Ball State University College of Fine Arts / School of Music / Music Performance

APPLIED VOICE – SYLLABUS
MUSP 498 – SENIOR RECITAL/PROJECT
CRN 34775

Instructor Information:
Dr. Daniel Narducci
Office Hours: Mondays 5:00 PM – 6:00 PM,
Thursdays 2:00 PM – 3:00 PM, or by appointment
Location: Music Building MU418
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Prerequisite and Co-requisite:
For the Major in Music Performance (BM): Junior Standing and enrollment in applied voice at the MUSP 200 level. Completion of MUSP 397 Junior Recital is an additional prerequisite.
For the Major in Music (BA/BS): Junior Standing and enrollment in applied voice at the MUSP 201 level.

Texts:
Scores for recital, to be determined by the instructor.

Course Description (from catalog):
Taken during the senior year by students with a Major in Music Performance or Bachelor of Arts/Bachelor of Science in Music. Students will present a full recital (minimum of 50 minutes of repertoire) or project as approved by their area committees and the director of the school.

High-Impact Practice Designation:
This course is designated in Banner as a High-Impact Undergraduate Research (HIUR) course. Students are engaged in all stages of the pursuit of important questions including the initial stage of design to data collection, analysis, and dissemination of results. Mentors provide systems of accountability and structure that create a framework beyond the boundaries of a traditional classroom with the goal of enabling students to develop expertise in communication, in the use of cutting-edge technologies, and in critical thought.

Student Learning Objectives:
At the completion of MUSP 498, students will be able to:
1. Improve their ability to achieve undergraduate-level technical ability, expressive communication, and aesthetic command.
2. Improve their ability to achieve undergraduate-level musical interpretation and demonstrate competency in preparation, organization, collaboration, and stage deportment.
3. Explain relevant issues within the context of the recital project. (Undergraduate Research HIP Student Learning Outcome)
4. Apply high-impact skill sets to their field of study. (Undergraduate Research HIP Student Learning Outcome)

Course Rationale:
The senior recital gives students an opportunity to use the knowledge and skills they obtained from earlier courses in a practical application. These courses consist primarily of the applied lessons, taken

over the four years of study, but they also include the theoretical skills and knowledge of performance practice gained through related coursework.

The written program notes demonstrate students' ability to discuss their repertoire with authority. The reflective essay affords the opportunity to summarize technical and artistic growth through four years of study, the gestation process of the project itself, and future goals as a performer.
Students should discuss their plans for the senior recital with their applied professors as early as possible. The chosen repertoire must be within the canon appropriate to the instrument/voice, and the instructor must approve it.

Repertoire Design and Undergraduate Research Criteria:
As a High-Impact Undergraduate Research course, the senior recital is structured around the following stages, consistent with BSU's HIUR criteria:

- Design: the student designs an authentic project through repertoire selection and program design, undertaken with significant involvement of the applied professor.
- Conduct: the student conducts the project through the rehearsal process, coaching, and collaboration with an accompanist and, where applicable, a specialist coach.
- Analyze: the student analyzes and integrates feedback through the recital hearing process and ongoing instructor mentorship.
- Disseminate: the student disseminates the results of the project through the public recital performance and written program notes.

Repertoire selection must include at least one work representing a linguistic, cultural, or stylistic tradition outside the student's prior experience. Where this repertoire requires specialized expertise (e.g., diction, style, or interpretive practice) beyond the applied professor's primary area, the student will secure coaching from a qualified specialist — whether a native speaker of the relevant language or a recognized expert in the relevant vocal tradition (to be determined in consultation with the applied professor). The student will address the linguistic, cultural, and historical context of this repertoire in the required program notes.

Meeting with Instructor:
Students are required to meet with their instructor on a weekly basis and for studio classes as deemed necessary. Additional lessons and rehearsals, including a full dress rehearsal, will be scheduled as needed. In addition to regular lesson time, the instructor will schedule at least one formal mentoring/feedback checkpoint during the term dedicated specifically to project progress, distinct from applied lesson instruction. Instructors must have ample opportunity to give feedback and guidance throughout the duration of the project.

Project Timeline (by Week):
Because the recital date depends on the student securing a collaborator (and, where applicable, a specialist coach), project milestones below are expressed in weeks of the semester rather than fixed calendar dates. The recital date itself, and the recital hearing date that must precede it by at least three weeks, will be set once these arrangements are confirmed.

