

APPLIED VOICE REQUIREMENTS

Entrance Exams

The Voice Entrance Examination is given to entering music majors and minors planning to enroll in Applied Voice. Based on each student's demonstrated technical development, he/she will be assigned a performance level.

Students who have had no previous voice training should be prepared to sing one selection that shows his/her voice to best advantage. Suitable selections are those which have been used previously by the student in UIL Solo & Ensemble competition or other similar contests. Selections may be sung in English. A hymn, well sung, is a fitting choice, and is much preferred to a piece beyond the student's capabilities or a "pop" song with taped accompaniment.

More advanced entering freshman and transfer students should be prepared to sing two selections, both of which should be from the classical repertoire, and at least one of which should be sung in a foreign language (Italian, Latin, German, French, Spanish).

All students may be asked to vocalize on scales and other exercises or to sight-read for more classification information.

Teacher Preference

New students may indicate their choice of an applied vocal teacher at registration. Final assignments, however, will be made based on the teacher's load, teacher's schedule, the number of returning students, and other factors.

Change of Teacher

Students shall use the *Permission to Change Studios* form when desiring to move to a different applied teacher. This involves a four-step process.

- 1) Arrange for a personal conference with the present teacher. Many problems are primarily the result of miscommunication. It is at this stage that perhaps any differences may be resolved.
- 2) If the student and teacher determine that a change is in their best interest, then the student should obtain a *Permission to Change Studios* form from the Fine Arts Office. Complete the form through Step 2 and procure the signature of the present teacher.
- 3) Submit the form to the Dean of the College of Fine Arts for approval to be indicated by the Dean's signature.
- 4) Procure the signature of the new teacher.

Private Lesson Attendance

Regular attendance is expected for private lessons. *No cuts are allowed.* The University attendance policy applies to private applied lessons as well as classroom courses. When the absences exceed 25% of the total number of lessons per semester, the student may be dropped from the class with a grade of WF. The following criteria serves as a guide regarding excused and unexcused absences.

Excused Absences

Excused absences are granted for the following:

- 1) Music Department performances, tours, field trips, or other activities in which the student is officially representing the University.
- 2) Student's illness (only if the applied teacher is notified by 8:00 am that day)
- 3) Family emergency
- 4) Teacher's absence

Make-up Lessons

When the teacher must be absent, every effort will be made to contact the student in advance. If this fails, a message will be posted on the teacher's studio door or on the bulletin board. Any lesson missed by the teacher will be made up at the mutual convenience of the student and the teacher. Due to heavy teaching loads, teachers vary as to their policies concerning make-up lessons and students should consult the syllabus for this information. *Unexcused absences are not made up.* The following are *not* considered excused absences:

- 1) Work
- 2) Doctor's appointment (unless an immediate emergency)
- 3) Social activities
- 4) Oversleeping
- 5) Make-up test by another teacher
- 6) Student's lack of preparation

Artistic Performance Levels (APL)

At the end of the spring semester of each academic year a faculty jury will assign a level (I-IV) which will indicate the artistic quality of performance at that time. A student should be able to raise his/her level once each year, though it is possible to remain at the current level or fall back to a lower level if the performance indicates that kind of regression. Students who either fail to make their level or who are behind for whatever reason may attempt to attain a level in the fall semester as long as they advise their teacher and the Director of Vocal Studies at the beginning of the semester. **All voice concentrations, regardless of major, must attain a level IV in order to present a senior recital.** All-Level Choral Music majors with a piano concentration must attain Level II which satisfies the Voice Proficiency requirement.

A senior recital may be designated an “**Honors Recital**” for All-Level Choral and Church music majors who meet the following criteria.

- Performance of vocal performance-level repertoire
- Achievement of all A.P.L. skills
- An average of 90 or better on all junior/senior juries
- Participation in at least one DBU opera or musical theater production

Students who are accepted into the Vocal Performance program must meet higher standards and achieve more accelerated goals. The levels are the same as other voice concentrations but the repertoire and technical/artistic requirements are more rigorous. All aspiring performance majors will be evaluated for continuation in the program by the voice faculty at the Level I jury at the conclusion of two semesters of study.

Opera/Oratorio Requirements:

All vocal performance majors *must* perform one complete oratorio role and one complete opera role by the end of their senior year. The oratorio roles may be prepared over subsequent semesters as either a portion of their required memorized repertoire, or in addition to it. If the student and teacher choose to prepare it in addition to the required repertoire the student may use the score on jury exams. A student may also fulfill a portion, or all of the oratorio requirement by being engaged either as a soloist in a departmental oratorio performance⁴ or an off-campus performance.

The opera requirement will be fulfilled by being cast in a DBU Opera Theater production. All performance majors are required to enroll in one semester of Opera Theater. However, they are strongly encouraged to audition and enroll in all DBU opera productions, The opera requirement may also be satisfied by being cast in a role with a community or other semi-professional or professional opera/opera company.

