

## Lindsey Wilson College:

### Applied Music - VOICE MUSIC 4512, M01, Fall Semester 2014 Slider Humanities Building Lessons and Labs meet as arranged

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Office Hours by appointment

#### I. Catalog Description:

Applied lessons for the major instrument each semester. Includes participation in music program lab and recital series. Requires recital attendance. Senior recital required at 4000 level.

#### II. Course Goals:

We function within the Humanities & Fine Arts Division of the College supporting the five institutional *Student Learning Outcomes* to:

1. Communicate effectively
2. Develop effective skills of inquiry and analysis
3. Become culturally aware, engaged citizens of the nation and the world
4. Learn to apply and integrate knowledge
5. Gain depth of knowledge in a discipline

Specifically, we target and assist the first and fourth of the *Student Learning Outcomes* by:

- # 1. enriching the development of effective oral communication skills through solo vocal performance, and
- # 4. applying and integrating musical knowledge from other courses (such as music theory and music history) into the broader perspective of solo vocal performance.

With a performance orientation, this course enables the singer to strive toward the following musical objective: To achieve the highest level of individual artistry possible in vocal performance. Using the literature we study as our text, our objective is accomplished through the development of vocal musicianship skills such as

1. Vocal Foundations: Posture and Breath Support
2. Musical Accuracy: Pitch and Rhythm
3. Tone Quality: Bright, Dark, Lyric, Dramatic, Rich, Warm
4. Expressive Elements: Dynamics, Phrasing, Tempo, Styles
5. Diction: Vowel Formation, Consonant Articulation
6. Vocal Energy: Precision, Balance, Blend
7. Visual Elements: Engagement, Face, Eyes, Appearance, Deportment, Performance Procedure and Protocol

### EDUCATION PROGRAM PREPARATION:

This course is required for content preparation in Secondary, Middle Grades and Elementary Education Program(s) and prepares music-education teacher candidates with the knowledge base for MUSIC required in the Kentucky Core Academic Standards and the College Career Readiness Standards. The Conceptual Framework for the Education Program, "Teacher as Leader for the 21st Century", is incorporated. The Division of Humanities and Fine Arts works with the Education Program in preparing the teacher candidates with the knowledge base required to meet Kentucky Teacher Standard I and the Education Program Student Learning Outcome for Content Knowledge. Teacher candidates will be equipped to teach K-12 students, meeting the requirements for Unbridled Learning.

### III. Required Materials:

Specific assigned literature for MUSI 1512 - 4512 is based on voice part and performance potential and may be selected, in part, from:

Selected Vocal Exercise CDs (from Vocal Coach or Domenico Productions)

*Twenty-Four Italian Songs and Arias* (G. Schirmer Publishing)

*The Sanctuary Soloist* (Fred Bock Publishing)

*Foundations in Vocal Literature* (Christy)

Vocal Solo Literature for specified voice parts (G. Schirmer Publishing)

Selected solo repertoire from masterworks such as *Messiah* and *Elijah*

You can order these anthologies from [www.jwpepper.com](http://www.jwpepper.com).

### IV. Course Activities and Grading:

Applied music lessons in voice give emphasis to vocal literature, musicianship, sight-singing, and vocal production techniques. During your lessons, you may expect use of video recording via iPad to provide you a quick reference for personal assessment. In level MUSI 2512 and higher, you may expect to coach others in the repertoire you have already studied.

This course is structured to provide private coaching sessions as well as vocal studio laboratory sessions. In the lab setting, participants perform material studied and rehearsed with the class accompanist for each other. Consequently, it is extremely important for a voice student to realize that the purpose of the lesson is *not* to "learn pitches and rhythms" of the repertoire. It is assumed that the music is already learned prior to a lesson and that one can play the solo melody line on the piano.

Receiving an "A" is accomplished by completing the following:

1. Demonstrating competent vocal preparation for each session. This includes sharing/presenting a Practice Journal for each lesson and purchasing the assigned vocal literature and books. The Practice Journal is developed during the semester and eventually leads the vocalist to the point of "qualifying" to receive a lesson upon attaining 4 hours of practice.

