

MILLERSVILLE UNIVERSITY OF PENNSYLVANIA
Tell School of Music

MUSI 141-02: Class Voice [MW 1-1:50 Winter VPAC 101]

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I. COURSE DESCRIPTION: This course is a basic study of aspects of singing designed to teach the music education student to use the voice for practical and aesthetic reasons, to develop an inner sense of hearing and vocal self-image, to develop an ability to be constructive and critical when listening to other singers, and to improve personal and pedagogical vocal abilities.

II. COMMUNITY OF LEARNERS. All members of the music department will create learning communities of inquiry and action, focus on students, and demonstrate exemplary professional practices.

Professional Practices

Learning Communities of Inquiry and Action	We will engage in learning communities in which reflection, collaboration, lifelong learning, and habits of mind are developed and nurtured.
Focus on Students	We will balance knowledge and the principles and standards delineated in professional and state standards with an appreciation of all students' individuality, diversity, and cultures.
Exemplary Professional Practices	We will demonstrate the knowledge, skills and dispositions of exemplary professionals. We will have strong competence in our content knowledge, pedagogical content knowledge and skills as delineated in professional, state, and institutional standards. We will demonstrate professional dispositions or standards of conduct; will be supportive of students, families, and the school and community and will serve as catalysts for positive and responsible change.
Dispositions Statement	Faculty in the music department evaluates professional dispositions for all undergraduate music students. Faculty in the Professional Education Unit evaluates professional dispositions for all undergraduate and graduate students. Students are expected to: (1) Communicate Professionally, (2) Demonstrate Professional Growth, (3) Demonstrate Professional Relationships, (4) Exhibit Attributes Suitable to the Profession, and (5) Display Responsible & Ethical Behavior. Students are referred to the evaluation criteria and the administrative policy on-line at: http://muweb.millersville.edu/~deaneduc/

Disposition Expectations

Disposition Category	Examples and Expectations
Communicates Professionally	<p><u>Communicates clearly and appropriately with the instructor and students.</u></p> <ul style="list-style-type: none"> Follows appropriate channels of communication Displays an appropriate sense of humor Writes and speaks clearly Is professional during interactions Is easily understood Conveys an appropriate tone Listens carefully and actively
Demonstrates Professional Growth	<p><u>Seeks out, reflects, and acts upon feedback from instructor.</u></p> <p><u>Demonstrates a commitment to ongoing professional development through use of growth opportunities.</u></p> <ul style="list-style-type: none"> Exhibits curiosity about the subject Seeks and accepts critical feedback Self-regulates and modifies professional behavior based upon feedback
Demonstrates Professional Relationships	<p><u>Demonstrates a respect for all students (including students with disabilities/linguistic/cultural/social diversity).</u></p> <ul style="list-style-type: none"> Exhibits an understanding and acceptance of diversity Is respectful during interactions with instructor and students Works collaboratively with others Treats individuals fairly
Exhibits Attributes Suitable to a Profession	<p><u>Meets Professional expectations through appropriate dress, punctuality, language, and interpersonal skills.</u></p> <p><u>Demonstrates a belief in classroom learning communities in which collaborative decision-making, inquiry, and individual responsibility to the group are valued.</u></p> <ul style="list-style-type: none"> Presents information in a positive manner Demonstrates respect for the content of the discipline Is flexible Displays positive relationships with peers Is responsible Demonstrates dedication Is personable Maintains professional appearance
Displays Responsible and Ethical Behavior	<p><u>Knows and adheres to Pennsylvania Professional Code of Ethics, copyright, and privacy laws.</u></p> <ul style="list-style-type: none"> Adheres to professional Codes of Ethics of Pennsylvania and Millersville University of Pennsylvania Is honest Demonstrates ethical behaviors

III. OBJECTIVES, COMPETENCIES, OUTCOMES: This course will provide opportunities for students to develop as Performers, Educators, and Entrepreneurs (see chart below). Specifically, related to singing, this course will help you to develop the fundamental concepts of singing, intellectually and physiologically, including inner hearing, vocal quality, vocal technique (posture and alignment, breath management, phonation, resonance, articulation), and aesthetic interpretation/expression. Through a series of in-class experiences including lectures, demonstrations, group singing activities, listening examples and individual solo performances, the student will be physically and mentally involved in the process of mastering the art of vocal production and pedagogy.

