

SYLLABUS: STUDIO VOICE LESSONS FOR GRADUATE MAJORS

MUS 21340, 31340, 41340, 51340 Section 04
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Welcome to my voice studio! The goal of studio voice lessons is to develop your ability to sing with healthy technique and artistic expression. This syllabus explains what I expect of you and what you can expect of me. The companion to this syllabus for is the “Undergraduate Voice Majors’ Handbook.” You must also read the “[Documents](#)” under the “Studio” menu of my website: www.stephenlancaster.net.

EXPECTATIONS OF ME

- Start lessons on time to the best of my ability
- Personalized, respectful, helpful, and positive instruction
- Make-up lessons for any cancellations I make
- Occasional, neutral physical contact, as necessary for instruction and with your consent
- Make up one lesson cancelled for sickness; additional make-ups for lessons that you cancel will be at my discretion
- Give you at least 12 and no more than 14 lessons per semester (depending on the day of your scheduled lesson), per Music Department regulations
- Reschedule your lesson (occasionally) to accommodate my performances and giving you sufficient notice when I do

EXPECTATIONS OF YOU

- Consistent, dedicated practice
- Trust my expertise and be willing to try new things
- Inform me of your individual needs and goals

I. Lessons

1. Know your lesson time; confirm if you are unsure.
2. Be punctual. Tardiness will negatively affect your final grade. If you do not arrive within fifteen minutes of your lesson time, it will be an unexcused absence and cannot be made up.
3. Record every lesson and listen to it before the next.
4. Come hydrated and ready to warm-up. The first half of each lesson will focus on warm-up and technique; the second half will focus on repertoire. When you need to sing a lot of repertoire, come already warmed-up.
5. Request permission for an absence at least 24 hours in advance. Notify your accompanist if your lesson has been cancelled.
6. Consult in advance about canceling your lesson if you are sick. Coming to your lesson sick could pass your illness on to me and/or your fellow students; singing while sick could injure your voice. Contact me if you are experiencing any of the following:
 - a. Nasal congestion (even if allergies)
 - b. Cough/Sore throat
 - c. Hoarseness/Vomiting

II. Practice

1. Care for your physical and emotional well-being. Exercise regularly, establish healthy eating habits, and find healthy ways to cope with stress.

2. Practice at least 3 hours per credit hour (2 credits = 6 hours/week). Practice includes warm-up, technical exercises, score learning, and practicing your text and music. Read "[How to Practice Singing](#)" on my website.
3. Practice 5-6 days per week. Short sessions (20-40 minutes) multiple times a day are preferable to prevent vocal fatigue and maintain concentration.
4. Do not sing full voice more than 2 hours per day (and not more than an hour without a break), including ensemble rehearsals. Plan your practice carefully around your ensemble rehearsals. You may need to "mark" when you've reached your limit for the day. Ask me how to "mark."
5. Try to maintain a weekly practice journal of your goals and what you work on (technique and repertoire) each week. A [sample journal](#) is available on my website.

III. Repertoire

1. Learn 4 (1st year), 5 (2nd year), 6 (3rd year), or 10 (4th year) pieces per semester. Maintain your own copy of the "[Undergrad Voice Repertoire Requirements](#)" document found on my website and share it with me.
2. Progress expectations for score learning:
 - a. 1st lesson: text & music learned; completed word-for-word translation, IPA transcription, poetic translation, & score marking translation; initial study of composer & author; you can sing the melody accurately on a vowel with accompaniment;
 - b. 2nd lesson: you can sing words with melody with some textual & musical expression;
 - c. 3rd lesson: you can sing almost memorized with some physical expression.
3. Complete an analysis for each piece you learn. Use the "[Song/Aria Analysis](#)" (found on my website) as a guide.
4. Memorize all music for a performance at least two weeks in advance. Recital music must be memorized four weeks in advance.

IV. Portfolio

1. Organize and maintain the following documents in a binder or electronic device; submit it for review in your final lesson.
 - a. Copies of semester repertoire, with translations of score markings
 - b. Word-for-word translations & IPA transcriptions of each piece (helpful [links for IPA and Diction](#) are on my website)
 - c. Song analyses
 - d. Repertoire list
 - e. Performing portfolio: programs of concerts in which you were a soloist; log or C.V. of repertoire performed, performance date, type (opera, concert, recital), venue, city, company, conductor, & collaborative pianist (or orchestra)
 - f. One-page resumé including operas, concerts, and recitals; education and young artist programs; awards; teachers, coaches, conductors, and directors; special skills and interests. Refer to [website](#) listed under "Studio/Links" on my website for advice.
 - g. Short and long singing biographies
 - h. Color headshot
2. Organize and maintain collaborative pianist binder, containing clean copies of all working repertoire (only markings that help the accompanist should be written in this score, in pencil). Copies must be either hole punched, single-sided, & taped back-to-back on regular paper, or hole punched & double-sided on thick laser-quality paper. Try using a numbered tab system with a table of contents.

