

# Voice Area Handbook

School of Music

2018-2020



# Voice Area Handbook

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## **Part I Policies and Procedures**

### **Voice Lesson Policy**

Students accepted and enrolled in Performance (366), BFA Musical Theatre (303), and Music Education (152), Bachelor of Arts (336) and Composition - Performance Track will receive one-hour lessons beginning in the Freshmen year. Voice majors in Music Therapy and Sound Recording Technology and all other curricular tracks will receive half-hour lessons. Attendance at all scheduled lessons is **mandatory**; **PLEASE NOTE: MAKE-UP LESSONS WILL BE GIVEN ONLY IN THE CASE OF CANCELLATION BY THE VOICE TEACHER.** It is expected that all voice students will purchase music for use in weekly lessons - just as you would be expected to purchase textbooks for use in other classes. **Repeated use of Xerox copies is highly discouraged.**

### **REQUIRED VOICE AREA EVENTS**

Students must participate and enroll in MUS 120 each semester they are registered in studio lessons, (see Concert Attendance page 3) where the student is required to attend a minimum of eight approved concerts (including faculty solo and ensemble recitals, Western New York Chamber Orchestra, visiting artists, and major student ensembles) each semester. Additionally, voice students are required to attend SOTA Vocal Week events and the Hillman Opera.

*Required events will be monitored through your individual studio.*

### **Barriers/Auditions**

#### **Barrier Examinations**

The jury examination at the conclusion of the fourth semester of study for all applied voice majors is considered a BARRIER examination. (See Jury Requirements, Page 5) This jury will serve as an audition for continuation in the program beyond the second year. Also, at the conclusion of the second semester of study, freshmen majoring in Performance (366) must audition for continuation in the program beyond the first year. (See Jury Requirements, Page 5). Sound Recording majors are the sole exception, as they enroll in only two semesters of studio lessons.

#### **Auditions**

All students (incoming freshmen, transfer students and students currently enrolled at Fredonia) wishing to audition for a curricular program with an applied voice major in voice must do so on a scheduled School of Music audition day or during Voice Juries at semester's end. This includes current voice majors wishing to change curricula within the School of Music. Students planning to change majors within the voice area should understand that doing so may require additional semesters of study and therefore will prolong the student's residency at Fredonia. **Special Note:** Auditions for the BFA in Musical Theatre degree program must be adjudicated by representative faculty from the disciplines of Music, Theatre, and Dance. Students who, upon completing a successful audition, are admitted to the BFA Musical Theatre degree program will, because of the complexity of the course offerings in the degree program, be required to complete two full years of study in all three areas (Music, Theatre, and Dance) before undertaking the Sophomore Barrier. **This includes all internal or external transfers into the BFA program.** Current audition information including dates can be found on the school of music web site.

### ***Master of Music Degree Programs***

Any student wishing to audition for a curricular graduate program (see page 10 for M. M in Voice curriculum requirement) with an applied major in voice must have completed their baccalaureate degree before starting the new course of study. Auditions for *Master of Music in Performance* or *Master of Music Education* (recital track) degrees must be adjudicated by the applied voice faculty and accepted at the appropriate level. The audition requirements are as follows:

#### ***Master of Music in Voice Performance***

5 selections, one of which is an opera or oratorio aria

Minimum of four (4) languages

Repertoire representative of historical style periods from the seventeenth century through the twentieth century

#### ***Master in Music Education*** (recital track)

4 selections

Minimum of three (3) languages

Repertoire representative of historical style periods from the seventeenth century through the twentieth century

### ***Double Majors***

Students who choose to pursue a double major must plan to complete the full requirements for both programs.

For example, a student earning both Music Education and Performance majors will need to plan on nine (9) semesters of college work to insure sufficient time to complete eight (8) semesters of studio voice lessons as well as a semester for practice teaching. If the baccalaureate recital is not performed during the eight (8) semesters, the student must make private financial arrangements with the studio teacher for lessons.

### ***Ensemble Requirements***

All voice students, with the exception of BFA Musical Theatre (303), are required to participate in a major choral ensemble (University Chorus, College Choir, Chamber Singers or Fredonia Camerata) during each semester in which they receive private voice instruction. In other words, ensemble participation must occur *concurrently* with voice study regardless of degree program requirements. In addition to the major choral ensembles, a student may receive ensemble credit for participation in Opera Production Practicum and/or Opera Seminar. Performance (366) majors must have at least two (2) but no more than four (4) semesters of participation in Opera Seminar; all other majors may participate in Opera Seminar for a maximum of two (2) semesters.

