

## Cherry Duke, Instructor

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**Office Hours:**  
Monday 10:45–11:15am  
Tuesday 10–10:30am and 12–12:30  
Preferably, make an appointment.

## Prerequisites

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Successful audition for voice faculty. Upper level sections (3295 and 3391) must have had 4 semesters of MUSA 1195 and successful completion of double jury.

## Course Description

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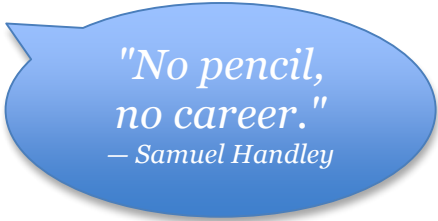
This course is designed to enhance students' ability to use their singing voices in the healthiest manner possible, to advance their communication and performance skills, develop their knowledge of vocal pedagogy, and to expand their knowledge of vocal literature.

Vocal performance as a means of artistic communication is emphasized and will be tailored to the individual student's goals, whether those goals are vocational or recreational.

## Course Materials

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- Pencil with eraser, highlighter marker and water, as you should take to any rehearsal.
- 3 double-sided copies of each assigned piece (for self, accompanist and instructor). Instructor's binder is to be kept by instructor.
- Any purchased music anthologies you were asked to buy for each semester. You will only be asked to purchase one per semester, however you may choose to supplement your own musical library with more.
- YouTube account
- Metronome
- Digital recording device
- Bring all your assigned music with translations, pronunciation guide (IPA), and character analysis to every lesson.



"No pencil,  
no career."  
— Samuel Handley

## Course Content

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*Student shall:*

- Independently practice assigned vocal exercises/vocalizes specifically designed to promote vocal growth and a better understanding of the fundamental concepts of vocal technique.
- *Independently* prepare and memorize assigned vocal repertoire
  - For all repertoire:
    - Learn and memorize assigned music and text with accuracy of pitch, rhythm, diction, appropriate vocal style and dramatic expression.
    - Research the composer, poet or lyricist, historical period and context of the piece as it was originally performed.
  - For repertoire in a language other than those spoken fluently by the student:
    - Obtain and write a literal (not poetic) line-by-line/word-for-word translation into *all* copies of the music.
    - Write pronunciation (ideally using International Phonetic Alphabet (IPA) symbols) for the text in your copy of the music.
  - For repertoire from a musical, opera or oratorio:
    - Obtain and study a synopsis of the work.
    - If possible, watch a video of a staging or movie of entire work.
    - Research the character and understand who he/she is in the context of the story.

- Research the scene to which the piece belongs.
- For pop, jazz or rock repertoire:
  - Study as many recordings, arrangements and remakes of the song as one can find, using sources such as YouTube, Spotify, recordings available in UTEP libraries, etc.
- Perform the assigned vocal repertoire to a level acceptable for professional presentation with accuracy of pitch, rhythm, diction and with *dramatic expression* appropriate for the piece.
- Evaluate self and peer performances with appropriate terminology and constructive commentary, in person and in writing (see attached Peer Evaluation Form).
- Listen to, discuss, and write about recordings by professional singers.
- Attend weekly studio and recital classes.

## Course Goals

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The goals of this course are to help the student to:

- Identify, discuss and demonstrate consistent practice of the primary vocal concepts of posture, respiration, phonation and resonance.
- Develop and utilize research skills in order to adequately prepare a piece of music for study and performance.
- Develop and utilize efficient practice skills.
- Develop listening skills
- Develop the skills necessary to combine technical and expressive qualities of singing to create an artistically fulfilling performance.
- Identify, discuss, and demonstrate consistent practice of essential performance skills including character/mood development and presentation, and recital/jury etiquette.
- Objectively assess their own performances and those of their peers through in-person discussion and written essay.
- Develop organizational skills necessary for the performing artist.