Week	Milestone / Activity	HIP Connection
3	Repertoire selection finalized with instructor approval by Week 3, including at least one work representing a linguistic, cultural, or stylistic tradition outside the student's prior experience. Much of the remaining program is repertoire the student has previously studied and prepared.	HIUR: design

2–4	Collaborator (accompanist) secured; confirmation on file with instructor.	HIUR: design
3	Specialist coach secured (TBD) by Week 3 for any repertoire requiring specialized linguistic or stylistic expertise.	HIUR: design
3–5	Program notes research begins (historical/cultural context, translations, composer background).	Supports SLO 1
4–8	Coaching sessions on specialized repertoire (diction, IPA/transliteration as applicable).	HIUR: conduct
5–9	Rehearsal cycle with collaborator; weekly lessons continue throughout the term.	HIUR: conduct
9	Mid-point mentoring/feedback checkpoint with applied instructor (separate from lesson time).	Feedback; Faculty interaction
9–10	Program notes draft submitted, including context for any repertoire outside the student's primary tradition.	Supports SLO 1
11	Recital hearing completed (must occur at least 3 weeks prior to the recital date; see Recital Hearing section).	HIUR: analyze
12–13	Public recital performance, evaluated by Voice Faculty panel.	HIUR: disseminate; Public demonstration
13–14	Recording, program notes/translations, and reflective essay submitted to Canvas.	HIUR: disseminate
14–15	Reflective essay addresses artistic/technical growth and connects the experience to relevant issues in the field.	Supports SLO 1 & 2; Reflection

Recital Hearing:
Recital hearings are required for all Senior voice recitals. All recital repertoire must be prepared and memorized, with the exception of one oratorio aria or chamber music work. Recital hearings should be completed 3 weeks prior to the recital date. The student is expected to provide a typed recital program along with program notes and translations for the members of the Voice Faculty. Timings for each selection must be indicated on the typed program along with the total timing of all musical selections. The Voice Area Coordinator should be contacted well in advance to schedule and submit materials for a recital hearing. At the recital hearing, the student is expected to be prepared to sing the entire recital program from memory (except for one oratorio or chamber music selection as noted above).
If any portion of the recital hearing is not acceptable, a second hearing will be scheduled to allow for corrections to be made. If the corrections are not made, the recital must be postponed or cancelled until the recital hearing is passed. Selections may be removed from, but not added to the program following the recital hearing without the approval of the Recital Hearing Committee.

Recital/Outcome:
Students will present a public performance in one of the designated School of Music venues, to be scheduled with the Music Events Coordinator at the earliest possible opportunity. The event will appear on the Voice Area, School of Music and University calendars. The student may seek other avenues for publicizing the event, subject to departmental parameters. Programs and program notes/translations should be submitted to the Music Events Coordinator for online availability at the recital. A panel of 3 Voice Faculty members will attend the recital to evaluate the performance and determine a “pass” or “fail” grade. The evaluation panel may assign a “partial pass” and require that a portion of the repertoire be performed again for the panel. A recording of the recital, the program

notes/translations, and the reflective essay must be submitted to the instructor via Canvas following the completion of the public performance.

Written Component:
Program notes may take many different directions. They might include an overview of the full program (especially if there is a broader theme), brief composer biographies, description/history of the performance instrument(s), and discussion of each musical work presented, including a short synopsis of the plot where applicable. The latter might include genesis, analysis, or comparisons to other works. For any repertoire representing a tradition outside the student's prior experience, program notes must also address that work's linguistic, cultural, and historical context, consistent with the Repertoire Design and Undergraduate Research Criteria above.

This written portion would conclude with a reflective essay of approximately 500 words, which would illuminate the gestation process of the recital and comment on the student's artistic, intellectual, and personal development, including how the project connects to relevant issues within their field of study. The reflective essay should be completed after the performance and is not a part of the program notes/translations prepared for the audience members. This written documentation is to be uploaded on Canvas. Documentation is to be presented professionally, with writing at a level of competence appropriate for college graduates. Students will receive feedback from the instructor and will be required to revise and correct their documentation as necessary. As noted above, program notes/translations and the reflective essay, along with the recital recording, must be uploaded to Canvas after the completion of the recital.

Grading:
A single letter grade is assigned for the course at the end of the semester, determined by four weighted components, described below. These components also serve to assess the Undergraduate Research Student Learning Outcomes listed above.