### ***Mus 033 Opera Production Practicum\****

**All freshmen enrolled in studio voice lessons are REQUIRED to enroll in one (1) semester of Opera Production Practicum during the freshman year.** All voice performance majors (366) are required to have earned a minimum of four (4) semesters of Opera Production Practicum credits before the completion of the degree program. (The freshman requirement noted above may count as one of the four required semesters.) Opera Production Practicum credit may be earned in one of four ways:

1. Working on a set, costume, lighting, or production crew for one University stage production during the semester of enrollment; a typical crew assignment includes working two to three evenings each week for a period of approximately five weeks.
2. Working on a set, costume, lighting, or production crew for all university stage productions during the semester of enrollment; attendance in this instance is reduced to one evening per week for the entire semester.
3. Working on the running crew for the Hillman Opera in the Fall Semester or Opera Scenes in the Spring Semester; In addition to working all performance dates, involvement includes loading-in and striking of the set, evening hours (usually after 6:00 pm) and daytime hours (taking into account individual class schedules) for no more than two (2) weeks prior to opening night. Schedule is determined by the Theatre Arts faculty for the Hillman Opera and by the Opera Theatre Advisors/Technical Staff for the Opera Scenes. Often students are *not* required for all of the above, but should plan on the maximum time commitment when considering scheduling options.
4. Performing a leading or secondary role or singing in the chorus of a University Opera or Main Stage Musical production during the semester of enrollment; approval of such role credit is given by the Voice Faculty.

**\* NOTE: The maximum number of *crew participations* for which any student may receive Opera Production Practicum credit is Three (3). A student may receive any number of Opera Production Practicum credits for approved performances (leading, secondary, and chorus roles).**

### ***MUS 120 Concert Attendance***

Students must participate and enroll in MUS 120 each semester they are registered in studio lessons, attending eight (8) concerts each semester of enrollment from a given list. The voice area suggests that at least three of these concerts be outside the voice area. It is suggested that the remaining five be from the "Voice area Recommended" list (VAR). These events include, but are not limited to all performances by members of the Voice Faculty, major choral ensembles, guest artists, SOTA (Student Opera Theatre Association) sponsored events, and main stage opera and musical theatre productions. At the beginning of each semester the VAR list will be distributed by the Voice Faculty. Upon distribution, the responsibility for compliance with the above policy rests solely with the individual student. (Outside concert attendance will be given credit at the discretion of the studio teacher upon presentation of proof of attendance; outside events must be at or above the level of performances from the prescribed list.) Failure to complete the above will result in the withholding of a student's diploma.

### ***Accompanists***

It is the student's responsibility to find an accompanist who can be available for lessons, recital seminar, juries, and performances. Accompanists will typically be needed for the second half-hour of lessons each week, beginning after the first few weeks of initial study. Your accompanist should also be prepared to rehearse with you each week. (Singers must remember that accompanists are equal partners in music making. Ensemble preparation is not to be neglected; this includes being prompt to rehearsals and lessons, and providing music to accompanists in a timely manner.)

The majority of voice majors will secure a pianist through paying a private fee. Students at advanced levels of study may request, through the Voice Area Head, a staff accompanist when possible, and must make this request in the semester preceding their need. Some students will be able to secure a peer, student accompanist for some or all of their years of vocal study.

### ***Accompaniment Option for Performance Majors***

Voice Performance (366) majors will be given the option of fulfilling their MUS 418 piano requirements by serving as an accompanist for one voice student, under the supervision of both a studio teacher and the MUS 418 class piano teacher. Requirements would include regular attendance to accompany the voice student's lessons, rehearsing one hour per week with the student, and practicing the repertoire alone to insure competency on the piano part(s). Accompanying the voice student's jury would serve as the final examination for the accompanist's MUS 418 requirements, in addition to any demonstration that the MUS 418 teacher would request. If the performance major does not elect this option, MUS 418 must be completed according to the standard course requirements.

### ***Foreign Language Requirement for Performance Majors***

In addition to the diction courses offered within the School of Music, Voice Performance (366) majors are strongly advised to complete a minimum of four (4) semesters of college-level study in foreign language as part of the degree program; a minimum of four semesters of German, French, Italian or Spanish by advisement.

Students in the Applied Music (336) degree program are highly encouraged to complete this language requirement, thus utilizing foreign language study to partially complete the needed 66 credit hours outside the major area.