Outcomes	As Demonstrated by...	Assessment
Performer:		
Gain knowledge of the physiological and acoustical principles of the voice.	Lectures and discussion, reading assignments, personal practice	Written Exam
Develop a coordination of the inner ear and vocal production and a sense of phrasing and shaping melodic lines	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3
Improve vocal performance skills	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3
Develop efficient practice habits	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3
Develop an acute ear for vowel clarity and learn the basic symbols for the <i>International Phonetic Alphabet</i>	IPA Lecture and readings, In-class exercises and repertoire practice, personal practice	IPA Assignments and IPA test, Song Project assignments
Educator:		
Develop an ability to evaluate vocal quality	Class discussion	Peer Evaluations of Song Project Performances
Develop a sense of historical perspective of vocal music	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3
Develop vocal leadership abilities	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3
Entrepreneur:		
Develop self-confidence and leadership abilities	In-class exercises and repertoire practice, personal practice	Song performance projects: SP1, SP2, and SP3

Department Integration Outcomes. The chart below shows integration with core Music courses.

Course	Integration	Evaluation
Performer:		
Solfège I-III	Musicianship skills acquired in these classes will enable you to learn music more efficiently and accurately, and with greater musicality.	Song Projects
Elementary Methods	Field experiences, class teaching must include a vocal performance in your lessons and knowledge of basic vocal pedagogy strategies.	Song Projects, Written Exam
Class Piano	Piano skills increase your overall musicianship, enable you to learn music more independently, and increase your understanding of the integration of the vocal line and piano accompaniment.	Song Projects
Music History	Knowledge of various forms and harmonic trends in music history will enhance your understanding of the music and provoke rich interpretations.	Various performances assessed by professors and peers throughout the semester
Educator:		
Class Piano	Valuable piano skills will enable you to accompany your class and/or private students.	
Elementary Methods	Field experiences, class teaching must include a vocal performance in your lessons and knowledge of basic vocal pedagogy strategies.	Song Projects, Written Exam
Art of Choral Techniques	Knowledge of IPA, vocal pedagogy skills, and basic vocal technique	All aspects of voice class serve as a foundation for Art of Choral Techniques
Entrepreneur:		
Technology	Demonstrate the ability to do viewing class materials and grades on line	Technology interface
Class Piano	Valuable piano skills will increase your opportunity for employment as many schools and music businesses are searching for musicians with a broad skill set.	Independent learning of Song Project material

IV. REQUIRED TEXT:

Dayme, Meribeth and Cynthia Vaughn. *The Singing Book*, 3rd edition. New York: W.W. Norton, 2014. [ISBN-13: 978-0-393-92025-3]

V. ATTENDANCE AND GRADING POLICY: Due to the nature of this course, participation is mandatory. For each absence, 5% is subtracted from your final grade. Exceptions are made for: (1) illness; (2) death of a family member; (3) participation in out-of-classroom educational activities; and (4) participation in intercollegiate athletic contests. *Officially authorized absences from the Office of Academic Advisement and Information are required for an excused absence to be excused.* Note: Two tardies equals one absence.

Grading is based upon attendance, preparation, and participation, including:

1. In-class performance evaluations (30%) 3 assignments + 3 reflections
2. Written assignments (30%) 6 assignments + 2 quizzes
3. Mid-Term Exam (20%)
4. Final Exam (20%)

Each evaluation, performance, assignment, and exam will be assigned a letter grade. At the end of the term, the grades will be averaged to determine your grade for that portion of the work (e.g., all written assignments will be averaged equally to make 30% of the final grade).

The following guidelines will be used in determining a student's grade:

- | | |
|----------|---|
| A to A- | Outstanding work and effort. |
| B+ to B- | Very good. The work shows mastery of information in a clear and precise form. |
| C+ to C- | Good work. The work indicates that the information has been learned but needs more thought. |
| D+ to D- | Below average. The work demonstrates less than the required effort and indicates a minimal understanding of the material. |
| F | Failure. The work is inadequate, showing no effort or knowledge of the materials. |

General Song Performance Rubric (See also "Self-Review" on p. 8)

Musicality (25%) Accuracy of notes, rhythms, entrances, memorization

Posture (15%) Body alignment, weight distribution, raised sternum/long neck, shoulders back and down, relaxation arms/hands/jaw

Breathing (15%) Relaxed inhalation, engagement of proper muscle groups, appoggio function, release-is-new-breath, air supply through phrases and register extensions

Resonance (15%) Vowel clarity, projected resonance, lifted soft palate, appropriate mouth opening and register extensions