These components and percentages make up your final grade:

- Weekly lessons (20%) – attendance, preparation of lesson assignments, regular practice, and demonstrated progress toward recital readiness.
- Public performance of the senior recital (60%) – evaluated by a 3-member Voice Faculty panel on a pass/fail basis (with an option for partial pass), per the Recital/Outcome section above. Passing the recital is required to receive a passing grade in the course; the panel's pass/fail (or partial pass) result determines the credit earned for this component within the overall weighted grade described below.
- Written program notes (10%) – presented online and may be offered at the recital; assesses the SLO of explaining relevant issues within the context of the project.
- Supporting documentation (10%) – submitted to the instructor and uploaded to Canvas after the event, including a recording of the recital, the program notes offered at the recital, and the reflective essay (~500 words); assesses the SLO of applying high-impact skill sets to the field of study.
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If the evaluation panel assigns a “partial pass” requiring a portion of the repertoire to be performed again, the Public Performance component grade will be finalized only after that repeat performance is satisfactorily completed.

Grading (in percentage):

A+	97-100	B+	87-89	C+	77-79	D+	67-69	F	Below 60
A	93-96	B	83-86	C	73-76	D	63-66		
A-	90-92	B-	80-82	C-	70-72	D-	60-62		

Project Development:
Students will choose the material for their recital with significant involvement of the applied professor. While recitals will vary in difficulty from one to another, all repertoire will be at a professional level.

Attendance:
Regular scheduled lessons as required for the applied lesson prerequisite. Absences are excused only in case of serious illness or emergency; please notify the instructor as far in advance as possible.

Studio Documents and Files:
Vocalises, songs, and other documents will be shared with the student on a Box folder. This folder will be subdivided into specific categories, and it is the responsibility of the student to use this resource if a piece of music or document has been assigned for review.

Libraries Resources:
Ball State University Libraries has a variety of resources available in print and digital formats. Books, scores, and recordings can be found in the Music Collection on Bracken Library's Lower Level. Useful databases like IPA Source, Oxford Music Online, and Naxos Music Library can be accessed through the Libraries website. The Vocal Music Research Guide (bsu.libguides.com/vocal-music) compiles relevant resources for voice students in one convenient place and offers helpful hints for research. Our Music Librarian Jackson Harmeyer is also available to meet with you one-on-one to help find printed music, texts, and translations; think critically about editions; and assist with your research. Email him at Jackson.Harmeyer@bsu.edu to schedule an appointment, either in-person or over Zoom. His office is BL087, located on the Lower Level of Bracken Library.

University Statement:
We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse.

Disability Statement:
If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or dsd@bsu.edu.

Freedom of Expression
In this course, we are committed to fostering a learning environment that values intellectual diversity, encourages free expression, and promotes open inquiry. As members of the Ball State Community, we treat each person in the Ball State community with civility, courtesy, compassion, and dignity and respect and learn from differences in people, ideas, and opinions. Please review Ball State

University's Statement on Freedom of Expression, the resources on Ball State's Freedom of Expression webpage, and Ball State's Beneficence Pledge.

Title IX
Ball State University is committed to maintaining an educational environment free from sex discrimination, including sexual harassment, sexual misconduct, dating and domestic violence, and stalking. Students who experience or witness conduct that may violate University policy are encouraged to seek support and assistance. The Title IX Office can provide information about reporting options, supportive measures, and available resources. Contact the Title IX Office at 765-285-1545 or titleix@bsu.edu.

Please Note: As your instructor, I am a mandatory reporter. If you disclose information to me about conduct that may constitute sex discrimination or sexual misconduct, I am required to notify the Title IX Coordinator. The Title IX Office will reach out to discuss available resources, supportive measures, and reporting options. If you wish to speak with someone confidentially, you may contact the Counseling Center or the Center for Survivor Support.

University Grade Appeal Policy:
If you believe you received a final course grade that does not reflect your performance due to fairness or a procedural issue, you have the right to file an appeal within 5 school days after final grades are posted by the Office of the Registrar. Review the **University Grade Appeal Policy and Process**

Student Academic Ethics Policy:
Honesty, trust, and personal responsibility are fundamental attributes of the university community. Academic dishonesty and other forms of academic misconduct threaten the foundation of an institution dedicated to the pursuit of knowledge and will not be tolerated. To maintain its credibility and reputation, and to equitably assign evaluations of scholastic and creative performance, Ball State University is committed to maintaining a climate that upholds and values the highest standards of academic integrity. Visit the VPAA's academic integrity website (Students tab) for resources on understanding academic integrity, citing sources properly, and avoiding inadvertent academic dishonesty. To learn about BSU's academic integrity expectations and students' rights, please read the University Student Academic Ethics Policy.