## **Part II Juries and Recitals**

### **Voice Jury Examinations**

**VOICE JURIES ARE REQUIRED. (See exceptions on Page 10)**

Voice juries are one way the student has to demonstrate his/her progress in voice. At the same time, voice juries offer the Voice Faculty an opportunity to evaluate the student's accomplishments in vocal performance in relationship to the level of study (MUS 126, MUS 345, etc.) as well as in relationship to the student's curriculum. In addition, the juries afford an opportunity for the faculty to offer written comments in order that the student may continue to grow as a young musician/performer. Numerous factors may enter into a faculty member's evaluation of the jury. Some very important (**not** necessarily in priority order) faculty considerations are:

1. **Quality of Preparation.** Including, but not limited to the following:

- \* Accuracy, in terms of correct pitches and rhythms, with good diction
- \* Well-prepared accompaniments and a good sense of ensemble
- \* Phrasing, tempo, and suitability of range and tessitura
- \* Understanding of the text

**~ There is no substitute for thorough and accurate preparation!**

2. **Quality of the Vocal Instrument.** The *size* of the voice is only one criterion for judging in this category.

Factors of importance are beauty and clarity of tone, range, vibrato, flexibility, intonation, and the ability to sing a legato line. The faculty prefers to hear a vocal tone which is appropriate to the age of the student and his/her apparent vocal maturity.

3. **Quality of the Performance.** In addition to all of the previously mentioned items we are concerned with factors such as:

- \* Genuine understanding of the words
- \* Expressive values that are honest, thoughtful, and interesting to the listener
- \* Genuine emotional involvement with the text
- \* Desire to communicate the meaning of the words and music
- \* An apparent enjoyment of, and commitment to, the act of singing

We as musicians are privileged to recreate in our performances the music of great composers. The Voice Faculty views this indeed as a privilege and as a responsibility. Our love of the art form can help us to meet the challenge of vocal performance. Approach the voice juries in this spirit. It was your love of music which brought you to Fredonia in the first place -- continue to grow through it and with it.

#### **Jury Requirements**

##### **Freshmen - Semester I, all majors**

Three (3) selections prepared and presented at the jury.

Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

##### **Freshmen - Semester II**

##### **Performance (366)\*, Musical Theatre (303) and Music Education (152)**

Four (4) selections prepared and presented at the jury.

Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

**\*Performance (366) Note:** The *Semester II* jury will also function as an audition for continuation in the performance major beyond the freshman year.

**All other majors**

Three (3) selections prepared and presented at the jury.

Selections presented at the jury must include at least two (2) languages and pieces of contrasting styles.

***Sophomores - Semester I*****Performance (366)**

Five (5) selections prepared/presented at the jury; must include three languages and contrasting styles.

**Musical Theatre (303), Music Education (152)**

Four (4) selections prepared/presented at the jury; must include at least two languages and contrasting styles.

**All other majors**

Four (4) selections prepared/presented at the jury.

Presented selections must include at least two languages and contrasting styles.

***Sophomores - Semester II (Barrier Semester)*****Performance (366)**

Six (6) Selections prepared/presented at the jury; must include three languages and contrasting styles ; one (1) of the six selections is to be prepared independently.

**Musical Theatre (303)**

Five (5) selections prepared/presented at the jury; selections must include two languages and a contrast of styles including 2 classical selections, which can include repertoire from the "Golden Age of Musical Theatre".

**NOTE: BFA Musical Theatre** students must prepare and present a dance if they are not a dance double major.

**Music Education (152)**

Four (4) selections prepared/presented at the jury; selections must include three languages and contrasting styles.

**All other majors**

Four (4) selections prepared/presented at the jury; selections must include three languages and contrasting styles.

***Juniors and Seniors - Semesters I & II*****Performance (366) - Junior Performance Recital**

The Junior Performance Recital, to be given in the 345 semester when possible, and may be juried by three members of the Voice Faculty. Successful completion of all recital requirements, including appropriate languages, historical styles, and technical proficiencies will be necessary for continuation in the performance curriculum. In those cases where a jury is required (For example, a student who presents a recital in the 345 semester and does not participate in Special Auditions (see below) at the end of the 346 semester would be required to present a jury at that time), the requirements will be as follows:

Six (6) Selections prepared/presented at the jury; one (1) of the six selections is to be prepared independently. Three languages and contrasting styles.