## Course Outcomes

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At the completion of this course, the student will be able to:

- Effectively vocalize to balance the voice and body in preparation for practice or performance.
- Identify and utilize specific vocal exercises in order to promote vocal growth.
- Perform assigned songs from memory with accuracy of pitch, rhythm, diction, appropriate tone quality and musical expression.
- Critique self and others verbally and writing.

## Course Requirements

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In order to achieve these objectives, the student will:

### Practice & Study

- Record all voice lessons, practice sessions and coachings. Review lessons at least once, preferably *daily*, before the next lesson.
- Practice 1–2 hours *daily* outside of the weekly lesson, working on vocalization exercises assigned in lessons and studying and learning assigned repertoire. Total suggested practice per week: 7–9 hours.
- Prepare and memorize 5–7 songs (upper level) or minimum 3–5 songs (lower level) for performance on area/departmental recital as well as studio class and juries. Refer to Voice Area handbook for specific repertoire requirements.
- Read assigned materials on singing and related concepts.
- Listen to recommended singers and performances on YouTube, Spotify, etc.

### Written Work

For each assigned piece, be prepared to show the following during the *first* lesson in which you sing each piece:

- Write into your music and the copies for teacher & pianist:
  - Phonetic transcription (International Phonetic Alphabet preferred) above lyrics
  - Word-by-word translations into English (and Spanish if needed)
- Prepare research to be kept in notebook with songs, including:

- Synopsis of song.
- Poem/lyrics written out (with poetic translation) separate from the music, in two columns, like you would print in a recital program. (See attached example.)
- Biography of composer.
- Biography of poet/lyricist.
- Keep a research journal, in your music notebook or separately, including character analysis; your own thoughts about each poem, the music and/or the arrangement; ideas for performance; and the emotional landscape of the piece. See attached schedule for due dates.
- Provide at least 5 written critiques of live performances of peer singers from area recital, departmental recital or studio class. (Critique form is attached. Photocopy it as needed.)

## Performance

Students will perform a minimum number of times each semester (see below). This can be accomplished by singing in studio/master class, performing at NATS, as a soloist on a choir concert, in departmental/area recital, church services and Opera Workshop performances.

- Vocal performance/Music majors will perform 3 times IN ADDITION to their jury.
- Music Education majors will perform 2 times IN ADDITION to their jury.
- Bachelor of Arts and Commercial Music majors will perform 2 times IN ADDITION to their jury.

**IMPORTANT:** *You must have worked on whatever piece you will perform a minimum of 2 times in lessons for it to count towards a performance.*

## Attendance

- Attend scheduled lessons (see attendance policy below).
- Attend all scheduled studio classes and perform as assigned.

## Pianist

- Students are required to hire a pianist at their own expense to attend the last half of each voice lesson, beginning at the latest during the third week of school. This is to ensure student can work on required repertoire with appropriate accompaniment, enabling the instructor to focus on your vocal technique and style.
- Students are further expected to work with their pianist no less than one additional half hour each week on their assigned repertoire.
- Pianists who are owed money may opt not to play juries. It is unacceptable to hire a different pianist to avoid paying one you owe.

## Concert Attendance

To prove attendance, submit the concert ticket or program to me within one week of the event. If you are in the concert, submit a program with your name circled.

- Attend all Student Recitals (Fridays at 1:30).
- Attend all choral music concerts and at least one performance of each of the Opera Workshop productions.
- Attend 3 outside professional level concerts of varying genres and At least one concert should be classical.
- Attend at least 3 vocal recitals at UTEP, and have a faculty member in attendance sign your program.

## Final Exam

Perform a jury for the voice faculty.

## Evaluation

*Grades will be based on the following criteria:*

(Scale: 90-100% A, 80-89% B, 70-79% C, 60-69% D, Below 60% F)

### 45%: Weekly lesson grades

- Attendance (see attendance policy below).
- Preparation (includes evidence of having worked with your pianist, and ensuring your pianist is present at lessons as required).
- On-time completion of assignments.
- Evidence of consistent practice.