Use of Generative AI:
Full Use (Open GenAI use permitted/encouraged, with documentation)

At Ball State, we use GenAI to elevate human potential, not replace it. To succeed in an AI-infused world, students must balance technical skills with durable skills, lifelong abilities such as critical thinking, ethical judgment, communication, accountability, and responsible decision-making that define a Ball State graduate. Developing these durable skills requires you as students to think carefully about:

- when AI should and should not be used;
- how to use AI responsibly;
- how to verify AI-generated information; and
- and how to remain accountable for final work.

You are encouraged to use generative AI applications for all work submitted in this course. However, you must cite any AI-generated material that informed your work. Using an AI tool to generate content without proper attribution constitutes a violation of **Ball State University's Student**

Academic Ethics Policy. You, the student, are always responsible for the content you submit, publish, share, or act upon, regardless of whether GenAI tools assisted in the process. For data security reasons, please use BSU-approved GenAI tools (e.g., BSU Gemini, NotebookLM), which support single sign-on (SSO) with BSU ID and password. Commonly used public GenAI tools carry a higher risk of data being shared externally. In contrast, when using BSU-approved GenAI tools and logging in through Ball State SSO, your data is treated as private and uploaded content will not be used to train future AI models or otherwise be shared outside of BSU. Instructors do not have access to BSU IT Center logs of GenAI tool usage, so student data shared through BSU-approved GenAI tools remain private.

Learning Center:
The Learning Center is part of University College, which offers student-centered programs and services that enhance students' success. The services provided by the center are free and available for Ball State students for general courses they are currently enrolled in at BSU and for courses they are preparing to take at BSU, as well as general study skills tutoring to aid in their overall success at BSU. Tutoring sessions are led by Ball State students who meet certain academic requirements and are available one-on-one or in small groups. To learn more about our services or sign up for tutoring, visit the Learning Center in North Quad, 350, call 765-285-1006 or Live Chat online at www.bsu.edu/learningcenter. We tutored over 16,000 sessions last year: there is no negative stigma to getting a tutor. We can help!

Writing Center:
One key to improving your writing is getting feedback and revision suggestions on your text during the writing process. The Writing Center at Ball State offers free writing feedback sessions (online or face-to-face) to all students. They work with students on essays, reports, reflections, research projects, web content, lesson plans, slideshows, poster presentations, resumes, and other digital or print texts. Students can make an appointment by going to https://www.bsu.edu/academics/centersandinstitutes/writingcenter, stopping by Robert Bell 295, or by calling 765-285-8370.

The Basic Needs Hub:
If you are having difficulty affording enough food, do not have a safe and reliable place to sleep, and/or experiencing an emergency or crisis, help is available through the Basic Needs Hub. The Basic Needs Hub has information, resources, and provides individualized support to students. To talk with a supportive staff member about your experience, receive one on one assistance, or learn more about resources, you can submit a Basic Needs Assistance Form.

Counseling Center:
If you are experiencing a mental health crisis, please contact the new Crisis Line at 765-285-4673. If you are experiencing a life-threatening emergency, please contact University Police at 765-285-1111, call 911, or go to the nearest emergency room. https://www.bsu.edu/campuslife/counseling-center

The Speaking Center:
The Speaking Center is a free resource available to all members of the BSU community wanting to improve their public speaking abilities. We offer personalized coaching designed to help you become a more confident and effective speaker. Our trained coaches provide constructive feedback and support throughout the entire speech preparation process, whether you are in the early stages of brainstorming ideas and organizing your thoughts, or you need to practice your delivery and refine your message.

The Center is in the David Letterman Communication and Media Building, room 302. To schedule an appointment, please access us through your Navigate app or use this direct link to sign up for a time. Appointments are available in person, on Zoom, and in virtual reality (VR) for those interested in practicing in an immersive speaking environment.

Important Dates:
RECITAL HEARING – date TBD; to be scheduled with the Voice Area Coordinator at least 3 weeks prior to the recital date, once a collaborator is secured.

RECITAL PERFORMANCE – date TBD; to be scheduled with the Music Events Coordinator once a collaborator is secured.