2. Successful performance of 5-8 memorized songs in a jury setting (arranged during finals week) *or* in public recital performance(s). The number of songs you are working is determined in consultation with your instructor and will include parameters

such as languages displayed and the repertoire's difficulty level. For example, 5 songs, in which you utilize three or four languages and of considerable length, would certainly be an impressive accomplishment for a semester of study. Juries also include playing the solo melody on the piano. At the 3512 and 4512 level, students will be expected to show one or two of their songs as independently selected and learned.

3. Documented recital attendance and reflection journals. One way performers learn and grow is through watching and listening to others perform. Therefore, three vocal recitals in the semester should be reflectively written and discussed with your instructor. Forms or narrative responses may be utilized.

If the events for an "A" are not satisfactorily accomplished, grades are adjusted at the instructor's discretion. (For example, a lesser number of memorized songs performed satisfactorily - along with the ability to play your solo melody on the piano - could possibly earn a "B," etc.)

Students engaged in the applied study of voice understand that their progress as a vocalist is directly related to the amount of practice invested between sessions; especially repetitive practice with literature development and rehearsal with the accompanist. Daily practice sessions with your repertoire results in a stronger vocal instrument and more confident performance.

#### SUBSTITUTION FOR THE TRADITIONAL RECITAL REQUIREMENT:

##### *Arranged Contract Agreement*

In certain extenuating cases, the final semester's recital requirement might best be fulfilled through the use of an "arranged contract agreement" (ACA) rather than through what musician's consider a traditional recital. The ACA document is to be developed in consultation with your instructor, and, when completed, is to be signed by both student and instructor. The ACA document then becomes the student's specialized project for the recital semester. A combination of several events, representing different musical venues, is expected for the ACA in order to adequately display the individual student's musical diversity and level of achievement. Options for this approach might include, but are not limited to:

- extensive program notes on repertoire you have studied,
- a significant research paper on the vocal solo literature of selected composers,
- several mini solo performances with program commentary,
- recital observations with extended reflection journals,
- participation in a master class, off campus, including extended reflection journal and program notes of the literature studied,
- conducting an LWC ensemble in performance(s),
- performing as a soloist for an LWC ensemble recital,
- teaching a voice student(s) with extended reflection journals, including video,
- conducting ensemble rehearsals with extended reflection journals evolving from lesson plans and video.

V. Important Dates:

Since voice students are also in performance ensembles, follow the calendars provided for your ensemble. The Final Exam is the Jury or Public Recital which is usually scheduled during Finals Week.

Wednesday, Aug. 20	Fall Semester classes begin
Tuesday, Aug. 26	Last Day to Add a Class
Monday, Sept. 1	Labor Day Holiday
Wednesday, October 8	Mid-Term Exam
Week of October 13	LWC Fall Break
<b>Saturday/Sunday, Nov. 8-9</b>	<b>United Methodist Youth Chorale</b>
Monday, Nov. 10	Last day to drop a class or withdraw
<b>Thursday, Nov. 20</b>	<b>Messiah-Sing orchestra rehearsal</b>
Thursday/Friday, Nov. 27/28	Thanksgiving Holiday
<b>Tuesday, Dec. 2</b>	<b>Messiah-Sing orchestra rehearsal and performance</b>
Week of Dec. 8	Final Exams as announced by the Registrar
Saturday, Dec. 13	Winter Commencement

## LINDSEY WILSON COLLEGE

### Academic Policy Statements

2014-2015

#### **Academic Integrity**

Academic integrity is essential to the existence of an academic community. Every student is responsible for fostering a culture of academic honesty, and for maintaining the integrity and academic reputation of Lindsey Wilson College. Maintaining a culture that supports learning and growth requires that each student make a commitment to the fundamental academic values: honesty, integrity, responsibility, trust, respect for self and others, fairness and justice.

To foster commitment to academic integrity, faculty are asked to require each student to place and sign the following Honor Code on tests, exams and other assignments as appropriate: On my honor as a student, I have neither given nor received any unauthorized aid on this assignment/exam.

Violations of the academic integrity policy include cheating, plagiarism or lying about academic matters. Plagiarism is defined as any use of another writer's words, concepts, or sequence of ideas without acknowledging that writer by the use of proper documentation. Not only the direct quotation of another writer's words, but also any paraphrase or summary of another writer's concepts or ideas without documentation is plagiarizing that writer's materials. Academic dishonesty is a profoundly serious offense because it involved an act of fraud that jeopardizes genuine efforts by faculty and students to teach and learn together. It is not tolerated at Lindsey Wilson College.