- Mastery of assigned exercises and concepts.
- Prompt response to all instructor communications.

### **20%: Jury Grade**

- Average of grades assigned by the voice/choral faculty.

### **15%: Written Work**

- Written critiques of peer performances.
- Completion and quality of research, including journal, translations, composer biography, IPA in music, etc.
- Listening assignments.
- Other scholarly work.
- On-time submission required. See attached schedule.

### **10%: Performance and attendance on Studio Class & Departmental/Area Recitals**

- Students sign up for Area Recital date.
- Grade will be lowered if dates must be reassigned due to lack of preparation.

### **10%: Concert Attendance**

*NOTE: No automatic withdrawals will be given by the instructor, and no incompletes will be given.*

## **Studio Policies**

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### **Studio Class**

- Weekly studio class provides necessary performance opportunities and additional time to explore performance-related technical and acting issues.
- Studio classes will be held in conjunction with Ms. Cates' studio every Friday from 2:30–3:30pm.
- All students will split the cost of a pianist for the class. Exact cost to be determined by number of students, and should be nominal.
- At least 2 days before singing in studio class, you must ensure the class pianist has a clean/clear copy of your music in the right key.

### **Lesson Attendance**

- Students are expected to arrive on time, with all materials and assignments, and prepared to work. Since much of the learning and course work is accomplished during lesson time, attendance and engagement are mandatory. If you know this will be difficult for you, please discuss this with me ahead of time. There is no substitute for lesson attendance.
- Students are required to attend fourteen (14) 50-minute lessons each semester. Lessons will be scheduled at the beginning of the semester and constitute a class that meets weekly at the same time.

### **Absences & Tardies**

- One absence per semester is allowed, regardless of the reason. All other absences will negatively affect your grade.
- If a student arrives more than 15 minutes late for an agreed upon lesson time, the lesson will be forfeited and recorded as an absence.

### **Lesson Cancellation**

- Contact Ms. Duke as soon as possible, but no later than 9:00 a.m. the day of your lesson.
- Email Ms. Duke with the word CANCELLATION in the subject line and briefly describe your reason. Text messages are also acceptable. Be sure to include your name and make certain you receive a confirmation from Ms. Duke that your message (whether email or text) has been received.

### **Make-up Lessons**

- Lessons missed by Ms. Duke will be made up.
- Lessons missed or cancelled by the student will not be made up except in the case of an emergency.

## Communication

Student will communicate with Ms. Duke by phone, text or email. When time is of the essence, call or send a text message. In all communications, be sure to include your name and be sure that you receive confirmation from Ms. Duke that your message has been received. *If you do not receive a reply, follow up* using a different method of communication.

Ms. Duke will communicate with the student by email. It is the responsibility of the student to check their UTEP email twice daily. *A prompt reply (within 24 hours) is expected.* If time is of the essence or in case of emergency, communication will be by text message or by phone call.

## Vocal Health

Regular, effective practice is very important in order to progress toward your vocal and performance potential. However, excessive practice or singing in excess of two hours per day can be counterproductive and dangerous to your vocal health. Listen to your body. Give yourself appropriate rest periods.

Stay hydrated, do not smoke, avoid overuse of caffeine and alcohol, get adequate sleep (7 hours per night should be a *minimum* goal), stay healthy and do not abuse your voice (i.e. talking over loud environments, yelling at sporting events or concerts, etc.).

Many singers find it necessary to use a humidifier, especially in this dry climate, to keep their voice working at their best. For chronic sinus trouble, a saline rinse (neti pot) can be very useful and economical.

WHEN TO SEE A DOCTOR: If your voice is compromised by infection or overuse, see an otolaryngologist or ear, nose and throat doctor (ENT) who knows the challenges of singers.

