Vowel placement is inconsistent.	Fair (1-5) Tone is unsupported, nasal or breathy. Vowels are not placed correctly for good sound.	Score _____
Comments:				
Text, Diction	Excellent (12-16) Text is correct and understandable	Good (6-11) Some words missed; Text not always clear.	Fair (1-5) Text not well learned. Hard to understand.	Score _____
				Total _____

RECITAL PROTOCOL

1. The recital is in Paliku Theater. You will be able to enter through the lobby doors about 9:30 A.M. The recital BEGINS at 10:30 AM. Come early; this will allow you time to practice and do some relaxation techniques. If that is not possible, at least be on time.
2. Dress as though you were going to a nice place. Shorts, rubber slippers, cut-off tops, hats or caps of any sort and sunglasses may not be worn. Even though bare belly buttons are the current rage, yours will need to be covered for the recital.

Suggested attire:

Men	Slacks, aloha or golf shirt, shoes and socks
Women	Nice dress and shoes, skirt and blouse, dress slacks and top

3. Take care of going to the bathroom and drinking water BEFORE 10:30. Once the recital begins, you need to stay in the theater. You may NOT simply play or sing and leave unless you have presented me with a written statement from your boss that you are required to work before 12:30. Staying only until you have performed is very rude to the other performers.
4. Should you arrive late (in spite of all my admonitions), listen to see if someone is performing before rushing into the theater. If you hear music, wait outside until the applause begins and only then enter the room.
6. Remember to bring your food for the potluck. Take dishes to Palanakila 117 (Faculty Conference room).
7. Your singing or playing is a gift to the others in the room. Have a good time!

Piano 3

Title _____

Composer _____

Performance Evaluation Criteria

Rhythm & Tempo	Excellent (16-20) Speed reflects tempo marking; rhythms are accurately played	Good (10-15) Tempo is slower or faster than marking; some inaccurate rhythms	Fair (5-9) Tempo is too slow for tempo marking; many rhythmic mistakes	Score _____
Comments:				
Posture, Hand Position & Fingering	Excellent (16-20) Erect posture; wrist is level and fingers curved; correct fingers are consistently used	Good 10-15) A little slouching; wrist droops sometimes and fingers are not all curved; some fingering errors	Fair (5-9) Slouching or too close to piano; low wrist and straight fingers; many fingering errors	Score _____
Comments:				
Dynamics	Excellent (16-20) Nearly all dynamic markings are properly played	Good (10-15) Some of the dynamic markings are properly played	Fair (5-9) Dynamic marking are generally ignored	Score _____
Comments:				
Articulation	Excellent (16-20) Most phrasing, legato and staccato played properly	Good (10-15) Phrasing, legato and staccato played properly about half the time	Fair (5-9) Many mistakes in phrasing, legato and staccato	Score _____
Comments:				
Accuracy & Fluidness	Excellent (16-20) Mostly free of mistakes; no interruptions in the flow of the music	Good (10-15) Several noticeable mistakes; some interruptions in the flow of the music	Fair (5-9) Many mistakes; music has a halting quality instead of flow	Score _____
Comments:				
Total				_____