Students who are determined to have plagiarized an assignment or otherwise cheated in their academic work or examinations may expect an "F" for the activity in question or an "F" for the course, at the discretion of the instructor. All incidents of cheating or plagiarism are reported by the instructor to the Academic Affairs Office along with copies of all relevant materials. Each instance of cheating or plagiarism is counted separately. A student who cheats or plagiarizes in two assignments or tests during the same semester will be deemed guilty of two offenses. If the evidence is unclear, or if a second offense occurs, the VP for Academic Affairs or Associate Dean will work in cooperation with the Dean of Students to move the student before the campus Judicial Board for review. Violations will ordinarily result in disciplinary suspension or expulsion from the College, depending on the severity of the violation involved. Note: The College encourages the use of Safe Assign to detect plagiarized documents.

#### **Questioning a Grade -- The Student Academic Complaint Policy**

A student, who wishes to question an assignment grade, or other academic issue, should follow the procedure below:

1. Whenever possible, the student will first go to the faculty member who has assigned the disputed grade. Complaints regarding grades should be made within seven (7) days of receipt of the disputed grade and, if possible, will be decided by the faculty member within seven (7) days of receipt. If the disputed grade is the final grade for the course, "receipt" is defined by

when the final grade is posted online by the registrar. (Please refer to the next section for appealing a final grade.)

2. Unless there are extenuating circumstances, the student may, within seven (7) days request in writing a review of such decision by the Chair of the division in which the grade was assigned. Upon receipt of such request, that Chair will direct the faculty member and the student to each submit, within seven (7) days, if possible, a written account of the incident, providing specific information as to the nature of the dispute.

3. Upon receipt of these written accounts, the Chair will meet, if possible, within seven (7) days with the faculty member and the student in an effort to resolve the dispute and will render his or her decision in writing.

4. If either the student or the faculty member desires to appeal the decision of the Division Chair, the student or faculty member may, within seven (7) days by written request to the chair, ask that the matter be reviewed by a Grade Appeals Panel convened by the Academic Affairs Office.

5. If the disputed grade is assigned at the end of a fall or spring semester and the student and faculty member cannot meet to resolve the issue, the student should contact the faculty member by e-mail within seven (7) days of receipt of the disputed grade. If the issue cannot be resolved by e-mail within the time limit, steps 2, 3 and 4 of the appeal may extend into the beginning of the semester immediately following receipt of the disputed grade by following the timeline above.

A student who wishes to question a final grade should follow the procedure below:

1. Confer with the faculty member who assigned the disputed grade.

2. If the disputed grade cannot be resolved, a written request for a grade appeal must be submitted to the Academic Affairs Office before the first day of the semester following the one in which the grade was issued. The written request must include the specific basis for the appeal.

3. The Academic Affairs Office will convene a Grade Appeals Panel, comprised of the Vice President for Academic Affairs, the Associate Academic Dean, and the chair of the academic unit which houses the course for which the grade is appealed. If one of the members is the faculty member who issued the grade, an alternate will be appointed. The student and the faculty member may appear separately before the panel to explain their positions. The hearing is non-adversarial. Neither the faculty member nor the student may be accompanied by other individuals to the meeting of the Grade Appeals Panel. The Grade Appeals Panel will notify the student of its decision, if possible, within seven (7) days of the meeting.

#### **Policy for Verification of Student Identity and Protection of Privacy**

In compliance with United States Federal Higher Education Opportunity Act (HEOA), Public Law 110-315, all credit-bearing courses and programs offered through distance learning methods must verify that the student who registers for a distance education course or program is the same student who participates in and completes the course or program and receives academic credit. One or more of the following methods must be used:

a) A secure login and pass code;

b) Proctored examinations; and/or

c) Remote proctoring of one of more examinations using Tegrity or other technologies

Verification of student identity in distance learning must protect the privacy of student information. Personally identifiable information collected by the College may be used, at the discretion of the institution, as the basis for identity verification. For instance, a student requesting that their learning system password be reset may be asked to provide two or more

pieces of information for comparison with data on file. It is a violation of College policy for a student to give his or her password to another student.

