Course Number: MUP 119, 129, 319, 329, 509, 519, 529  
Instructor: Dr. Chris Turner
Course Name: Applied Voice  
Office: Music 258
Meeting Time: M 1:00 – 1:50 p.m.  
By Appointment  
E-mail: turnerjc1@sfasu.edu
Location: Music 258  
Office Phone: 936-468-1339
Cell Phone: 225-223-5220

Course Description: One hour’s private voice instruction per week and seminar participation.

Course Objectives: 1.) Develop a free and efficient vocal technique. 2.) Develop a working knowledge of the standard vocal repertoire, primarily from the Western classical tradition, and to publicly perform representative works from this repertoire with ever increasing musicianship and artistic expression.

Student Learning Outcomes: 1.) Through private lessons, individual practice sessions, and performances in studio and collective seminars, students will acquire and demonstrate ever-increasing knowledge and skill in each successive semester in the areas of intonation, rhythmic precision, good singing diction, good singing posture, proper breath management, vocal registration, and well-formed tone quality. 2.) Students will acquire and demonstrate a growing knowledge of standard vocal repertoire by a.) learning a minimum of 3-5 songs and/or arias from the Western classical tradition, having learned a minimum of 16-20 songs by the 4th semester barrier and a minimum of 35-40 songs by graduation, representing various languages and stylistic periods, b.) performing selections of same during lessons, studio and collective seminars, c.) attending vocal recitals, d.) self-directed listening.

Required Texts & Materials: Texts and materials are to be decided in consultation with the instructor. It is your responsibility to get copies of your music for yourself, your instructor, and your accompanist. The library is literally filled with music for student use and there are online resources that allow you to purchase songs or even get it for free. (imslp.org) It is not your instructor’s responsibility to provide you with your music. Use your initiative. Get it yourself. You’ll have to as a professional musician.

Grading Plan & Scale: See the Applied Voice Grading Plan which is attached to and is part of this syllabus for details.

Course Related Communication: Be advised that e-mail is a University-sanctioned form of communication. Please check yours regularly. It is also the best way to reach me. Students are responsible for all information sent by the instructor via e-mail. You may call or text my cell if you really need to reach me. Please don’t call or text after 9:00 p.m.

Lesson Grades: Lessons will be by appointment and held in Music 258 (unless otherwise stated by the instructor). It is the student’s responsibility to attend all scheduled lessons. If a lesson is to be missed, because of illness or other reasons, prior notification of the instructor (by e-mail, phone or in person) is mandatory. Failure to do so will result in a failing grade for the missed lesson. The instructor will attempt to—but is not required to—make up excused absences; unexcused absences will not be made
up. Lessons that fall on a school holiday are not required to be made up. Lessons cancelled by the instructor may be made up.

The student is expected to practice any and all assigned music and exercises outside of the scheduled lesson time and to come to lessons prepared. The instructor will attempt to give specific directions for student practice between lessons. (This is where the majority of your vocal growth will come—by yourself in a practice room!) Learn your music by whatever means necessary. I will gladly help with diction problems, but I do not care to use valuable lesson time pounding notes!! Failure to learn music on your own will adversely affect your grade. Notes will be taken each lesson on the student’s musical preparation, vocal growth, and attitude. Once the student is assigned a piece of music, he/she is expected to begin working on it. Do not wait for the instructor to direct you to begin working on a piece; assume that you should be learning it unless told otherwise. It is acceptable to ask for more music once all assigned pieces have been learned.

**Seminar Participation:** All students are expected to attend all studio seminars, which meet Mondays from 1:00-1:50 in a location to be announced, and all collective seminars, which will meet in the Recital Hall on appointed dates. Attendance policies are the same as those for lesson attendance. Participation includes (but is not limited to) singing in class when asked—from memory unless otherwise stated—taking part in class discussions, listening respectfully to other performers and encouraging one’s colleagues. Extraneous talking will not be appreciated and students who repeatedly offend may be asked to leave class for the day and will not be given credit for having attended. Students will be given advance notice if expected to sing and performances will be graded. All students must sing on at least three collective seminars.

**Accompanists:** At the beginning of the semester, a list is sent out with a list of coach/accompanists and student accompanists with contact information. As soon as you receive the list, make contact with multiple individuals and inquire about them playing for you. Some do require compensation but I can say that they are usually very generous in their fees and are well worth it.

**Recital Attendance (MUP 100):** Attending others’ recitals is crucial to your development as a singer. Each student is required to attend at least 10 recitals per semester in addition to 4 convocations. If a convocation is missed, it can be replaced by attending 2 additional recitals.

**E-mail:** E-mail is recognized by the University as an official means of communication. Make sure your SFA and D2L accounts are activated. If necessary, see that these accounts are forwarded to a more active account (Hotmail, Yahoo, etc.). This can easily be done through mySFA and D2L. I use e-mail quite often—the student is responsible for all information sent by the instructor via e-mail!!

**Online Evaluation:** All students are requested to fill out an online evaluation of the instructor and course, which can be accessed through mySFA.

**School of Music Two Strikes Policy:** Students who fail to earn at least a C in a music course in two successive attempts will not be allowed to continue as a music major. The student will be allowed to petition for reinstatement after two semesters. Students are not allowed to enroll in courses reserved for music majors, including MUP 119 (129, 319, etc.). That means that students will not be able to continue study in this studio until reinstated as a music major. So, KEEP YOUR GRADES UP!! Yes, college
is a time for fun, but don’t forget that you’re here to earn a degree, and of equal importance, to learn how to be successful as a professional musician.

**Students with Disabilities:** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

**Academic Dishonesty:** Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.