



**Applied Voice Instruction Syllabus  
Midwestern State University College of Fine Arts  
Spring 2025**

**AMUS 1201-101**

**AMUS 1202-101**

**AMUS 2201-101**

**AMUS 2202-101**

**AMUS 3201-101**

**AMUS 3202-101**

**AMUS 4201-101**

**AMUS 4202-101**

**General Information**

Instructor: Dr. Darla Diltz

Course Number: AMUS 1201-101

Class Location: Hardin Administration Building, Room 101 (Akin Auditorium)

Class Time: By appointment

Email: [darla.diltz@msutexas.edu](mailto:darla.diltz@msutexas.edu)

Phone: (865) 386-3907

Office: Fain Instrumental Music Hall 104A Office

Hours: posted on studio door.

**Course Description and Objectives**

The purpose of this course is to provide students with a broad spectrum of information about the singing voice. This class will include technique, pedagogy, repertoire selection, long-term career development, practice methods, group studio instruction and entrepreneurship. Lessons will be tailored to the goals and needs of each individual student. Applied Voice lessons are a once-per-week meeting between the student and the teacher. This course is designed for Bachelor of Music Performance, Music Education majors and minors. The course may be repeated for credit.

## **Course Requirements**

Applied Voice lessons require a weekly meeting between student and the applied professor. Some of these lesson times will be supplemented with private and group coaching with pianist, Sandra Cunningham.

All assigned repertoire must be scanned and stored in a google drive folder. This folder will be shared with the voice professor and pianist.

Daily practice is required for this class. Please keep a practice schedule and document your practice times so we can track your efficiency in your practice sessions.

All students enrolled in this class are required to perform in at least one departmental recital. These recitals are scheduled on Mondays at 4:00pm.

The final jury requires a memorized performance of at least 3 songs. Jury requirements are based on each individual's progress and may vary.

## **Credit Hours**

Varies by course number

## **Course Objectives and Student Learning Outcomes**

Satisfactory completion of the course will document that students have demonstrated the ability to:

Demonstrate healthy vocal technique and development of performance skills.

Develop effective communication skills through acting, diction and the understanding of assigned texts.

Apply vocal and performance techniques to assigned repertoire.

Build a working knowledge of repertoire for young singers in all vocal categories through studio participation.

Develop healthy and consistent practice strategies and habits.

Practice regularly with a collaborative pianist to build performance skills.

Learn a variety of classical repertoire in English, German, French, Italian, and Spanish.

Access a broad knowledge of genres outside the traditional classical repertoire.

Perform in studio class and assigned Departmental Recitals.

## **Student Assessment**

Students will be graded according to their lesson preparation, consistency in progress, repertoire development, technical understanding of their instrument and overall improvement throughout the semester.

**Weekly preparation and attendance 70% Recital Performance and Studio participation 20%**

**Final Jury 10%**

### **Grades will be based on the following criteria:**

Performance in the final jury.

Regular attendance and participation in lessons.

Scheduling and attending a minimum of 6 rehearsals and/or studio classes with your assigned collaborative pianist.

Organization of assigned repertoire (in binder, digital folder, copies give to assigned pianist) Attendance and participation in studio classes and departmental recitals.

Improvement and attention to assigned repertoire and discussed vocalizes throughout the semester.

## **Attendance**

You are required to attend all scheduled lessons throughout the semester.

Absences will be excused for the following reasons: Illness, death in the family, or an approved and school-sponsored trip. Any other reasons will be considered on a case-by-case basis. In order for any of these absences to be excused, I must be notified **48 hours in advance**. **The final grade for this course will be reduced by one letter for each unexcused absence after the first.** In addition to attending each lesson, all students enrolled in applied lessons are required to attend all voice related concerts as well as the Music at Akin series of concerts.

Make-up lessons are not guaranteed but may be accommodated with some prior communication. You are also welcome to communicate with other students in your studio to switch times with advanced notice.

## **Collaborative Pianist Rehearsals**

Each student is required to rehearse with the assigned collaborative pianist a minimum of 5 times.

Rehearsals are scheduled and coordinated by Dr. Diltz and released in a weekly schedule update. It is your responsibility to be proactive and schedule these rehearsals in advance. Each singer is required to bring an extra copy of the assigned repertoire to the rehearsal. Sandra will keep a scanned copy of your music. There are no make-up rehearsal times available for collaborative pianist coaching. If you need to cancel your scheduled time, please give the pianist 24 hours' notice. At minimum, please always communicate your attendance or absence.

## **Course Materials**

Sheet music that is in the public domain may be provided to you by the instructor. Sheet music under copyright restrictions must be obtained by the student. It is not the responsibility of the instructor to provide copies or scans of music. Students enrolled in applied lessons should be capable of locating and obtaining their own sheet music resources.

A list of suggested repertoire is included in the **Appendix**.

### **Communication**

You are welcome to contact me at any time via email. I check messages regularly. If you do not get a response within 24 hours, please text me. Technically, you may text at any time. However, please observe basic etiquette and do not text very early or very late in the day unless it is an emergency.