Articulation (15%) Clarity of words, clean and quick consonants, proper tongue posture and movements, correct pronunciation of foreign texts

Communication (15%) Professionalism, effect communication of words and mood (dynamics), effective interpretation and style, appropriate facial expressions/eye focus/gestures, control of mannerisms, ability to focus- including during introduction/interludes/postludes, engaging stage presence

VI. COURSE REQUIREMENTS: The class format will be a combination of active music making, lecture and discussion. Active participation of all students will be required. It is expected that students will:

1. Attend class regularly and punctually to participate in group activities and singing exercises.
2. Practice regularly all exercises and assigned repertoire outside of class.
3. Complete written assignments when due. Late assignments will not be accepted.
4. Complete all reading and listening assignments.
5. Be prepared to sing in class at any time, but especially on assigned dates.
6. Analyze completely the repertoire performed in class. Use solfege.
7. Demonstrate theoretical concepts through singing and performance.

Two written exams will include information discussed in the lectures and textbook. Topics are listed in the course outline below. Vocal evaluations will include individual assessment and group assessment of self-practiced, pre-prepared materials. Students will demonstrate knowledge through individual and ensemble singing.

VII. VOCAL HEALTH AND WELLNESS: As singers, we understand that our whole body is our instrument. As such, we also understand that whatever we put into it or put it through will have a direct effect on our speaking and singing voice. Therefore, we must make a concerted effort to care for and respect our body and voice so that it may serve us well in our careers and in our daily lives. Each voice is as unique as its owner and deserves to be heard. The following contexts are important to consider in the health and wellness of your voice:

Practice: There is a limit to your voice. Know when to stop! Unfortunately, unlike other instruments we can't put it down, pack up or step away from our voice. Furthermore, instruments can take a beating, endure long practice sessions or rehearsals, and keep on going. Your voice cannot! Practice awareness. When your voice is tired, mark or rest it. Don't push through until you're hoarse or sore.

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Performance: Like your car, for your voice to run well it must be in peak condition. Working with your teacher and practicing intelligently will help you to be prepared for all your vocal demands. Understandably, there are times when we just must make it go. However, we must exercise the utmost caution and allow for minor malfunctions along the way. Ultimately, if there is any cause for concern for your vocal health make sure to attend to it and see a professional. Don't let a performance situation completely determine the outcome when your vocal health is at stake.

Teaching: Make sure to spend time warming up your voice each day before you begin teaching. This good habit will ensure its maintenance and protection. Teachers are some of the most notorious people for poor vocal health and abuse. Learn to teach smart and adjust. Don't yell or speak over your students. Practice good classroom management without the use of your voice.

Listening: Listen to your body. If it hurts or doesn't feel right, stop what you're doing! We need our ears to inform our voices. If our ears aren't fine-tuned, we lose the beautiful subtleties and colors of the human voice. That ringing in your ears from listening to your iPod at full volume is not a good sign. Protect your ears! Without them your voice will seriously suffer.

For more information and resources related to vocal health and wellness, please see:

<https://www.millersville.edu/music/health-wellness-and-safety/health-wellness-and-safety-resc.php>

VIII. COURSE OUTLINE AND TENTATIVE DUE DATES, FALL 2023

Weeks #1 & 2 (8/21, 8/23, 8/28, 8/30):

- **Reading:** Syllabus; Important Handouts (Functional Unity Fred; IPA Vowel Pyramid) to be **memorized** by the Final Exam; Preface; Introduction, Ch. 1 (Healthy Singing)
- **Class work:** Introduction; Various handouts and definition of basic terms; Initial singing experience (mostly ensemble exercises); warm-ups and vocalises; vocal technique focus: posture and alignment
- **Written Assignment #1 (Vocal Training) is due on Weds., August 30**

Weeks #3 & 4 (9/4 (no class; Labor Day holiday), 9/6, 9/11, 9/13)

- **Reading:** Ch. 2 (Preparing to Sing); Ch. 3 (Selecting Music to Sing); Ch. 4 (Learning Music Efficiently)
- **Class work:** Continue group singing; first solo song assignments
- Learn and practice Song #1 during Week #3
- **Reading:** Ch. 5 (Practice Habits); Ch. 6 (Performing)
- **Class work:** Vocal technique focus: breath management; Begin solo singing experiences
- Perform (and record) Song #1 beginning on 9/12. Complete Self-review and submit the next class.

