

**New Orleans Baptist Theological Seminary
Leavell College
Dr. Rudy Gatlin Studio**

MUVO5111 Applied Voice
Phone: Cell: 601-577-6053
Email: rgatlin@prcc.edu or rudygatlin@gmail.com

Our Mission Statement:

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

Core Value Emphasis:

Each academic year, a core value is emphasized. This academic year, the core value is Mission Focus.

Division of Church Music Mission Statement:

The mission of the Division of Church Music Ministries is to equip leaders for excellence in music ministry among Southern Baptists through performance, education, and technology. The resources of the Division are committed to the assistance of persons who have responded to a divine call to minister and are attempting to fulfill educational and professional goals preparatory to ministry in the local church, teaching, or denominational service.

General objectives of the Division of Church Music Ministries are: (1) to prepare competent Christian workers for ministry through music; (2) to offer a well-defined program of education in church music; and (3) to develop a genuine involvement in and an understanding of the total ministry of the local church.

Course Description:

This course is designed to equip the student with vocal technique and literature for private voice to serve the local church by instilling within him/her the proper tools that he/she can communicate effectively to his/her voice students and church choir.

Student Learning Outcomes:

To help the student develop a clear understanding of basic vocal technique and to learn the principles of good vocal health, as well as an understanding of their own individual sound. In addition, it is vital that the student begins to develop their skills in the areas of diction, musical style, and stage demeanor.

Course Resources:

1. Vocal collections and solo songs available in the Martin Music Library.
2. Vocal literature to be purchased based on teacher's assignments.

Course Methodology & Requirements:

1. The student will practice assigned literature for private study and private voice lesson and submit a weekly practice pass.

2. The student will be evaluated on a weekly basis for their performance in the studio.
3. The student will perform 2 times in recital class during the semester.
4. The student will perform a Voice Jury as their Final Exam unless exempted by the professor.
5. The student will fulfill their obligations in the signed Contract Studio Agreement.
6. The student will turn in a song study for each piece studied.
7. The student will attend all evening vocal performances, unless they have a scheduled class.
8. Those students majoring in voice will be expected to perform in English, Italian, German, and French.

Undergraduate / Graduate Students-Elective:

1. One-half hour lesson Assign: 4 Songs Memorized
2. Performance: Recital Lab not required unless requested by professor

Undergraduate Students-Major:

1. One hour lesson Assign: 6 Songs Memorized
2. Performance: 2 Recital Lab Performances Required
3. First Year: English and Italian Literature
4. Second Year: German and French Literature

Graduate Students:

1. Prerequisites: audition, language proficiency, voice proficiency, ½ hour undergraduate recital, completion of all deficiencies.
2. One-half ½ hour lesson Assign-Major: 5 Songs Memorized
3. Performance: 2 Recital Lab Required
4. One hour lesson Assign-Major: 7 Songs Memorized
5. Performance: 2 Recital Lab Performances required.
6. Facility in singing English, Italian, German, and Italian

Absences and Make Up Lessons:

- ***You are responsible for your physical and vocal health. Please do everything in your power to ensure your health.
1. Two absences will automatically lower the final grade one degree.
 2. Make up lessons will be agreed upon by the voice professor and the student. They will only be given in case of emergency and death.
 3. The professor will offer the student three options for a make-up lesson. If the student cannot make up the lesson, it will be counted as an absence. There will be no allowance for a missed make up lesson. Be aware that I teach only on Fridays.
 4. If the professor misses a lesson, the professor is responsible to schedule a make-up lesson in a timely fashion. If the professor anticipates an absence for professional purposes, the professor will, if possible, schedule a make-up lesson before the absence.
 5. If a lesson is missed because of a declared campus emergency (i.e. hurricane or heat wave) the lesson will be made up at the professor's discretion.

Course Grading Procedures:

The Contract & Song translation	10%
Recital Class Performance	10%
Midterm Jury	15%
Weekly Progress	40%
Attendance/practice	10%
Literature work	10%
Technique mastery	10%
Completed assignments	10%
Final Jury Performance	25%

Selected Bibliography:

Bunch, Meribeth, and Cynthia Vaughn. *The Singing Book*. New York: W. W. Norton, 2004.

Elliot, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press, 2006.

Dayme, Meribeth Bunch. *The Performer's Voice: Realizing Your Vocal Potential*. New York: W. W. Norton & Company, 2005.

Favorite French Art Song, Milwaukee, WI: Hall Leonard, 1992.

Favorite German Art Song, Milwaukee, WI: Hall Leonard, 1992.

McKinney, James C. *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors*, revised and Expanded. Nashville: Genovox Music Group, 1994.

Miller, Richard. *On the Art of Singing*. New York: Oxford University Press, 1996.

Schmidt, Jan. *Basics of Singing*, 5th ed. Belmont, CA: Thomson Schirmer, 2003.

Stohrer, Sharon. *The Singer's Companion*. New York: Routledge Taylor and & Francis Group, 2006.

Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries. Milwaukee, WI: Hall Leonard [G. Schirmer]: 1948.

Ware, Clifton. *Adventures in Singing*, 4th ed. New York: McGraw Hill, 2008.

Grading:

- A Regular attendance
Early completion of memory work, Actual deadline TBA
Songs polished for performance
Good working attitude
Always prepared for lessons
Evidence of regular practice
- B Regular attendance
Completion of memory work
Evidence of regular practice
Good working attitude
Most of the time prepared for lessons
- C Sporadic to regular attendance
Did not complete memory work
No evidence of regular rehearsal pattern
Poor attitude
Did not prepare for lessons
- D Attendance rare and irregular
No attempt at memory work
No rehearsal evident
Poor attitude
No preparation at all
- F WELL