Level I [Freshman Barrier – Performance majors (PM)]

Introduction to college-level voice study. Assignment of basic skills in tone production, repertoire in English and possibly Italian and/or German will be studied. Vocal technique studies such as Vaccai or Marchesi are encouraged to begin Italian diction and elementary skills in agility and improvisation.

Required Proficiencies include:

Repertoire: **(PM)** 5 songs from memory in the fall semester, then 6 songs from memory in the spring semester for a total of 11 songs for the year. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Repertoire: **(NPM – One credit hour)** 4 songs from memory per semester (may be 3 songs in addition to 2 short songs/exercises from a method book of choice such as Vaccai, Marchesi, etc.). In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

(NPM – Two credit hours) *same as above*

Technique: Posture, breathing/support, tonal freedom, intonation, evenness of scale, tonal clarity, vibrato rate, confidence, musicianship.

Level II [Sophomore Barrier –PM]

Apparent growth in tonal quality and technical/artistic skills. Basic proficiency in English and Italian diction is expected. Continued study and performance of intermediate repertoire consisting of any language combination the teacher deems necessary.

Required Proficiencies include:

Repertoire: **(PM)** 7 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Repertoire: **(NPM – One credit hour)** 4 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

(NPM – Two credit hours) 5 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Technique: Posture, breathing/support, tonal freedom, intonation, evenness of scale, tonal clarity, vibrato rate, confidence, interpretation, basic English, Italian (possibly French) diction, emerging textual awareness, bodily freedom

Level III [Junior Recital Approval – PM]

Continued growth in tonal quality, technical/artistic skills, and diction (now including French if not already demonstrated). Emerging textual awareness through word-by-word translations should begin translating into creative interpretation, natural stage movement, and a beginning understanding of appropriate performance practices.

Required Proficiencies include:

Repertoire: **(PM)** 8 songs from memory per semester (or appropriate literature represented on the Junior Recital Hearing during the recital semester). In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Repertoire: **(NPM – One credit hour)** 4 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

(NPM – Two credit hours) 6 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Technique: Posture, breathing/support, tonal freedom, intonation, evenness of scale, tonal clarity, vibrato rate and application, confidence, interpretation, diction detail (German glottals, French liaison, etc.), textual awareness, stage movement.

Level IV [Senior Recital Approval – PM, Honors Recital designation - NPM]

High level of artistic achievement in tonal quality, technical skills, and diction (all languages). A developed sense of textual awareness demonstrated through a synthesis of word-by-word and contextual translations, rhetorical figures, and understanding of opera/musical theatre libretti and poetry. This awareness should translate into creative interpretation, appropriate performance practices, and fluid stage movement.

Required Proficiencies include:

Repertoire: **(PM)** 8 songs from memory in the fall semester, then 9 songs from memory in the spring semester (or appropriate literature represented on a Senior Recital Hearing program during the recital semester). In addition,

note the technical/artistic criteria for this level to be assessed as it relates to this major.

Repertoire: **(NPM – One credit hour)** 5 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

(NPM – Two credit hours) 6 songs from memory per semester. In addition, note the technical/artistic criteria for this level to be assessed as it relates to this major.

Technique: Posture, breathing/support, tonal freedom, intonation, evenness of scale, tonal clarity, vibrato rate and application, confidence, interpretation, diction detail (German glottals, French liaison, syllable stress, masculine & feminine line endings), textual awareness, stage movement, basic improvisatory skills, (ornamentation, trills, cadenzas).

Bachelor of Arts (Music and/or Music Business):

At least 4 songs from memory per semester. Songs/exercises from a method book of choice are encouraged during the first year of study. Two of these exercise songs may count for one of the four required songs. (One or two credit hours)

Voice Secondaries (All-Level Choral Music Piano Concentration):

Follow level-appropriate repertoire/technique guidelines through Level II, but are only required to perform one song for jury.

Elective Students:

At least 3 songs must be memorized per semester (at least one song must be a standard, classical art song), but only one selection must be performed for jury.

Music Minors:

At least 3 songs must be memorized per semester with at least one foreign language selection prepared for each semester, but only one selection must be performed for jury.

Seminar/Performance Lab Requirements:

All vocal performance majors and concentrations are required to perform in Seminar/Performance Lab (MUSI 1000) at least once each semester. More performances may be required per the syllabus of the applied professor.

Music minors are required to perform in Seminar/Performance Lab (MUSI 1000) at least once for two semesters of the required four for which they are enrolled.

VOCAL JURIES

The final examination for all applied music courses is conducted before a jury of faculty members at the close of each semester. Performance levels and specific jury requirements are outlined under the applied music curricula for each general performance area (voice, instrumental, keyboard). School of Music policies pertaining to vocal juries and performance barriers are provided below.