Week #5 (9/18, 9/20)

- **Reading:** Ch. 7 (Muscles and Physical Alignment)
- **Class work:** Perform (and record) Song #1. Complete Self-review and submit the next class.

Week #6 (9/25, 9/27)

- **Reading:** Ch. 8 (Breathing)
- **Class work:** Practicing and Performing; Song #2 assigned
- Perform (and record) Song #1; complete Self-review; Begin to learn and practice Song #2

Week #7 (10/2, 10/4)

- **Reading:** Ch. 9 (Making a Sound)
- **Class work:** Vocal technique focus: Phonation

Week #8 & 9 (10/9 (no class; Fall Recess), 10/11, 10/16, 10/18)

- **Reading:** Ch. 10 (Voice Quality and Resonance)
- **Class work:** Vocal technique focus: Resonance = Vowels = 99% of sung sound; The Functional Unity of the Singing Voice: A Gestalt.
- **Written Assignment #2 (Listening Assignment) is due on Weds., October 11**

Week #10 (10/23 & 10/25)

- **Mid-Term Exam: Written and Vocal**

Week #11 (10/30, 11/1)

- **Class work:** Perform (and record) Song #2 in class and complete Self-Review
- **Reading:** Ch. 11 (Articulation and Expression)
- **Class work:** Continue Song #2 and complete Self-Review; students choose Song #3

Week #12 (11/6, 11/8)

- **Reading:** Chapter 12 (Maintaining a Healthy Voice) and Epilogue
- **Class work:** Continue Song #2 and complete Self-Review

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Week #13 & 14 (11/13, 11/15, 11/20)

- Reading: T.B.A.
- Class work: Perform Song #2 in class and complete Self-Review
- Reading: Appendix B (Introduction to IPA: Pronunciation of Vowels and Consonants)
- Class work: Learn about the International Phonetic Alphabet; perform Song #2 in class and complete Self-Review
- Practice IPA

Thanksgiving Break No class on 11/22

Week #15 (11/27, 11/29, 12/4)

- **Written Assignment #3 (IPA Poetry) is due on Mon., December 4**
- **Written Assignment #4 (Voice Recital Analysis) is due by Mon., December 4**
- Reading: Review for Final Exam

Final Exam: Weds., December 6, 10:15-12:15

- Written and Vocal assessments;
- **Written Assignment #5 (Preparation of Final Song) is due today**
- **Written Assignment #6 (Processfolio and Vocal Self-Reflection) is due today**

VIII. WRITTEN ASSIGNMENTS: There are six written assignments in this course, each described below. Please note the strict deadlines and format requirements for successful completion of each assignment. For one to be proficient and skilled in singing, s/he must be able to correctly organize thoughts and ideas and present them professionally. Remember: writing is thinking!

Written Assignment #1
Summary of Training and Vocal Goals for Semester

Due: Wednesday, August 30

In this first assignment, you are to write a summary of all the experience that you have in vocal music. Be as complete as possible. For example: if you have only sung in elementary school chorus, explain that experience. If you have taken private voice lessons, indicate with whom, for how long, and what repertoire was covered. If you have sung in a school choir or school band, describe the situation and the music you performed.

The second part of the assignment is to write about what you hope to accomplish in this course. What skills do you wish to learn? What do you hope to improve upon? What specific goals do you think you can achieve by the end of the semester?

The final part of the assignment is to list any professional goals regarding singing that you may have. Would you like to teach singing, be a performer or teach choirs? Are you not sure that you want to do anything with vocal music in the future? List any thoughts that you may have with respect to singing and this course.

Format: This paper should be **no more than two pages**, typed, double-spaced, stapled (or on two sides of one page) with a font no larger than 12-point and no more than 1" margins.

Paper is due at the beginning of class. Any papers not handed in after attendance is taken will count at ½ credit. Any papers handed in after class is dismissed will receive no credit. To be accepted and receive credit, papers must follow the correct format, utilize correct grammar, and possess proper punctuation.

Written Assignment #2
Listening Assignment (See videos on my blog: gemmell-posts.com)

Due: Wednesday, October 11

For this assignment, you are to listen to recordings of different singers and give a descriptive analysis discussion of each. There are many different elements to analyze for each singer, and some of the elements that you may choose to discuss are listed below:

1. Voice type
2. Range of song and range of singer
3. Type of music (style), i.e., opera aria, oratorio, jazz ballad, etc.
4. Any qualitative descriptions using the terminology discussed in the textbook or class
5. Accompaniment and how it interacts with the singer
6. Stylistic considerations

The goal of this assignment is for you to listen intelligently to singers and to be able to analyze how that singer is operating. While you are not expected to be an expert on the singers, you are expected to be able to listen with a critical ear and determine differences in style, ability, and vocal quality.

