Welcome! It is my distinct privilege and pleasure to serve as your Voice teacher during your tenure as a student here at Moravian College. This syllabus is meant to serve as somewhat of an introduction to voice study here at Moravian, and in my studio in particular.

GOALS AND OBJECTIVES
Obviously, you are here to learn how to sing. During the course of your four-year tenure as a Moravian voice student, it is the hope of the collective voice faculty that you will learn to:
- Sing well! There’s a tough one, ‘eh, folks? That is the principal reason you are here, I believe, and I want to do all that I can to facilitate this. A good singing technique is paramount to your success or failure in this very competitive discipline. In addition, I will show you:
- How the voice looks, and how it is structured. If you are going to study an instrument, you need to know how it looks, and how it works. This is a bit complicated, but we’ll get through it.
- Musicianship to heighten your ability to learn and present works in public.
- Knowledge of composers of vocal music and their works.
- The major languages of singing and how to pronounce them:
  - Latin
  - Italian
  - German
  - English
  - French
  - Spanish, if time permits
  - Other languages as need be
- Vocalises and other exercises which will develop your voice and make it clear and strong.
- Perform in public. This includes but is not limited to:
  * One performance class per term (exclusive of your first semester of study w/ moi; and, for you music ed folks, the semester where you are actually doing your student teaching).
  * A progress jury at the end of each term. These are not actually as bad as they are rumored to be. As long as you have practiced and know the two songs you need to perform, no big deal. Think of this as a way to improve your performance unit, not as a source for nausea and diarrhea.
  * A half recital in your junior year for performance majors, or one in the fall semester of your senior year for student teachers.
  * A full recital in your senior year for performance majors.
- How to practice, learn songs and other aspect of being a successful singer.

WHAT EXACTLY IS EXPECTED OF ME?
Again, my goal is that you be able to be the best musician and performer that you can be. This does not happen by osmosis or by sitting around and listening to CDs! You need to practice. You know the old joke about asking a New York City cop how to get to Carnegie Hall? Yes, they actually do say ‘practice, practice, practice!’ You need to practice at least 5 days per week for about 30-45 minutes! Considering that this is your major, this isn’t outlandish! And do it, too! If you don’t, I will know! Trust me on this! I have been teaching voice since 1979, and I can tell the difference. Remember: most of your grade comes from progress. This can help or hinder…
GRADES AND SCORING

Voice is a terribly difficult subject for which to formulate a grade. I try and formulate a grade based primarily on progress, as this is the criteria for which I have the greatest concern. The field of voice performance is extremely competitive (well, OK, I lied—CUT THROAT is more like it!), and if you are a slacker for your four years here, getting by on the minimum, you will more than likely end up waiting tables or selling shoes like Al Bundy. Does that appeal to you? Then practice and work hard, like all the rest of us who have gone through this! In addition, I use other elements of our studies to formulate a grade at the end of the term, including

- Musicianship
- Quality of tone/intonation
- Diction/language arts
- Mastery of material being studied.

As is the case with the other studio teachers, we all use a ‘rubric’ to award points for these key areas. Each criteria is worth a certain number of points, and the combined total of these becomes a numeric score for the day. It is, however, not an end all in itself! I still utilize the old fashioned grading system that an A is awarded for work outstanding in quantity and quality; a B is awarded for above-average work; a C is awarded for average work: you did pretty much what was expected of you and no more; a D shows below average work, and you have a lot of wood-shedding to do; if you get an F from me, you probably did not show up for a lot of weeks, leaving me no basis upon which to formulate a grade for you, and leaving me no other choice. If you are legitimately sick or cannot sing from surgery or some other mitigating factor, we can always award you an incomplete, which will need to be resolved early on in the following semester.

ACCOMMODATIONS

Moravian is a really nice place to attend college. It is a small school, with a comparatively low teacher-to-student ratio, and everyone here is genuinely committed to your continued development and growth as an individual and as a musician. Therefore, the College always asks that if you find yourself needing academic assistance, let me know as soon as you realize that things are not where they should be. I will be only too pleased to help you with extra time, etc. If I cannot adequately address your concern, then contact the Department Chair, who can point you in the right direction for extra help. You pay a great deal of money to be a student here, and these services are included in your tuition. Use them!

OKAY, QATEN! WHAT ARE WE DOING AND WHEN?

I am always glad when people ask this question! Here are some projected outcomes of each of your four years here:

First year: During your first year of study, I hope that you will

- Learn a good basic singing technique, including posture, breathing and basic vocal production
- Learn compositions primarily from the Baroque, Classical and 20th Century eras in Latin, Italian and English
- Achieve at least a score of ‘S’ on your progress juries
- Perform in performance class in the spring semester (you are excused for the first semester)

(Note: 200-level students are exempt from performance class and juries during your tenure.)

Second year: The second year is an extension of the first in that we will continue to build your singing technique and knowledge of repertoire, which we hope to expand into

- German Lieder and other music of the Romantic
- Solo literature from Oratorios, Cantatas and/or Passions
- Achieve at least a score of ‘S’ on your progress juries.
- Perform in performance class in both semesters.
Third year: The third year continues building your singing technique and knowledge of repertoire. We will continue learning repertoire from the previous two years, and expand to French Melodies of the 19th and 20th centuries Opera Literature from primarily the Baroque, Classical and 20th Century
- Achieve at least a score of ‘S’ on your progress juries.
- Perform in performance class in both semesters.
- Perform a half recital for performance majors (or others if you are brave enough)

(Note: BA Candidates are exempt from recital obligations. Darn! You can still do one if you wish, but only with the College’s approval and if the schedule permits. Don’t hold your breath.)

Fourth year: Hey, it will be here before you know it! We will continue building your singing technique and repertoire base that we have begun in the previous three years, plus
- Achieve at least a score of ‘S’ on your progress juries (Music ed folks: Fall semester only!!)
- Perform in performance class in both semesters (Music ed folks: Fall only! Woo hoo!)
- Perform a half recital in the fall semester (Music ed folks only)
- Perform a full recital (Performance majors or others crazy enough)

One additional note: It is always my ideal to utilize repertoire throughout your four years here which is appropriate for your age and level of advancement, and which you will find interesting and challenging at many different levels. I am never opposed to utilizing repertoire from Broadway and more popular idioms provided that they will accomplish the necessary the goals I have set forth previously.

Attendance, tardiness and stuff like that
Look, we are all adults here. This is college and you are now an adult, so you need to take responsibility of attending all of your scheduled lessons and being on time. We have only 13 weeks in which to achieve a great deal of teaching and learning. In the case of voice study, your body is your instrument; take care of it! However, sometimes even in the best of situations, things are going to occur which will keep us from meeting. If this happens, please do not hesitate to notify me by phone or e-mail at your earliest convenience. That way, I can either re-assign your time to someone who needs it, or perhaps use the time for something I need to get done. As long as you provide me the common courtesy of notifying me, I will gladly make up your time at the earliest mutually agreed upon convenient time. My schedule is extremely busy (I am a certified workaholic), but for you, I will make the time. Don’t blow me off and just not show up! This really aggravates me, and I then have no problem following the College’s directive that I award you a grade of zip, zero, nada! I really don’t like doing that, but catch me on the wrong day…well, ’nough said! Just don’t do that, ‘mkay’? Bottom line: come to your lessons on time, practice and you will do as well as you are ever going to do!