Detailed information on privacy may be located at:

<http://www.lindsey.edu/media/319883/Online%20Services%20Privacy%20Policy%204.20.12.pdf>

### **Institutional Review Board (IRB) Policies**

The Lindsey Wilson College Institutional Review Board (IRB) safeguards the rights and welfare of human participants in research and other research activities. Lindsey Wilson College faculty, staff, and students, which comprise its academic units, and facilities, are subject to the IRB policies. This includes any research for which a research agreement (e.g. MOU) identifies Lindsey Wilson College Institutional Review Board (IRB) as the IRB of record. All student-led human subject research must have a LWC faculty sponsor. All faculty members and students conducting human subject research are required to submit documentation of training on research involving human subjects that has been completed within two years of the onset of the proposed research. Online training is available at <http://php.nihtraining.com/users/login.php>.

### **Statement on Learning/Physical Disabilities**

Lindsey Wilson College accepts students with learning disabilities and provides reasonable accommodation to help them be successful. Depending on the nature of the disability, some students may need to take a lighter course load and may need more than four years to graduate. Students needing accommodation should apply as early as possible, usually before May 15. Immediately after acceptance, students need to identify and document the nature of their disabilities. It is the responsibility of the student to provide to the College appropriate materials documenting the learning disability, usually a recent high school Individualized Education Program (IEP) and results from testing done by a psychologist, psychiatrist, or qualified, licensed person. The College does not provide assessment services for students who may be learning disabled. Although LWC provides limited personal counseling for all students, the College does not have structured programs available for students with emotional or behavioral disabilities. For more information, call Ben Martin at 270-384-7479.

### **Academic Success Center**

The Academic Success Center, located in the Everett Building, offers peer tutoring to aid students in completing class assignments, preparing for exams and improving their understanding of content covered in a particular course. In addition, computers are available for student use.

Students are encouraged to utilize this Center as a resource for improving study strategies and reading techniques. The Center also offers assistance with other academic problems resulting from documented learning disabilities. All services are free of charge to all Lindsey Wilson College students (students with learning disabilities are responsible for providing documentation from an appropriate outside professional source such as a professional evaluation or school IEP). Please contact Maretta Garner, Tutor Coordinator at 384-8037 for further information and assistance.

### **Writing Center and Mathematics Center**

The Writing Center (located in the Slider Humanities & Fine Arts Building), and the Mathematics Center (located in the Fugitte Science Building) are available for specialized tutoring at no charge to students. Please contact Jared Odd, Writing Center

Coordinator, at 384-8209 or Linda Kessler, Math Tutor Coordinator, at 384-8115 for further information and assistance.

**Final Exams**

Final Exams for day classes are scheduled for the Fall 2014 semester on December 8-12 and May 4-8 for the Spring 2015 semester. The academic calendar, which contains the schedule for finals, is in the College Catalog and course schedule listing. Please make any necessary flight arrangements after the final exam week. Students will not be permitted to take early finals unless extenuating circumstances exist. "Extenuating circumstance" means illness, a verified family emergency or participation in officially sponsored travel in support of an event arranged by the College. Travel arrangements must be made in sufficient time that tickets may be obtained after final exams and the semester is officially over. All requests for early finals must be made in person to the Academic Affairs Office.

**Email Policy**

All Lindsey Wilson College students are required to communicate with LWC faculty and staff via LWC (Lindsey.edu) email addresses only. Alternative email addresses should not be used when communicating with LWC faculty and staff.

**Cell Phone Policy**

Student cell phones will be off during class time unless prior arrangement is made with the instructor.

**Adding/Dropping a Course**

Students enrolled in the following courses cannot drop these classes during the semester: READ 0713, 0723, 0733, 0903, 1013 and 1023; STSK 1003; ENGL 0903 and 0904; and ESL 0803, 0804 and 0854.

For undergraduate classes at the Columbia campus, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the advisor and the instructor for each course involved as indicated on the Add/Drop Form. The change must be reported to the Business Office and the Registrar's Office on an Add/Drop Form, which may be obtained from the Registrar's Office. For AIM courses, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the Director of the Evening Program. For courses taught at Community sites, adding a course, dropping a course, or changing from one section of a course to another section of the same course requires the approval of the Site Coordinator for the campus. Permission to add courses will not be given after the last date for late registration. Authorization for dropping a course will not be approved after more than 75% of the instructional days for a course are completed, as outlined below:

Course	Deadline	Requested by the Student to
Columbia undergraduate and graduate full semester courses	More than 30 days before the end of the semester	Registrar
AIM courses	By the sixth week of class	Registrar
Courses at Community Campuses	By the third weekend of class	Coordinator or the Registrar



If changes are not properly approved and officially reported as stated above, students will receive a grade of F in the courses for which they are officially registered, and they will be charged for all such courses. Students will not receive credit for changed or added courses unless they officially register for those courses.