Format: This paper can be more than two pages, typed, and double- or single-spaced, stapled (or on two sides of one page) with a font no larger than 12-point and no more than 1" margins.

Paper is due at the beginning of class. Any papers not handed in after attendance is taken will count at ½ credit. Any papers handed in after class is dismissed will receive no credit. To be accepted and receive credit, papers must follow the correct format, utilize correct grammar, and possess proper punctuation.

Grade: Paper will be graded on completeness, proper use of terminology, critical thinking, and appropriate grammatical skills.

Written Assignment #3 Use of International Phonetic Alphabet

Due: Monday, December 4

Each student will choose an English poem (minimum 60 words) to transcribe into the International Phonetic Alphabet.

Format: This paper may be typed or handwritten. The English should be written on one line, with the IPA written directly below it. A space should be skipped between each line of text. Paper is due at the beginning of class. Any papers not handed in after attendance is taken will count at ½ credit. Any papers handed in after class is dismissed will receive no credit.

Grade: A = 0 to 2 mistakes
B = 3 to 4 mistakes
C = 5 to 6 mistakes
D = 7 to 8 mistakes
F = 9 mistakes

Note: Each word can count as only one mistake, no matter how many mistakes are found within it.

Written Assignment #4 Vocal Recital Analysis

Due: Monday, December 4

For this assignment, you are to attend and analyze a departmental voice recital. Your paper should be a discussion of the works and the performance of those works. The discussion should involve critical thinking as to compositional style of the works, as well as the interpretation of the piece by the singer. Feel free to compare texts and settings, or comment on how the songs are grouped together. Also open for discussions are any qualitative descriptions using the terminology we have discussed to this point in class or in the text, or the composers' use of accompaniment to support the singer.

Voice Recitals this semester will be attended via Facebook (live-streamed or archived).

The goal of this assignment is for you to listen intelligently to a vocal music recital and be able to analyze how the singer is operating in direct relation to the music being sung.

Format: This paper should be **no more than two pages**, typed, double-spaced, stapled (or on two sides of one page) with a font no larger than 12-point and no more than 1" margins.

Paper is due at the beginning of class. Any papers not handed in after attendance is taken will count at ½ credit. Any papers handed in after class is dismissed will receive no credit. To be accepted and receive credit, papers must follow the correct format, utilize correct grammar, and possess proper punctuation.

Grade: Paper will be graded on completeness, proper use of terminology, critical thinking, and appropriate grammatical skills.

Written Assignment #5 Preparation of Final Song Performance

Due: Wednesday, December 6

In this assignment, you are to take the two songs that you will be singing for your final exam and prepare them as if you were giving a public performance of the music. Included will be **the entire text transcribed into IPA (Song #2 only)** and into English (if appropriate). Also, complete background information about the works, including:

- (1) Composer: dates, nationality, importance in music world, etc.
- (2) Style: era, century, attributes
- (3) Type of Song (Genre): art song, aria, lieder, and chanson
- (4) Meaning of Text: at least one paragraph describing what the song is saying. Be very definite here so that it is obvious that thought has been given to the text and its meanings. If the song is from a larger work, that work needs to be described so that the context of the song is understood. (This may take research beyond your book. Include a two-sentence description of the song that you will memorize and say to the audience for the final exam so that they know who wrote it and what it is saying.

Format: This paper should be typed (except for the IPA, which may be handwritten), double-spaced, stapled (or on two sides of the page) with a font no larger than 12-point and no more than 1" margins.

Paper is due at the beginning of class on 12/9. Any papers not handed in after attendance is taken will count at 1/2 credit. Any papers handed in after class is dismissed will receive no credit. To be accepted and receive credit, papers must follow the correct format, utilize correct grammar, and possess proper punctuation.

Grade:
(1) IPA = 25%
(2) Background Information (composer bio., style, type of song, discussion of text) = 50%
(3) Two-Sentence Description = 25%

Written Assignment #6 Vocal Methods Processfolio and Vocal Self-Reflection

Due: Final Exam, December 6

To serve as a reference for a future career in music education, a Vocal Methods Portfolio will be kept and submitted at the conclusion of the semester. It will serve as the basis for the study of vocal music in preparation for teacher exams and a teaching position upon graduation from Millersville. The self-reflection aspect of this project will be explained fully as the due date nears.