If you have issues with your assignments, do not wait until your next lesson to resolve the issue. Please reach out for help.

### **Other Information:**

#### **Academic Success Accommodation Policies**

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to Disability Support Services. <https://msutexas.edu/student-life/disability/>

#### **Important Dates**

Please refer to the official university academic calendar:

<https://msutexas.edu/registrar/calendars.php>

Refer to: Drops, Withdrawals & Void

#### **Change of Schedule**

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester. 8/27/24

#### **Refund and Repayment Policy**

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees and room/board charges that were paid to MSU for the semester. HOWEVER, if the student received financial aid (federal/state/institutional grants, loans and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request)

#### **Student Conduct**

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and assigning a final lower grade, up to and including an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

### **Privacy Statement**

Federal law prohibits the instructor from releasing information about students to parties outside the university without the signed consent of the student. Thus, in almost all cases the instructor will not discuss a student's academic progress or other matters with his/her parents without the proper release from students.

### **Academic Dishonesty**

Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individuals to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, "As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so." Plagiarism is lying, cheating, and stealing.

### **Social Justice**

Social justice is one of Midwestern State University's stated core values, and the professor considers the classroom a place where students are treated with respect as human beings, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Moreover, diversity of thought is appreciated and encouraged, provided the students can 4 matthew.luttrell@msutexas.edu agree to disagree. The professor's expectation is that ALL students consider the classroom a safe environment.

### **Campus Carry Policy**

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. Campus Closure Policy If Midwestern State University authorizes campus closing procedures, rehearsals for this course will be canceled. If the campus is closed for the date of a concert, the concert will be rescheduled to a later date.

### **Weather Delays and School Cancellations**

In the event of delayed openings or campus closure, we will NOT go to an online model. Wear your pajamas, drink some coffee/tea/cider/cocoa, and get some rest. We'll start up again on the next meeting time.

### **Hearing Loss Statement**

As a musician, your hearing is one of your most valuable assets. Unfortunately, high exposure to sound producing activities can lead to noise-induced hearing loss. While this can be temporary, it can lead to tinnitus (ringing in the ears), permanent loss of hearing (particularly in the higher frequencies), and deafness. In addition to affecting a student's enjoyment of music, it also may render them incapable of continuing as a professional musical or music educator. Musicians are also susceptible to musculoskeletal and vocal injury, particularly overuse injury. Failure to take adequate precautions can greatly shorten a student's performing career. Means to minimize risks associated with hearing loss and

performance-related injuries will be discussed during applied lessons and/or master classes. Faculty members can only present information to students and offer resources and assistance in seeking professional medical help when needed. The student has the final responsibility to take proper precautions

## Appendix

### Graded Repertoire and Vocal Literature Resources for Singers

**Texas UIL Solo and Ensemble 2024-2025 Prescribed Music List** <https://www.uiltexas.org/pml/>

#### **Teaching Musical Theater Songs: A Graded Repertoire List Journal of Singing**

1996 Jan/Feb (volume 52 issue: 3. Page 25)

\*A scan of this article will be provided in the studio and via D2L

#### **The Royal Conservatory. Vocal Series, 2019 Edition**

This set of books includes 11 volumes of standard repertoire for all classical voice types.

### General Bibliography

Coffin, Berton. *Singer's Repertoire*, v. 1-5, Scarecrow Press, 1960.

Doscher, Barbara. *From Studio to Stage: Repertoire for the Voice*. Crouch Books, 2002.

Emmons, Shirley. *The Art of the Song Recital*. Prospect Heights: Waveland Press, 2002.

Espina, Noni. *Repertoire for the Solo Voice: A Fully Annotated Guide to Works for the Solo Voice Published in Modern Editions*. Scarecrow Press. 1977.

Espina, Noni. *Vocal Solos for Christian Churches*. 3<sup>rd</sup> Edition. Scarecrow Press, 2016.

Goleeke, Tom. *Literature for Voice: An Index of Songs in Collections and Source Book for Teachers of Singing*, v. 1-2. Scarecrow Press, 2000.

Hames, Elizabeth and Michelle Blumsack. *Progressive Vocal Repertoire*. EM Music Publishing, 2013.

Kagen, Sergius. *Music for the Voice, Revised Edition: A Descriptive List of Concert and Teaching Material*. Indiana University Press, 1969.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*, revised edition. Milwaukee: Hal Leonard Corporation, 2005

Lentini, Dana. **Teaching the Child Singer: Pediatric Pedagogy for Ages 5-13**. Hal Leonard, 2020.

Lust, Patricia. *American Vocal Chamber Music, 1945-1980: An Annotated Bibliography*. Greenwood Publishing, 1985.

McTyre, Ruthann Boles. *Library Resources for Singers, Coaches, and Accompanists: An Annotated Bibliography, 1970-1997*. Greenwood Publishing, 1998.

Vaccai, Nicola. *Method Books in volumes: high soprano, soprano, tenor; mezzo-soprano, alto, baritone*. Schirmer, 1986.