## **The Myth of 'Practice Makes Perfect'**     It's not how much you practice but whether you're quick to fix your errors that leads to mastery

How do you get to Carnegie Hall? Practice, practice. In a groundbreaking paper published in 1993, cognitive psychologist Anders Ericsson added a crucial tweak to that old joke. How do you get to Carnegie Hall? *Deliberate* practice.

It's not a minor change. The difference between ineffective and effective practice means the difference between mediocrity and mastery. If you're not practicing deliberately — whether it's a foreign language, a musical instrument or any other new skill — you might as well not practice at all.

I was reminded of the importance of deliberate practice by a fascinating new book, *Guitar Zero: The New Musician and the Science of Learning*. Its author is Gary Marcus, a cognitive psychologist at New York University who studies how the brain acquires language. Marcus is also a wannabe guitarist who set out on a quest to learn to play at age 38. In *Guitar Zero* he takes us along for the ride, exploring the relevant research from neuroscience, cognitive science and psychology along the way. One of his main themes is the importance of doing practice *right*.

"Hundreds of thousands of people took music lessons when they were young and remember little or nothing," he points out, giving lie to the notion that learning an instrument is easiest when you're a kid. The important thing is not just practice but deliberate practice, "a constant sense of self-evaluation, of focusing on one's weaknesses, rather than simply fooling around and playing to one's strengths. Studies show that practice aimed at remedying weaknesses is a better predictor of expertise than raw number of hours; playing for fun and repeating what you already know is not necessarily the same as efficiently reaching a new level. Most of the practice that most people do, most of the time, be it in the pursuit of learning the guitar or improving their golf game, yields almost no effect."

So how does deliberate practice work? Anders Ericsson's 1993 paper makes for bracing reading. He makes it clear that a dutiful daily commitment to practice is not enough. Long hours of practice are not enough. And noodling around on the piano or idly taking some swings with a golf club is *definitely* not enough. "Deliberate practice," Ericsson declares sternly, "requires effort and is not inherently enjoyable." Having given us fair warning, he reveals the secret of deliberate practice: relentlessly focusing on our weaknesses and inventing new ways to root them out. Results are carefully monitored, ideally with the help of a coach or teacher, and become grist for the next round of ruthless self-evaluation.

It sounds simple, even obvious, but it's something most of us avoid. If we play the piano — or, like Marcus, the guitar — or we play golf or speak French, it's because we like it.

We've often achieved a level of competency that makes us feel good about ourselves. But what we don't do is intentionally look for ways that we're failing and hammer away at those flaws until they're gone, then search for more ways we're messing up. But almost two decades of research shows that's exactly what distinguishes the merely good from the great.

In an article titled "It's Not How Much: It's How," published in the *Journal of Research in Music Education* in 2009, University of Texas-Austin professor Robert Duke and his colleagues videotaped advanced piano students as they practiced a difficult passage from a Shostakovich concerto, then ranked the participants by the quality of their ultimate performance. The researchers found no relationship between excellence of performance and how many times the students had practiced the piece or how long they spent practicing. Rather, "the most notable differences between the practice sessions of the top-ranked pianists and the remaining participants," Duke and his coauthors wrote, "are related to their handling of errors."

The best pianists, they determined, addressed their mistakes immediately. They identified the precise location and source of each error, then rehearsed that part again and again until it was corrected. Only then would the best students proceed to the rest of the piece. "It was not the case that the top-ranked pianists made fewer errors at the beginning of their practice sessions than did the other pianists," Duke notes. "But, when errors occurred, the top-ranked pianists seemed much better able to correct them in ways that precluded their recurrence."

Without deliberate practice, even the most talented individuals will reach a plateau and stay there. For most of us, that's just fine. But don't delude yourself that you'll see much improvement unless you're ready to tackle your mistakes as well as your successes.

Annie Murphy Paul

Read more: <http://ideas.time.com/2012/01/25/the-myth-of-practice-makes-perfect/#ixzz2dJNXUgS4>