## Extracurricular Performances

According to the UTEP Vocal Area Handbook, **your applied voice teacher must approve all performance and/or coaching opportunities outside this studio and its assignments.**

This includes, but is not limited to: El Paso Opera, UTEP Dinner Theater, Theatre Department productions, volunteer or professional choruses (such as El Paso Chorale, Bruce Nehring Consort, church choirs), Viva! El Paso, El Paso Gilbert & Sullivan Society, master classes with guest artists or local teachers. AUDITION FOR EVERYTHING, just check with Ms. Duke before accepting anything.

## Additional Policies

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### Incompletes/Withdrawals

No automatic withdrawals or incompletes will be given.

### Academic Integrity

Cheating and plagiarism is dishonest, unethical and not acceptable. Refer to <http://sa.utep.edu/osccr/academic-integrity/> for further information.

### Accommodations

If you have a special need and require classroom accommodations, visit the CASS website at <http://www.sa.utep.edu/cass>.

### Sexual Discrimination & Harassment (Title IX)

Sexual harassment, which includes acts of sexual violence, is a form of sex discrimination prohibited by Title IX. If you have a concern related to sexual harassment or violence, visit <http://admin.utep.edu/Default.aspx?tabid=68750>.

## Acknowledgment

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By signing this document, you acknowledge that you have received and read this *entire* syllabus for Voice Lessons and understand all course requirements, deadlines and expectations.