V. Concerts, Masterclasses, and Listening

1. Consult the list of required and recommended vocal events on my website: "[Voice Studio Events](#)."
2. Attend the recitals of your voice student colleagues as well as faculty and guest artist voice performances. If you are unable to attend, it is professional courtesy to send an email with your regrets.
3. Listen to a variety of recordings of great singers and composers; I can give you suggestions and I have compiled a [youtube playlist](#), listed in the "Studio/Documents" section of my website.

VI. Performance Requirements

1. Sign up online ([link](#) on my website) and sing (memorized) at least once in studio class. Studio class is an opportunity for you to develop your performance skills in a safe environment.
2. Perform one jury each year (refer to Voice Majors Handbook for details).
3. Perform twice in Bach's lunch (once during 3rd year and once during 4th year).
4. Audition for Opera Notre Dame three times and perform at least one role if offered.
5. Perform Senior Recital in 4th year (refer to Voice Majors' Handbook for requirements). Refer to [checklist and program instructions](#) on my website.
6. Consult with me before accepting any solo gigs so that I can help you fit them into your technical, repertoire, and performance development.
7. Maintain a detailed schedule of your required rehearsals and performances in order to prevent conflicts. Professional standards dictate that all rehearsal and performance requirements and conflicts must be requested and arranged by both parties A.S.A.P. Your first priorities are your curricular requirements.

VII. Assessments

1. Assessment of progress and performance in voice studio is inherently subjective. In order to track progress and keep you involved in the process, I will base your final grade on various assessments which will be filed in a shared Google Drive folder.
 - a. Beginning Performance Assessment: in your second lesson, I will assess your performance of one piece. This will not be included in your final grade; it will serve as a benchmark for your progress and the basis for establishing goals.
 - b. Weekly Progress: I will write comments on your progress and performance in weekly lessons.
 - c. Midterm Performance Assessment: in your seventh lesson, I will record and assess your performance of half of your semester repertoire and you will complete a self-assessment of the recorded performance.
 - d. Reliability: I will keep records of your punctuality, attendance in studio class and voice events, and satisfactory maintenance of your portfolio.
 - e. Final Performance Assessment: in the final studio class (or your recital), I will assess your performance of one piece (or your recital).

2. Grades will be based on the following system:

3 = clearly adequate

2 = neither clearly adequate nor clearly inadequate

1 = clearly inadequate

0 = no attempt

(3n=T, where n=number of sections in assessment and T=total number of points in assessment)

17T/18+1 - T	A	Exceptional
8T/9+1 - 17T/18	A-	Outstanding
5T/6+1 - 8T/9	B+	Very Good
7T/9+1 - 5T/6	B	Good
13T/18+1 - 7T/9	B-	More than Acceptable
2T/3+1 - 13T/18	C+	Acceptable: Meets All Basic Standards
3T/5+1 - 2T/3	C	Acceptable: Meets Most Basic Standards

8T/15+1 - 3T/5
2T/5+1 - 7T/15

C-
D

Acceptable: Meets Some Basic Standards
Minimally Passing

VIII. Music Purchasing

1. Purchase your own copy of all pieces you perform unless it is in the public domain.
2. Use only the best edition (closest to original autograph) if you can afford it, or use a decent edition and make corrections consulting the best edition.
3. Check out a library copy for reading and copying until your ordered music arrives. Remember never to write in a library copy.

IX. Dress Code

Adopt professional habits of dress by wearing “business casual” or more formal in studio classes (no sneakers/sandals/flip-flops, jeans, t-shirts, or shorts), and “business formal” or more formal for performances (Women: stage-appropriate dress/skirt/blouse/suit/shoes; Men: jacket/pants/dress shirt/optional tie/shoes).

X. Recommended Books

1. Martha Elliott’s “Singing in Style”
2. Clifton Ware’s “The Singer’s Life: Goals & Roles”
3. Lynn Eustis’s “The Singer’s Ego”

XI. Website

Read the documents in the “Studio” section of my website and familiarize yourself with the links provided to assist you in your studies: stephenlancaster.net

XII. Call Numbers for Library Browsing

M 1495	Vocal music collections
M 1500	Operas, musicals (full scores)
M 1503	Operas, musicals (vocal scores)
M 1508	Songs from musicals
M 1600	Songs
M 1619	Song anthologies
M 1620	Art songs, Lieder
M 1630.18	American popular songs, fake books
M 1977	Wedding music
M 1999	Sacred vocal music collections
M 2000-M 2007	Sacred oratorios
M 2010-M 2017	Sacred services
M 2018-M 2019	Sacred vocal music for duos, trios, etc.
M 2020-M 2036	Sacred choruses with orchestra or other ensemble
M 2060-M 2101	Sacred choruses, etc. with solo accompaniment or unaccompanied
M 2102-M 2114	Sacred songs for one voice
M 2115-M 2146	Hymnals
M 2147-M 2188	Vocal liturgy and ritual
ML 47-ML 54	Libretti
ML 128 V7	Vocal music bibliography
ML 1400-ML 3275	Vocal music history
MT 820-MT 949	Singing and vocal technique