

## *Student Singing Exam Policies for MUS 121, 122, 221, 222*

(Revised 25 January 2008)

- 1. Writing cues on your score:** Students are not allowed to write extensive solfège or rhythmic syllables in their texts; they are allowed only to indicate occasional rhythmic or melodic cues in the score (two to three per line when needed).
- 2. Use of solfège:** Freshmen students are *required* to use solfège and rhythmic syllables for all of their prepared material; this requirement will constitute a portion of their grade on the singing exam. Sophomores are encouraged to use such syllables both in their preparation for the exams and during the exams but are not required to do so. Neither freshmen nor sophomores will be graded on solfège for the *sight* singing (unrehearsed) portions of the exam.
- 3. Progressions:** Students will sing the chord progressions specified on the singing syllabus having memorized the voice leading as notated on their handouts (and available on the theory server). Again, sophomore students are encouraged to sing these progressions in solfège for the exam, but are not required to do so, whereas *freshmen are required to sing the chord progressions in solfège*.
- 4. Tonal orientation:** Students may play *one note only* (such as the tonic or the first note to be sung) on the piano before any exercise (chord progressions, scales, isolated harmonies, etc.) or melody to help orient themselves. For melodies and chord progressions students are encouraged to sing some form of a "tonic finder" or "modal preparation" as necessary.
- 5. Singing melodies in the specified keys:** Students should perform melodies in the written keys, and may transpose only when the written key presents extreme voice range difficulty. The examiner *must* be informed of the key change before singing.
- 6 Conducting:** *All students are required to conduct simple beat patterns in one, two, three, four, or six as appropriate as they sing the rhythms.* For asymmetric meters (Level VII) students should divide the measure into two, three, or four beats and conduct the corresponding pattern, i.e., with beats of unequal duration. For heavily subdivided rhythmic excerpts (Level VII) students may either conduct the subdivision as the beat or show the "off-beat" subdivision but should not divide the measure in half and show/sing two downbeats. Rhythms must be sung with inflection and sensitivity to phrase structure, meter, and note grouping rather than in a "monotone," lifeless manner. Two-part rhythms are to be played on the piano using an interval of the student's choosing.
- 7. Pace of the exam:** Students should view the exam as a *performance* of well-rehearsed material and should provide for their own success in this manner. Students should be able to move quickly through the exam and should perform melodies with appropriate dynamic control, phrasing, and articulation, *and at the marked tempo indication*. Of course, the student is expected to know the key and mode of any melody.

**8. Sight-singing:** For the sight singing portion of the exam (25%) the student will be given *a short time* to look over the requested material and should be prepared to scan the melody to assess its character, tonal center, meter, and tempo within 10-15 seconds. The sight-singing material will be of a similar difficulty level as that of the prepared melodies and will address the same concepts as the prepared melodies. Students are encouraged to *practice sight reading* from the unassigned melodies in the Krueger and Ottman texts along with their prepared melodies, exercises, and rhythms. For this portion of the exam, students should try to recover from any uncertainties or mistakes *without stopping*; i.e., students should not draw any additional attention to a problem by stopping a sight-reading performance.

## *Five Steps for Successfully Negotiating the Singing Exam Experience*

**Note: Music theory and aural skills classes are suspended during the singing exam days.**

Notes: Your singing examiner must not be your current aural skills professor; you must not have the same examiner twice in one semester. If either of these occurrences takes place, or if you do not find your name on the assignment sheet, see Dr. Murphy (3154) before the first exam of the semester.

1. Look on the theory bulletin board and find your name on the singing assignment list. This board is located in New Mason outside of room 3164.
2. On this assignment list, find your name and the name of your singing examiner assignment.
3. Find your examiner's room number on the list below.
4. One week before the exam find that professor's office and sign up for a time on the door. *Do not wait until the day of the exam to do this and hope to find a time; there are no make-up exams.*
5. At the appointed time, go to your examiner's office for the actual singing exam. Arrive a few minutes early and *remember to bring the Krueger and Phillips/Clendinning/Marvin texts and the singing syllabus with you.* You will also need to know which level you are singing (I-VIII) and are expected to be familiar with the singing guidelines found on the theory bulletin board.

### **Faculty Room Numbers for Singing Exams**

<u>Name</u>	<u>Room</u>
Bacon	3142
Doyle	3164
Fronckowiak	2157
Gillette	3168
Kang	3163
Kissinger	3164
Mead	3168
Murphy	3154
Peterson	2171
Nicely	3164
Root	3165
Woo	3163