**Written Requirements:**

**(1) Program Notes** - As part of the requirements for the junior & senior recitals the student will write program notes for their recital programs. The program notes will address musical and textual considerations in each set or group of songs, as well as the composer's historical and musical

contributions as expressed by the given selection.

In addition to content, the program's grade will be based on correct grammar and construction, organization, and clarity of communication. After a successful hearing, the program notes with proper citation of research, including foot notes and bibliography, will be submitted by the student to her/his voice teacher *two weeks prior to the performance date*. (The footnotes and and bibliography will be deleted from the final printed program). The notes should be one-half page in length and single-spaced, for each set or song cycle on the program. They should be descriptive of the music and seek to illustrate the unifying thread or theme around which the program or set of songs is organized. **(See addendum for additional information).**

### **Performance (366) - Senior Performance Recital -- Written Requirement:**

#### **(2) Senior Paper and Oral Defense**

**a)** The student will be required to write a paper discussing musical and textual considerations, historical context, and the composer's historical/musical contributions as expressed by the given selection. The content of the paper will be based on one song cycle, set of songs, or large piece by one composer from the senior recital (e.g., *Der Hirt auf dem Felsen*, a Bach cantata, *Songs of Travel*, *Knoxville Summer of 1915*). In addition to content, the paper's grade will be based on correct grammar and construction, organization, and clarity of communication. The paper should be 10 pages minimum in length, double spaced, and must contain proper citation of research, including footnotes and bibliography.

**b)** In addition , the student will be prepared for a **twenty to thirty minute oral defense** of the paper which will take place in lieu of a sung jury in **the semester preceding the recital**. **(See addendum for additional information).**

**Note:** Three (3) copies of the paper must be submitted by the student to her/his voice teacher by the appropriate due date:

**Spring Recital: November 1**

**Fall Recital: April 1**

### **Juniors and Seniors - Semesters I & II con't**

#### **Musical Theatre (303)**

Six (6) Selections prepared/presented at the jury; one (1) of the six selections is to be prepared independently.

#### **All other majors**

Five (5) selections prepared/presented at the jury; selections must include three languages and contrasting styles.

### **Graduates - Semesters I & II, Performance (366), Music Education (152)**

In those cases where a jury is required (For example, a student who has not presented a recital in the present semester and has not prepared a recital hearing would be required to present a jury during finals week), the requirements will be as follows:

Six (6) Selections prepared/presented at the jury; one (1) of the six selections is to be prepared independently. Three languages and contrasting styles.

**MM Choral Conducting** students will present a variety of repertoire which, based on the studio professor's discretion, best represents their vocal skill sets.

### **In the Case of Illness at the Time of a Scheduled Jury**

*In the case of illness at the time of a scheduled jury, an incomplete grade will be awarded, and a make-up jury will be scheduled during the first two (2) weeks of the subsequent semester. Upon completion of the make-up jury a Change of Grade Form will be processed by the studio teacher. If a second semester*

*senior is unable to complete the jury exam due to illness, it will be the responsibility of the studio teacher to assign a grade.*

The following will be accepted in lieu of a jury exam in the semester during which they are presented:

- \* Junior Performance Recital
- \* Honors/Concerto/Performer's Certificate Audition
- \* Graduation Recital
- \* Honors Recital
- \* Senior Performance Recital
- \* Performer's Certificate Recital
- \* Concerto Performance
- \* Senior Performance of a Major Role (BFA majors and Performer's Certificate candidates only.)
- \* Special Recitals, Lecture Recitals (At the discretion of the Voice Faculty)

*The Jury requirements will be reduced by half for those students who sing major roles (as determined by the Voice Faculty) in the Hillman Opera or Major (Main stage) Musical Theatre productions.*

## ***Recital Hearings & Recital Lengths***

Every voice student must pass a Recital Hearing adjudicated by the Voice Faculty before they may present any curricular recital. A hearing will be scheduled a minimum of two weeks before the recital date. All persons participating in the recital must attend the hearing. At that time the recitalist will prepare copies of the proposed recital, with accurate timings listed by each set, for the Voice Faculty. The recitalist will be prepared to sing the entire program from memory. While time limitations may restrict listening to the complete recital, the faculty will pick at random from the program and at least one selection from each group of songs will be heard. The Voice Faculty will consider *quality of preparation* (e.g., accuracy of pitches and rhythms, diction, phrasing and tempo, ensemble, understanding of text) and *quality of performance* (e.g., expressiveness, genuine understanding of the words, communication of emotion) to determine the outcome of the hearing.