Self-Reflection Description: In one page or more (minimum: 250 words; maximum: none) reflect on what you've learned in Class Voice. You might consider reflecting on the following: (1) Where did you start and where have you gone? (2) Describe

specifically what challenges you faced and how you've addressed them. (3) Have you learned anything about how to teach others how to sing (vocal pedagogy)? Explain. (4) Have you learned anything about how the voice operates anatomically, physiologically, psychologically, acoustically, etc.? Explain. (5) Are there any thoughts, memories, experiences that you will want to be sure to remember for future reference? (6) Any other thoughts you would like to share?

Cleanly presented and clearly organized, this portfolio will include:

- (1) All notes from class.
- (2) All quizzes and exams. (Not applicable since I recollected them all; hopefully you're aware of what you missed!)
- (3) All written assignments.
- (4) A section of warm-ups and vocalizes discussed, studied, and researched. Vocalises should be neatly handwritten or transcribed into a Finale or Sibelius file and printed.
- (5) All handouts. Along with the textbook, this is the material you should study most carefully. Be sure to memorize Vowel Pyramid sheet completely!
- (6) Anything else covered that is pertinent to the class.

Format: This project should be completed in a three-ring binder (or perhaps a tab folder would be more appropriate so that you can place it inside your textbook, which you should keep!!!
Be sure to clearly identify your portfolio with your name and course title on the outside of the Portfolio. All paper should be hole-punched, or in a folder within the binder.

Grade: Portfolio will be graded while you complete the Final Written Exam. Grade will be based on thoroughness, completeness, neatness, and organization.

The Portfolio is due when you arrive to take the Final Exam. Grade will be reduced if it's late, and no portfolios will be accepted after 5 pm. To be accepted, portfolios must follow correct format, correct grammar, and proper punctuation.

IX. FINAL THOUGHTS FOR SUCCESS: Music educators in Pennsylvania must be certified to teach both vocal and instrumental music. This course is designed to give future educators the terminology and background necessary to understand singing so that, with experience, they will succeed as teachers of singing. The only way to succeed as a singer or teacher of singing is to sing.

Becoming a better singer will take outside time and preparation and an understanding of the vocal instrument. Sufficient time should be spent each week reading the assignments prior to the class in which they will be discussed. The readings are short so that a thorough understanding of the subject should be possible. Also, **daily practice** is important for building the vocal instrument, just as daily practice is important on your major instrument. The singer is like the athlete who must work out each day to improve. Waiting until the night before a marathon to train will not make someone a successful marathon runner. To learn music, the singer must be diligent in practice so that when performance time arrives, s/he can concentrate and perform artistically, not inadequately -- just trying to remember the text. Hopefully you will enjoy this class and through the study of singing find a deeper and more profound understanding of art, humanity, and yourself.

Millersville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment, comply with Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, et seq., and act in accordance with guidance from the Office for Civil Rights, the University requires faculty members to report to the University's Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report to the person designated in the University Protection of Minors policy incidents of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred.

Information regarding the reporting of sexual violence, and the resources that are available to victims of sexual violence, is available at <http://www.millersville.edu/socialeq/title-ix-sexual-misconduct/index.php>. Millersville University and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment, comply with Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, et seq., and act in accordance with guidance from the Office for Civil Rights, the University requires faculty members to report to the University's Title IX Coordinator incidents of sexual violence shared by students. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report to the person designated in the University Protection of Minors policy incidents of sexual violence or any other abuse of a student who was, or is, a child (a person under 18 years of age) when the abuse allegedly occurred.

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CLASS VOICE: SELF-REVIEW

For In-Class Performances

REQUIRED: Record each of your solo performances!

View your recording and submit the form below to Dr. Gemmell within a week of your performance.

Name: _____ Song: _____

Scale: 5 Outstanding.
4 Very good.
3 Good work.
2 Below average. Needs significant work.
1 Failure.

Self-Evaluation

Practice/Preparation/Accuracy _____
Diction _____
Tone _____
Expression _____
Presentation _____
Breath Management _____
Resonance _____
Posture _____
Eye Contact _____
Communication _____
Total: _____

Strengths:

Challenges:

Goals for next assignment: