

# SOUTHEASTERN LOUISIANA UNIVERSITY VOCAL HANDBOOK

## GENERAL INFORMATION

This handbook is designed to provide information about the activities and policies of the vocal division at Southeastern. It does not attempt to be comprehensive. Questions pertaining to degree requirements and curriculum should be addressed to the student's advisor.

## VOICE LESSONS

Within the first days of classes students will schedule a lesson time with their assigned teacher. Lessons are either one-half hour or one hour in duration depending upon the course number. 100 level courses are for freshman and sophomores, 400 level courses are for juniors and seniors who have completed their vocal upper-division exam successfully, 500 and 600 level courses are for graduate students. Course descriptions are given below. The repertoire requirements may vary due to the difficulty of the literature and/or the abilities of the student.

*Reminder: MUSA 172 is required for BM students in their first semester. Following their first semester, BM students should register for 173/473. MUSA 171 is required for the first four semesters of the BME curriculum. BME students should register for 472 for three of their last four semesters.*

Voice 171, 471, 571 & 671 One half hour private lesson per week. (One hour lesson for music majors)

1. 5 songs from memory.
2. Studio class attendance is optional for ½ hour lessons.
3. Final practical exam taken during studio class or other venue at the teacher's discretion.

Voice 172, 472, 572 & 672: One hour private lesson per week.

1. In all semesters except the first, students are required to have at least one recital hour performance.
2. Studio Class and board exams are required.
3. A minimum of 5 songs and/or arias from memory.

Voice 173, 473, 573 & 673: One-hour lesson per week.

1. Same requirements as above with the exception of 6 songs and/or arias.

## **EXPECTATIONS OF VOCAL STUDY**

### ***Freshman Year***

Semester One:

Voice students are expected to be musically accurate (i.e. correct words, rhythms and pitches).

Semester Two:

In addition to being musically accurate, voice students should possess good diction skills in English and Italian.

### ***Sophomore Year***

Semester One:

In addition to previously listed expectations, voice students should sing with increased sensitivity and display good diction skills in English, Italian and either French or German (determined by the Diction sequence).

Semester Two:

In addition to the previously listed expectations, voice students should exhibit good intonation and an "even scale." Diction skills should include English, Italian, French and German.

### ***Junior Year***

Semester One:

The voice student should display continued development in styles and languages. The repertoire of the voice student is more advanced.

Semester Two:

The repertoire of the voice student encompasses all musical periods.

### ***Senior Year***

Semester One:

The voice student continues development, both technically and artistically.

Semester Two:

The voice student exhibits refined style and delivery of repertoire.

## **STUDIO (MASTER) CLASS**

Students in both BMed and BM degree programs are expected to attend a Studio Class each week. If for scheduling reasons you are unable to attend the studio class of your private instructor, you will be required to attend a class of another voice teacher.

### **APPLIED LESSON MAKE-UP POLICY**

Students are entitled to one lesson (1/2 hr or 1 hr) for each instructional week of the academic year. If the applied faculty member is unable to meet during the normally scheduled lesson time for any reason, the faculty member must complete a lesson rescheduling agreement.

The make-up lesson must be of adequate length as directed by the credit hours for which the student is enrolled. Lessons are to be made up within two (2) weeks of the originally scheduled lesson date and time. In cases of extenuating circumstances, other arrangements may be made as approved by the department head.

If the faculty member is ill or unable to attend the lesson without prior notice of cancellation, the lesson rescheduling agreement must be completed immediately upon return. Otherwise, the form should be completed in advance of the missed lesson.

The faculty member should retain the completed agreement.

### **BOARD EXAMS**

All students registered for 172,173, 472, 473, 572, 573, 672, and 673 will be required to perform a board exam for the voice faculty at the conclusion of each semester. The required repertoire is to be performed from memory and repertoire will be chosen from the semester's study. Students who present their degree recital during the semester will be excused for this exam.

### **UPPER-DIVISION ENTRANCE EXAM**

All voice majors (B.M. and B.M.Ed.) will be required to take an upper-division entrance exam in place of the final board exam at the end of the sophomore year or the fourth semester of study. Students desiring to postpone this hearing and remain at the freshman/sophomore level of study may do so for one semester. For the exam, students will be expected to demonstrate a minimum proficiency in all aspects of their performance. Students not meeting the expectations of the voice division will not be recommended for entrance into the junior level of study (MUSA 471, 472 or 473). All students are expected to have passed the first year of music theory (including solfeggio) and Music 152 with a grade of "C" or better by the time of this exam. Failure to pass the upper-division exam after two attempts will result in removal from the program. The junior recital may not be performed until the student has passed this upper-division exam.

By the twentieth (20th) day of classes of the entrance exam semester, the following is to be submitted to each member of the voice faculty for approval. Each faculty member will provide written approval/disapproval (with appropriate suggestions) by the twenty-fifth (25) day.

1. A complete list of the student's repertoire including a minimum of 20 Pieces reflecting a spectrum of musical styles and all languages.
2. A list of the repertoire to be performed for the practical exam adhering to the following criteria:
  - a. One song each in English, Italian, German and French.
  - b. In addition, B.M. majors will be required to prepare an aria.
  - c. B.M.E. majors may prepare an aria and perform it in place of a song of the same foreign language.

In addition to the literature requirements, all students will be given a self-study piece two hours before the self-study exam. They will be allowed to perform the piece with the score. It is understood that no rehearsal with their pianist will take place prior to the performance of the piece. The student will, however, be allowed a brief conference with the pianist prior to the hearing. It is also understood that the student will neither seek nor receive assistance in preparing the piece.

3. The student following the procedures above may withdraw their application to take the upper-division exam. The deadline for withdrawal is the official "last day to withdraw or resign" printed in the university calendar. This student will be expected to take a regular board exam for that semester.

### **SOLO RECITALS**

Students in the Bachelor of Music program are required to present a Junior and a Senior Recital. Students in the Bachelor of Music Education program are required to present a Junior Recital. It is recommended that this recital be given prior to the student teaching semester. Recitals and dress rehearsals must be scheduled with the technical director, their teacher, and their accompanist. The Registration of Activities form (available in the music office) must be submitted to insure reservations. Programs and program notes should be typed and then approved by the voice instructor at least two weeks prior to the performance. The appropriate program format of the Department of Music and Dramatic Arts should be followed. Students are expected to register for recital credit in addition to applied voice.

### **JUNIOR RECITAL (350):**

The Junior Recital should consist of at least twenty-five (25) minutes of memorized music. Music for the Junior Recital program must exhibit use of English, Italian, French, and German languages. The Junior Recital Program must utilize music from major stylistic periods (Baroque, Classical, Romantic, Twentieth Century, for example) and be performed from memory. Student must have successfully completed the first 4 semesters of the theory/ solfeggio sequence before this recital is presented.

**SENIOR RECITAL (450):**

The Senior Recital should consist of at least fifty (50) minutes of music. Music for the Senior Recital program must exhibit use of English, Italian, French, and German languages. Latin may be substituted for Italian. In addition to standard languages, other foreign languages (Spanish, Russian, for example) may be incorporated into the recital repertoire. The Senior Recital Program must utilize music from the major stylistic periods (Baroque, Classical, Romantic, Twentieth Century, for example) and be performed from memory.

**GRADUATE RECITAL (650)**

The Graduate Recital should consist of at least fifty (50) minutes of music. Repertoire for this recital should exceed the expectations of the senior recital in difficulty of literature and excellence in performance. Repertoire should be memorized.

\*See attached recital program provided as an example.

**RECITAL HEARING:**

At least two weeks prior to the scheduled performance the student will perform from memory a random selection of pieces chosen by the voice faculty from the total recital program. The performer will choose the first selection for the hearing and the faculty will choose from the remaining works. All selections should be "performance ready." Failure to meet the expectations of the voice faculty will result in rescheduling of the hearing and recital.

**RECITAL PIANIST:**Staff pianists:

Staff pianists must be paid a recital fee according to the fee schedule below.

Student pianists:

When a student pianist is given either course credit or a performance grant for accompanying, no fee will be charged for their accompanying services. When this is not the case, the performer is expected to pay the student pianist for their services prior to the recital hearing according to the following fee schedule:

Up to 30 minutes of music \$100.00

30-45 minutes of music \$125.00

More than 45 minutes of music \$175.00

NATS: 1st round \$30

2nd round \$10

3rd round \$10

Faculty and student pianists must also be paid for events including but not limited to: cd recordings for graduate school auditions, summer opera program auditions, MET auditions, additional recitals, and competitions. This fee is to be decided and agreed upon between the pianist and soloist.

Students failing to pay their accompanist will receive an incomplete grade on their recital. Students are also expected to pay for the printing of their programs.

**RECITAL GRADE:**

Students are graded on all aspects of their performance. All voice faculty in attendance will submit a grade for the recital. The average of the grades will determine the base grade for the recital. The instructor of record has the option to raise or lower the averaged final grade by one letter grade.

**ENTRANCE REQUIREMENTS FOR MM IN VOICE**

The following procedures will be followed for acceptance into the Graduate program in voice.

Mail to the Vocal Area Coordinator: Graduate Scholarship Application, Resume, and Repertoire List

Audition Requirements:

1. An advanced vocal technique
2. Good diction in Italian, French, German and English
3. Good vocal quality and musicianship.
4. Audition Repertoire Requirements are as follows:
  - a. An aria from standard opera or oratorio repertoire
  - b. A 17th or 18th C. Italian song or aria
  - c. A German Lied
  - d. A French chanson
  - e. A 20th or 21st C. Art Song originally composed in English

**POLICY ON STUDIO TRANSFERS**

The department discourages the practice of studio transfers, encouraging instead the honest attempt on the part of the student and the applied instructor to resolve differences that may be affecting the student's progress. However, if a student believes that problems are of sufficient magnitude beyond remedy, a reassignment may be requested using the Guidelines below:

1. The student must initiate the process by first discussing any perceived problems with the current applied instructor. The current instructor then has the option of inviting a colleague, if available, to accept the student into his or her applied studio.
2. If differences are irreconcilable and are an impediment to the student's progress, the student should then seek redress from the department head.
3. Transfers during a semester are not allowed except under extreme circumstances, and can only be authorized by the department head.

**VOCAL SCHOLARSHIPS**

All scholarship recipients are expected to maintain high performance and academic standards. Scholarship renewal is based upon the individual's performance during the academic year and is reviewed at the end of the spring semester. Meritorious achievement may be rewarded with an increase in the award while unsatisfactory performance may result in a reduction or removal of the stipend. Review your Performance Grant and Acceptance Form (contract) for details of grade and ensemble requirements

## **PERFORMING OPPORTUNITIES**

Students of voice are encouraged to take advantage of the many performing opportunities that exist at Southeastern. Below is a list of the venues open to voice students.

### **STUDIO (MASTER) CLASS**

Students will have an opportunity to perform each week for the instructor's studio class. This is an informal setting and provides students an opportunity to receive additional coaching in a master class environment.

### **RECITAL HOUR**

Students beyond their first semester of vocal study are required to perform at least once for performance seminar (recital hour) each semester. A completed Student Recital Appearance Request form (available in the music office) should be submitted to the music office no later than noon of the Tuesday prior to the performance.

### **CHOIRS**

Opportunities for solos, both by request and by audition, happen regularly in all choral ensembles. Be certain to inform your voice teacher if you are offered the opportunity to sing a solo or to audition.

### **OPERA-MUSIC THEATRE**

Productions are usually cast by audition only. These audition notices are posted prior to the audition dates. Auditions are open to all students. Be certain to inform your voice teacher if you are offered a role or chorus part in the production.

### **REQUIRMENTS – REQUESTING CHANGE OF DEGREE FROM BME-BM**

1. Students requesting to change their major from Bachelor of Music Education to a Bachelor of Music **MUST** audition for the voice faculty.
2. Auditions will be held during board exams at the end of each semester.
3. A recital hearing (junior or senior) may take the place of an audition, only if the voice faculty is notified **PRIOR** to the hearing that the student would like to change their major.
4. Five selections must be prepared. The voice faculty may ask to hear all five is so inclined.
  - a. An aria from standard opera or oratorio repertoire
  - b. Italian song or aria
  - c. A German Lied
  - d. A French chanson
  - e. Art Song originally composed in English
5. Students must show potential vocal quality and their performance must meet the expectations of the voice faculty.

## **THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING**

The National Association of Teachers of Singing (NATS) is a professional organization of importance to teachers and students of singing. The objectives of NATS are "to encourage the highest standards of vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented." NATS is established on the national, regional, state, and local chapter levels. There are organized events on every level, each of which includes opportunities for students to sing for constructive written comments and/or compete for prizes.

The South Louisiana Chapter holds auditions in the spring. Students are classified according to their age, number of semesters studied and academic status. For most classifications three selections are required for the audition. Specific guidelines are available from your NATS teacher. The Southern Region is comprised of chapters from Louisiana, Mississippi and Arkansas. Regional auditions are held every fall and all students are encouraged to participate. In addition to the audition, there are opportunities to participate in master classes and attend workshops led by nationally recognized artists and teachers.