- 1) Jury and Recital Hearing panels will include the appropriate applied area faculty, with a minimum of three faculty members serving on every panel.
- 2) Jury grades will be averaged and recorded on the jury sheets and returned to the appropriate applied teachers for assignment of the final grade. Jury sheets should then be returned to the student's permanent file in the Dean's office.
- 3) Students taking private applied study for elective credit may or may not present a jury, at the discretion of the applied teacher.
- 4) All students presenting a recital before mid-semester will be required to perform a jury. The repertoire standards for that semester will be the same as that for a music minor. Study during subsequent semesters after all required applied hours have been completed will meet standards set forth for elective study. Students preparing a recital during the second half of any semester will not be required to perform a jury.

Students should provide sufficient (typed) copies of the appropriate jury form for all members of the jury panel (usually three copies for regular juries and five copies for Performance Barriers and fourth semester Sophomore Juries). Students should consult their applied teacher or the Fine Arts secretary to be certain. **These copies must be submitted to the student's applied teacher by the deadline announced or the student will not be allowed to perform a jury.** The original form should be completed far enough in advance of the jury that the applied teacher may approve its contents. Forms should be filled out completely and accurately, especially where composer and title information is concerned. The following format for listing repertoire should be utilized. Composers should be listed with correct spelling of the last name and first initial(s). Titles should be listed with appropriate punctuation, capitalization, and diacritical markings. Opus numbers and/or movement numbers/names should be included where appropriate. For example:

<i>Title</i>	<i>Composer</i>
Les Berceux	G. Fauré (1845-1924)
Sonata for Cello and Piano in G Minor III. Andante	S. Rachmaninoff (1873-1943)
Sonata, Op. 2, No. 3 I. Allegro	L. Beethoven (1770-1827)

VOCAL PERFORMANCE BARRIERS

The purpose and underlying philosophy of performance barriers is to provide a system of checkpoints, early in each student's career, whereby they can receive regular evaluation and feedback regarding their progress as well as their potential for success in the discipline of music. This system of checkpoints, or auditions, will help to ensure that no student progresses to a higher level of expectation until it has been demonstrated that they have successfully completed the current level and are capable of meeting the demands of the subsequent level.

Freshman Barrier Placement Audition

The Voice Faculty will hear all Performance majors at the end of the freshman year and advise/evaluate whether the student should be allowed to continue as a Performance major.

Other freshmen will be evaluated during their second semester applied juries. The jury sheet will include a place where the jury panel can indicate whether the student is ready to be passed to the sophomore level of study. Each member of the jury panel will indicate a grade and an achievement level.

Sophomore Barrier Placement Audition

The Voice Faculty will hear all sophomore Performance majors (those students completing their fourth semester of applied voice study). Sophomores will sign up for a 10-minute time slot on a "Sophomore Jury Sign-Up Sheet". This sophomore jury will count as their applied jury for that semester. The results of this jury will also serve as the basis for permission to enroll in upper level voice study, and will include an evaluation of the student's potential for success in the field of Vocal Performance. These students will discuss the results of this jury with their advisor and/or applied teacher. Any student who it is felt should not be encouraged in the program will meet to discuss this recommendation with the Dean and their advisor and/or applied teacher. Such a student will be advised as to other degree areas in the Department of Music that; would be more appropriate to their gifts and talents.

Explanation of Evaluation Criteria

Principal Performing Area

First-hand observation of student's ability to perform in their principal performing area from lessons, juries, Recital Hour, off-campus appearances, etc.

Secondary Performing Area

First-hand observation of student's secondary area of performance through lessons, juries, Recital Hour, off-campus appearances, etc.

Basic Musicianship Courses

First-hand observation of student's academic work/potential as exhibited in Freshman Theory I-II, First-Year Sight-Singing/Ear Training, Sophomore Theory I-II, Second-Year Sight-singing/Ear Training, Music History, Class Piano, and, if applicable, Vocal Diction.

Overall Academic Ability

Academic ability as evidenced by cumulative G.P.A. and music course work.

Teachability, Openness To New Ideas

First-hand observation of teachability as observed by classroom, ensemble, and applied lesson teachers.

Potential In Chosen Field

Potential as evaluated by first-hand observation of the above items in any combination.

Initiative

Student takes personal responsibility for learning/progress as indicated by regular practice, above-average course work, involvement in Department of Music activities.

Reliability, Punctuality

Student attends classes, lessons, ensembles, and performances regularly and on time; completes assignments and practice requirements; fulfills extra-curricular responsibilities or special requests.

Attitude

Exhibits a positive attitude toward completion of music requirements; treats faculty and students with respect and in a professional manner.

Other

Other pertinent areas of evaluation not heretofore listed, but explained in the "Comments, basis for rating."