

# Syllabus

Course Title:	Private Voice Lessons
Course Number:	MPAVP-UE 1512 (2 credits) MPAVP-UE 1514 (4 credits) MPAVP-UE 1410 (variable credit: departmental majors) MPAVP-GE 2410 (variable credit: graduate non-majors)
Professor:	Dr. Kathleen Adams
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## ***Credit Values***

2 Credits = 7 hours of instruction

3 Credits (departmental majors only) = 14 hours of instruction 4

Credits = 14 hours of instruction

## ***Course Expectation***

Clear communication is very important between student and teacher. If you find something confusing, vague or different, please ask for clarification.

Students elect to take voice lessons for various reasons. Some wish to improve their skills as a singer, some want to express themselves musically, and others merely wish to take a “fun/easy” elective. Regardless of the intention, you are responsible for bringing discipline, motivation, and enthusiasm to your work. I expect you to practice consistently and be well prepared with your music. I also expect you to transfer the mindfulness, which you gain during lessons, into practice rooms and performances.

For vocal consistency and optimal growth, you may not study with another voice teacher while we are working together.

## ***Core Course Competencies (learning outcomes)***

When you have successfully completed this course, you will be able to:

- Establish and maintain a healthy vocal technique.
- Gain a better understanding of how your voice functions.
- Apply healthy vocal techniques to new and old vocal repertoire.
- Foster musicality and expressivity in both the music and text.
- Integrate healthy techniques into dramatic circumstances.

## ***Semester Requirements***

1. WATER BOTTLE AND STRAW: Bring this to each lesson.
2. RECORDING DEVICE: It is mandatory that students bring a small recording device to every lesson. Cell phones work very well. It is my goal to improve your “mindfulness” of how you sing verses how you *think* you sound. You will use this to practice and

- improve during the week.
3. DEVICE: Students must bring an iPad/computer to every lesson containing:
    - a. All assigned sheet music (PDF emailed to me)
    - b. Tool Chart
    - c. Reflection Sheets
  4. TOOL CHART: You will be asked to notate the specific tools you do in each lesson. You will use the excel template I have created for you and mark the name, mechanics, and the sensations. Please be prepared to talk about them when asked in class/. This will be turned in at the end of the term.
  5. REFLECTION SHEETS: Are to be documented in each lesson and should be your guide for practicing the following week. This is template I have created for you to to make notes while in class. This will be turned in at the end of the term.
  6. REPERTOIRE:
    - a. Songs will be assigned based on the technical needs of the individual. When assigned, please learn the song within the time period allotted.
    - b. For any song a copy of the music (PDF) must be emailed to me prior to your lesson.
    - c. You will be responsible to find the YouTube recording online to use in class. Have that ready to use for your lesson.
  7. READY TO SING: Students must arrive to all lessons on time, well rested, energized, and ready to work. Considering the amount of singing that will happen during your lesson, do not warm up before your lesson. This is my responsibility. Also, do not rehearse your music the day of your lesson. Plan ahead.

### ***Attendance/Make Up Lessons***

Students are expected to attend all sessions, both in class (and online in case of an emergency). You may only miss **one** class session (UN-excused) *without risking a drop in the final course grade.*

1. **Attendance and punctuality are mandatory. Please make every effort to attend each class to not miss your time, since I do not make-up lessons.**
2. If you cannot attend your lesson, you have two options to not miss your class (see "Lesson Swapping" below).
3. If you are running late or will not attend your lesson let me know ASAP via text. If possible, please give me at least **24-hour advance notice** if you will miss a lesson.
4. Same day cancellations are considered UN-excused and will not be made up under any circumstance.
5. If you choose to not attend your lesson, you will be marked as UN-excused if you do not bring in a doctor's note.
6. **Emergencies do, however, happen.** If there are *extenuating* circumstances (for example, a prolonged illness or there was a death in the family), please contact me the **moment** you feel you are not well, or an emergency takes place and begin your swap (see below in Lesson Swapping).
7. Expected religious observation absences must be given at the beginning of the semester.
8. The final grade will be lowered if more than 2 excused absences occur (including illness).

