

Rutgers - The State University of New Jersey  
Mason Gross School of the Arts - Department of Music  
Music 07:701:169 (et al.) Applied Voice for Non-Majors – Fall 2007  
Patrice Jegou-Oyelese, M.Mus, Instructor. Ph: (732) 213-2594  
Email: patrice@patricejegou.com [pjegou@eden.rutgers.edu](mailto:pjegou@eden.rutgers.edu) www.patricejegou.com

### Course Description

This course is designed to equip students with solid vocal technique and increased knowledge in vocal pedagogy and vocal repertoire. Students are expected to seek out as many performance opportunities as possible.

### Recommended Texts

Miller, Richard. The Structure of Singing: System and Art in Vocal Technique. Schirmer; New York, 1986.

Moriarty, John. Diction: Italian, Latin, French, German...the sounds and 81 exercises for singing them. Schirmer: Boston, 1975.

### Course Objectives

- Build the voice through systematic technique suitable to assigned literature
- Build the voice to its fullest potential in power and beauty
- Sustain good vocal health
- Concentrate on communication, interpretation, and musicianship as technical progress allows

### Music and Music Resources

[www.tismusic.com](http://www.tismusic.com) [www.classicalvocalreprints.com](http://www.classicalvocalreprints.com) www.sheetmusicplus.com

### Minimum Semester Requirements for Studio Voice

\*13 30-minute private lessons (one per week)

### Studio Course Grading

A, B+, B, C+, C, D and F

A = 90-100

B+ = 86-89

B = 80-85

C+ = 76-79

C = 70-75

D = 60-69

F = 59 and below

### Specific Evaluation/Grading

a. Grades are determined by several factors including technique, musicianship, evidence of practice, attendance, and promptness.

b. Example of Grading Components

Technique 50%

Musicianship 30%

Attendance and Preparedness for Lessons 20%

= 100%

### Requirements and Materials

a. Notebook or three ring binder to record or insert weekly assigned vocal exercises and repertoire

b. Miller book to each technique lesson, Moriarty book to each repertoire lesson if possible

**c. Please record each lesson via cassette tape, mini-disc, or any other device or technology suitable to recording each lesson for personal review**

d. Learn technical application to literature

e. Practice assigned systematic exercises (daily regiment) a minimum of the length of applied lesson time

f. Meet weekly with an accompanist and be prepared to present assigned repertoire with the accompanist at an assigned lesson time

### **Other Aspects**

- a. Follow accompanist guidelines pertaining to fees, appointments, and learning of literature
- b. Buy all music assigned. You may photocopy music for your accompanist.
- c. Consult with Miss Jegou about singing activities in, or outside of school. Seek advice before you audition for any choral or solo singing opportunities. It is potentially dangerous to sing for overextended amounts of time, especially in certain acoustical situations where dynamic levels are up.
- d. Sing full voice (dynamic level) no more than one and one-half hours daily.
- e. Learn notes and rhythms independent of applied teacher who will address technical and stylistic matters in lessons.
- f. Swap lesson times with a colleague to accommodate rescheduling conflicts caused by illness or other extenuating circumstances.
- g. Lessons missed by the instructor will be made up. Last-minute cancellations of lessons by students will not be made up. It is permissible to exchange lesson times with a colleague last minute.
- h. If the instructor or accompanist is generous enough to lend you music, be considerate to return it promptly.

### **REPERTOIRE GUIDELINES AND MINIMUM REQUIREMENTS**

(Please note that extended arias or songs do not count as more than one piece of repertoire. Requirements subject to change at the instructor's discretion.)

Studio I - 3 Pieces

Studio III - 5 Pieces

Studio V – 7 Pieces

Studio VII – 8 Pieces

Studio II - 4 Pieces

Studio IV – 6 Pieces

Studio VI – 8 pieces

Studio VIII – 9 Pieces

**All singers are strongly encouraged to enroll in German, French, and/or Italian for a full year.**

### **Repertoire Guidelines**

Students are required to have the following minimum represented in their repertoire over the course of university voice study:

- An Italian art song from the 17th or 18th century.
- An aria from an opera or oratorio with recitative.
- One song in English (not a translation).
- A song by a representative 20th-century composer.
- One German lied.
- One French mélodie.

In addition to the abovementioned repertoire, all voice majors enrolled in Studio IV and up are required to have the following minimum represented in their repertoire by the end of their university voice studies:

- One aria with recitative from an opera, oratorio or cantata between 1600 - 1800.
- Two contrasting French melodies.
- Two contrasting German lieder.
- One song or aria in a contemporary idiom.
- Two opera arias of contrasting style and mood.
- One song or aria from an operetta - optional.

Vocal literature must represent the major musical periods and English, French, German and Italian must be the minimum languages covered.