\_\_\_\_\_  
Student's signature

\_\_\_\_\_  
Date

# Voice Study – Week-by-Week

*Suggested plan for success*

	<i>In lesson</i>	<i>On your own</i>	<i>With pianist</i>
<b>Week 1</b> <i>Jan 19</i>	<ul style="list-style-type: none"> <li>Review syllabus and repertoire assignments.</li> </ul>	<ul style="list-style-type: none"> <li><b>Put together repertoire books</b> for yourself, pianist &amp; teacher.</li> <li>Learn notes, rhythms, diction,</li> <li>Prepare research for song 1.</li> </ul>	<ul style="list-style-type: none"> <li><b>Confirm lesson times</b> throughout semester.</li> <li>Work through song 1, troubleshoot notes &amp; rhythms, etc.</li> </ul>
<b>Week 2</b> <i>Jan 25</i>	<ul style="list-style-type: none"> <li><b>Work Song 1 and show all research and preparation:</b> <ul style="list-style-type: none"> <li>Pronunciation &amp; translation written into music with separate sheet for composer bio + poem with translation in parallel column (see example).</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Review voice lesson recording (early &amp; often!).</li> <li>Learn notes, rhythms, diction &amp; prepare research for song 2.</li> <li>Review all exercises and instructions from lesson(s).</li> </ul>	<ul style="list-style-type: none"> <li>Work through song 2</li> <li>Review song 1.</li> <li>Check all notes, rhythm, diction, translation.</li> </ul>
<b>Week 3</b> <i>Feb 1</i>	<ul style="list-style-type: none"> <li><b>Work Song 2 and show research and preparation</b> as detailed above for song 1.</li> <li>Review song 1, demonstrating progress since the previous lesson.</li> <li><b>Pianist must come</b> for 2<sup>nd</sup> half of lesson from here until end of semester.</li> </ul>	<ul style="list-style-type: none"> <li>Do all for above + add song 3.</li> <li>Work vocal technique 30 minutes minimum daily.</li> <li>Schedule blocks of time to learn notes, rhythms, diction.</li> <li>“Woodshed” trouble spots.</li> </ul>	<ul style="list-style-type: none"> <li>Work through song 3,</li> <li>Review songs 1 &amp; 2.</li> </ul>
<b>Week 4</b> <i>Feb 8</i>	<ul style="list-style-type: none"> <li><b>Work Song 3: show research and preparation</b>, as detailed above for song 1.</li> <li>Review song 1 and/or 2</li> <li>Demonstrate progress since the previous lesson.</li> </ul>	<ul style="list-style-type: none"> <li>Continue daily as above for remaining songs</li> <li>Spend 30 minutes minimum on technique and fine-tuning</li> <li>Work repertoire for additional 30 minutes minimum.</li> </ul>	<ul style="list-style-type: none"> <li>Continue weekly 30 minutes minimum with pianist, working pieces and troubleshooting as needed.</li> </ul>
<b>Week 5</b> <i>Feb. 15</i>	<ul style="list-style-type: none"> <li><b>Sing at least one song from memory.</b></li> <li><b>NO CLASSES WEDNESDAY, FEB. 17</b></li> </ul>	<ul style="list-style-type: none"> <li>Continue as before, adjusting as needed</li> </ul>	<ul style="list-style-type: none"> <li>Continue as before, adjusting as needed</li> </ul>
<b>Week 6</b> <i>Feb. 22</i>	<ul style="list-style-type: none"> <li><b>A second song memorized.</b></li> <li>Sign up for Area Recital.</li> </ul>	“	“
<b>Week 7</b> <b>MID-TERM</b> <i>Feb. 29</i>	<ul style="list-style-type: none"> <li><b>Show research journal</b></li> <li>Turn in at least <b>3 peer evaluations</b></li> <li><b>A third song memorized.</b></li> </ul>	<ul style="list-style-type: none"> <li>Sign up to perform on departmental/area recital if you haven’t already.</li> </ul>	<ul style="list-style-type: none"> <li>Coordinate with pianist for departmental/area recital.</li> </ul>
<i>March 7-11</i>	<i>SPRING BREAK</i>	<ul style="list-style-type: none"> <li>Keep practicing!</li> </ul>	
<b>Week 8</b> <i>March 14</i>	<ul style="list-style-type: none"> <li><b>Area Recital performance</b>, if not done by now, should happen this week.</li> <li><b>Minimum of 4 songs memorized.</b></li> </ul>	“	<ul style="list-style-type: none"> <li>Run through recital song(s) before performance</li> </ul>
<b>Week 9</b> <i>March 21</i>	<ul style="list-style-type: none"> <li>Fine-tune technical work on songs.</li> <li><b>All songs memorized.</b></li> <li><b>NO CLASSES FRIDAY, 3/25.</b></li> </ul>	“	“
<b>Week 10</b> <i>March 28</i>	<ul style="list-style-type: none"> <li>Work on dramatic content of songs</li> </ul>	“	“
<b>Week 11</b> <i>April 4</i>	<ul style="list-style-type: none"> <li>Continue like before, adjusting as needed</li> </ul>	“	“
<b>Week 12</b> <i>April 11</i>	<ul style="list-style-type: none"> <li>Continue like before, adjusting as needed</li> </ul>	“	“
<b>Week 13</b> <i>April 18</i>	<ul style="list-style-type: none"> <li><b>Turn in remaining peer evaluations</b></li> <li><b>Turn in Research Journal</b></li> </ul>	“	“
<b>Week 14</b> <i>April 25</i>	<ul style="list-style-type: none"> <li>Final preparation for jury.</li> <li>Perform all songs in lesson from memory.</li> </ul>	“	“
<b>Week 15</b> <i>May 2</i>	<ul style="list-style-type: none"> <li>Last week of lessons</li> </ul>	“	<ul style="list-style-type: none"> <li>Be sure pianist is paid in full and you’re both ready for juries.</li> </ul>
<b>Week 16</b> <i>May 2</i>	<ul style="list-style-type: none"> <li><b>FINALS WEEK: Juries</b></li> </ul>	“	<ul style="list-style-type: none"> <li>Run through all assigned rep before jury</li> </ul>

# Peer Performance Observation Form

Ms. Cherry Duke • FFA M442 • (915) 747-6220 • ccduke@utep.edu

Performer's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Song Title: \_\_\_\_\_ Composer: \_\_\_\_\_

Language: \_\_\_\_\_

## ***ENTRANCES & EXITS***

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**When the performers entered the stage, how did they appear?**

(Examples: confident, excited, nervous, sad, angry)

**During their entrance and before they began, what kind of relationship did the performers establish between themselves and the audience? (friendly, inviting, avoidance?)**