\*Steinhardt Policy: The final grade MUST be lowered for any *unexcused* absences.

### ***Lesson Swapping***

1. The moment you know you feel ill or have an emergency, swapping with another student is your **only** way to not miss your lesson. I will leave this up to you to make the swap. I ask all of you in my studio to be flexible and graciously swap with those that ask. Please use the private/only for those registered [contact sheet](#), send out a group email, and CC me. You may also find that texting individually might get a quicker response.
2. **Swapping is your responsibility.** This is the same concept as if you could not make it to your current employment you would need to make every effort to get someone to cover your shift to keep your job intact.
3. Only swap with highlighted students that are the **same color** as you (yellow with yellow) and let your accompanist remain at your regular lesson time. Inform your accompanist of this arrangement.
4. Once the swap has been made, that is your new lesson time for that week. Mark your calendar accordingly. There are NO make-up lessons for missed swapped lessons.
5. If you choose to not attend your lesson, you will be marked as excused if you do bring in a doctor's note.

\*If you feel slightly under the weather and your voice is not 100% we will execute bubble therapy and make great use of your lesson time as well as help you recover. I have had students come into a lesson vocally compromised yet after bubble therapy, not only did they learn more about how to use their voice more efficiently, but they also felt much better at the end of the session.

### ***Practicing***

- I expect you to practice as often as possible (no less than 3 days a week – excluding your lesson) to ensure optimal vocal progress. You should warm up for 15-20 minutes with the [vocalises/warm-ups](#) (use this for a guide) that I teach you in the succession they are used in your lesson. This can then be followed by 15-30 minutes of practicing/memorizing repertoire that I have assigned.
- Always warm up with our studio vocalises prior to any class in which you are expected to sing or speak, including acting and choir. Again, I would prefer that you not warm-up vocally for your lesson with me.
- Keep in mind that singing is a physical activity that requires patience and diligence. You cannot “cram” for a lesson/recital/ performance as you could for a history exam. Expecting your mind to thoroughly learn words, notes, and rhythms is impossible. An even more impossible task is expecting your voice and body to adjust to new coordination skills with ease and longevity.

### ***Preparation of Assigned Songs***

1. If your song is in a foreign language, translate it first.
2. Read the text as a monologue BEFORE you listen to a recording or learn the music.
3. Speak the text in rhythm.
4. Sing the melody on a lip trill or raspberry or /u/ vowel, incorporating the work done in

the vocalises.

5. Sing the song with the words, integrating the concepts used in the vocalises.

### ***General Health and Vocal Maintenance***

Since we cannot leave our instruments in a case or practice room, taking good care of your body and voice are essential for healthy and consistent singing. Sleep, exercise, a healthy diet and a positive mental outlook have a direct effect on how well you sing and grow as a performer. Stay hydrated – drink lots of water and avoid caffeine.

NB: Never sing to the point of hoarseness. Hoarseness can be the result of:

- Misuse and/or dysfunction of the singing/speaking voice
- Seasonal or chronic illness/allergies
- Acid reflux

If hoarseness persists, it's advisable to see a laryngologist. See me for recommendations.

### ***Grading***

- 50% - Attendance and Preparation
- 30% - Technical work
- 20% - Conduct/Attitude/Attendance

### ***Grading Scale***

A 94-100% A- 90-93%  
B+ 87-89% B 84-86%  
C+ 77-79% C 74-76%  
D+ 67-69% D 64-66%

***Academic Integrity:*** All students are responsible for understanding and complying with the NYU Steinhardt [Statement on Academic Integrity](#).

### ***Students with Disabilities***

Students with physical or learning disabilities are recommended to register at the [Moses Center for Students with Disabilities](#).

***Special Accommodations:*** Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities located at 240 Greene Street, phone: 212.998.4980, or website address: [www.nyu.edu/csd](http://www.nyu.edu/csd).

***Send an email to me including this document stating:*** “I have read and understand that I am responsible for the information in the syllabus.”

### ***Virtual Lessons***

No virtual lessons are permitted. All lessons are in person.