Vocal Courses for Fall 2014

Note: These courses are open only to vocalists, with the exception of Gospel Chorus, Songwriting and approved rhythm section accompanists (bass and drums) for Vocal Performance.

**Basic Arranging for Vocalists** - Amy London. This course addresses the special needs of vocalists as they develop arrangements of their repertoires. Through the analysis of recordings and scores, the course will include a study of these topics:

- Functions and stylistic characteristics of each instrument in the rhythm section
- “Stock” arranging techniques (introductions and endings)
- Tempos and rhythmic feels
- Language for communicating with rhythm sections
- Role of improvisation in vocal jazz

This course is for entering students in the vocal program. **1 credit**

**Gospel Chorus** - Charlotte Small. This class is open to all students who desire the experience of singing gospel music. This course will involve singing various styles of gospel music ranging from traditional to urban contemporary. The focus of this class will be on phrasing, stamina and three-part singing to achieve the authentic sound of gospel music. **1-2 credits**

**Songwriting** - Kirk Nurock. This course is intended to help students develop the craft of songwriting (melody, lyrics, harmony, song form). The classroom approach will include exercises to help develop that craft and individual guidance and assistance from the instructor to help students develop their own songs. Students must have completed Theory 1B and Piano 1B (or be tested at level 2 or higher on piano). While students will be actively engaged in rehearsing and singing their songs as they develop them, this course is not a performance ensemble. Emphasis will be on the analysis and development of songs rather than on their performance. **2 credits**

**Vocal Improvisation** - Richard Harper. For intermediate and advanced singers. Building on musicianship skill, these classes explore the challenges of “blowing” over changes including blues, rhythm changes, and other standard forms. This course is a part of the required vocal proficiency curriculum per evaluation placement. **1 credit**

**Vocal Musicianship** - Richard Harper. For beginning and intermediate students, these courses will focus on basic skills needed for efficient sight singing and vocal improvisation. They include singing scales, modes, chords, roots, rhythms, using solfege, and “singing by numbers.” This course is a part of the required vocal proficiency curriculum per evaluation placement. **1 credit**

**Introduction to Jazz Vocal Performance** - Julie Hardy. This course is for first-semester vocal students who have not had extensive experience developing a jazz repertoire or working with jazz instrumentalists. In this class the singers will put into action the concepts they are learning in Basic
Arranging, begin work on developing repertoire, learn the basics of jazz vocal style, and practice communicating with the accompanist. 2 credits

Vocal Performance 1 - Joan Stiles. In this class vocal students are accompanied by a rhythm section and learn how to communicate effectively with the band – explain the form and mood of the tune, count off tempos, assign and signal solos, introductions and endings. They also gain experience in writing out clear transposed lead sheets and making basic arranging decisions. Within this framework, they develop repertoire, stage presence, Jazz rhythmic concepts and simple improvisation. This course is a part of the required vocal performance curriculum per evaluation placement. 2 credits

Vocal Performance 2 - Amy London. This is a repertoire building class with emphasis on preparing the student to pass the sophomore jury. Students are expected to utilize the standard song literature and research the composers. In singing, good story telling is emphasized. Interpretation of lyrics and creating lyrics based on the story are stressed. We also cover communication with the audience, stage presence, as well as microphone and amplification techniques. This course is a part of the required vocal proficiency curriculum per evaluation placement. 2 credits

Vocal Performance 3 - Janet Lawson. Vocalists learn to listen and interact with the band as an equal partner. This involves a high degree of listening skills, theoretical knowledge, as well as knowledge of both the singer’s craft and what instrumentalists are doing. Emphasis in this course is placed on applied theory; being able to improvise having internalized the melody, chords, and scales; and personalizing the musical interpretations through arrangements, improvisation, and improvising lyrics. This course may be part of the required vocal proficiency curriculum per evaluation placement. 2 credits

Vocal Sight Singing 1 - Junko Arita. This class is designed to help students develop basic sight-singing skills using Solfege, Melodia, as well as original compositions and/or arrangements of existing music. The class emphasizes techniques for staying calm while maintaining the correct rhythm in realistic professional situations. This course is a part of the required vocal proficiency curriculum per evaluation placement. 1 credit

Vocal Sight-Singing 2 - Junko Arita. This class, a continuation of Sight-Singing 1, develops more advanced sight-singing skills in non-diatonic situations. It also applies analysis and different approaches to music theory and sight-singing. This course is a part of the required vocal proficiency curriculum per evaluation placement. 1 credit

Vocal Blues Ensemble – Danny Mixon. This course will teach Blues and Jazz concepts in various styles, with the emphasis on harmony and strong rhythmic interpretation of the Blues. Vocalists will learn how to interpret blues lines and jazz lines that lean into blues interpretation. Instrumentalists will learn to play together and perform Blues and Jazz styles. This course is a part of the required vocal proficiency curriculum per evaluation placement. 2 credits