**Were the performers in the mood of the piece from the moment the music began? Yes / No**

**After they finished performing, how comfortable did they appear? What gestures/behaviors let you know how they were feeling?**

**How did they acknowledge the audience and applause? (awkward bow, confident smile followed by bow, etc.)**

**Did they adequately acknowledge their accompanist? Yes / No**

## ***ENSEMBLE (working together as a unit)***

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**Did it appear that the singer and accompanist were working together to create good *ensemble*? Yes / No**

**Why/How?**

**In what ways could their work together (ensemble) improve?**

## ***VOCALISM***

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How would you describe the tone quality of the singer's voice?

In what ways did the singer seem to be in complete command of the piece?

In what ways could the singer have been more effective vocally?

## ***ACTING/EXPRESSION***

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Did you feel the singer took the audience on an emotional or theatrical journey?      Yes / No

If so, how did they achieve this? If not, what was missing?

As you were watching and listening, what specific feelings did you experience?

## ***SELF-APPLICATION***

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What did this performance teach you about your own performing skills?

What skills are you inspired to improve after seeing this performance?

Name 2-4 concrete steps can you take to make the improvements you stated above.

- 1.
- 2.
- 3.
- 4.



## ***INSTRUCTIONS for Song preparation / research sheet***

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**1) On a single sheet of paper (see example below):**

- a) Write a brief biography of composer, and whenever possible, the poet or lyricist.
- b) Poetic translation (use a table\*, not tabs, to make this easier, neater).
- c) If you are copying from a printed or online source, be sure to credit your source.

**2) For Studio Class,** bring a copy of bio/translation sheet for each person in the class when you perform.

**3) In your music:**

- a) Write in pronunciation (use International Phonetic Alphabet, if possible).
- b) Write in word-for-word translation (may be different from the poetic translation).
- c) Be sure to have the translation in your teacher's and pianist's copies too.

**\*How to use tables in Word:**

<http://www.pcworld.com/article/2459947/how-to-create-and-customize-tables-in-microsoft-word.html>

## **Song Research Example**

### ***Alma Schindler Mahler (1879–1964)***

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Born in 1879, the daughter of a Viennese painter, Alma Mahler inspired the passionate love and devotion of an astonishing array of creative artists of *fin-de-siècle* Vienna. She married three of them—the composer Gustav Mahler, the architect Walter Gropius, and the writer Franz Werfel—and had a host of admirers and lovers, including the painters Oscar Kokoschka, Egon Schiele, and Gustav Klimt. The composer Alban Berg dedicated his opera *Wozzeck* to her and a violin concerto to the memory of her daughter, Manon, who died of polio.

Despite showing promise as a composer under the tutelage of Alexander von Zemlinsky, she agreed to stop composing after marrying Gustav Mahler. Not unsurprisingly, this limitation put a strain on the marriage, which perhaps led to her dizzying array of lovers. Later in life, Mahler recanted and encouraged his wife to compose, even helping her to publish some of her songs. Only fourteen songs have survived to be published and recorded. (Compiled from Britannica.com and Wikipedia.com)

<b>Ansturm</b>	<b>Onslaught</b>
<i>Poem by Richard F. L. Dehmel (1863–1920)</i>	<i>Translation © 2008 by Elisabeth Siekhaus</i>
O zürne nicht, wenn mein Begehren Dunkel aus seinen Grenzen bricht, Soll es uns selber nicht verzehren, Muß es heraus ans Licht!	Oh be not angry, when my desire Darkly breaks through its boundaries, If it is not to consume us, It has to come out to the light!
Fühlst ja, wie all mein Innres brandet, Und wenn herauf der Aufruhr bricht, Jäh über deinen Frieden strandet, Dann bebst du aber du zürnst mir nicht.	You clearly can feel how I churn inside, And when my rapture breaks to the surface, Abruptly inundating your peace, Then you tremble but are not angry with me.