### ***Recital Lengths***

Graduation 20-30 Minutes

BFA Musical Theatre 25 minutes

Honors 45 Minutes

Junior Performance 30-45 Minutes

Senior Performance 60 Minutes\*

Performer's Certificate 60 Minutes\*

Graduate 60 Minutes

*Care should be taken to ensure strict adherence with timings listed above.*

*\* Timing for Senior Performance, Performer's Certificate, and Graduate recitals must include intermission. It is essential for both studio professor and student to take full responsibility for accurate timing of both performance selections as well as intermission length (keep them brief!) in order to maintain the busy schedule of both Diers and Rosch Recital Halls.*

- Junior Performance Recitals will be held in Diers Recital Hall.
- All Senior Recitals will be held in Rosch Recital Hall.
- BFA Musical Theatre Recitals generally occur in Bartlett Theatre, Rockefeller Arts Center, and are scheduled under the auspices of the faculty of the Department of Theatre and Dance.

- *BFA Musical Theatre “Thesis” Recitals are programmed by the studio professor and presented in Mason Hall. These recitals follow the guidelines of the Graduation Recital.*

## **Recital Repertoire\***

### **Graduation and Junior Performance Recitals**

Working within the timing requirements listed above, Graduation and Junior Performance Recitals should contain a minimum of three (3) languages and repertoire representative of historical style periods from the seventeenth century through the twentieth century.

### **Honors, Senior Performance, Performer’s Certificate, and Graduate+ Recitals**

Working within the timing requirements listed above, Honors, Senior Performance, Performer’s Certificate and Graduate Recitals should contain a minimum of four (4) languages and repertoire representative of historical style periods from the seventeenth century through the twentieth century. + **(For additional information see requirements for Master of Music in Voice Performance Page 13).**

### **BFA Musical Theatre**

Students in the BFA Acting and BFA Musical Theater programs who are not cast in BFA Thesis Roles are expected to perform a BFA recital as their capstone experience for those programs. BFA recitals will take place in the fall and spring semesters on a date determined by the faculty. Students are assigned which semester to perform their recital by the performance faculty. These decisions are made according to the student’s production commitments to the *Walter Gloor Mainstage Series*. Students will be assigned a faculty advisor for their recital.

A BFA recital should have some kind of unifying theme or idea behind it that demonstrates a personal artistic point of view; something that links the pieces together as a whole. This does not mean that each dramatic piece or song needs to be similar in tone or style. Stretch your imagination to find variety and shades of difference within a single theme (ex. dark side/light side of a single idea). Use your liberal arts background to provide diversity of thought and to explore your theme from various aspects.

A BFA recital featuring one recitalist may not exceed 20 minutes, and may employ 2 partners. Two BFA recitalists working together may not exceed 30 minutes, and may employ one additional partner. Three BFA recitalists working together may not exceed 45 minutes, and may employ no additional partners. If time is over at the hearing, material will be cut by the advisor(s).

BFA recitalists should schedule an appointment with their theater advisor and present the following prior to the hearing date:

- Selection and organization of material to be performed, including scripts and scores.
- A justification for each selection in terms of theme and/or performance skills.
- List of supporting cast, accompanist, and technical staff.
- A detailed list of sets, props, costumes, and other technical requirements.

BFA recitalists must schedule a rehearsal/performance or “hearing” of the recital at least two weeks prior to the scheduled performance. This hearing should be performed in one of the performance studios with all appropriate personnel present. It is the responsibility of the recitalist to make all the necessary arrangements for the hearing.

### ***Recital Requirements***

A BFA Musical Theatre recital will have a proportionate amount of singing, acting, and dancing as well as emphasizing that area in which the student has the most expertise and skill. All choices for the recital material should practice sound judgment and be made in consultation with faculty advisors. Below is a menu of choices and options for students to consider as they select material for the recital.

#### Group A - Vocal

- Scene from Musical Theatre containing Singing, Dancing and/or Dialogue.
- Songs from Musical Theatre literature
- Songs from "Classical" literature

#### Group B - Acting

- Contemporary Scene (Dramatic Realism, 1975-Present)
- Shakespearean or Classical Scene/monologue (Pre-1875). If a monologue or a soliloquy it should be a minimum of 16 lines from a play. Please do not use sonnets.

#### Group C - Dance

- Solo, Duet or Trio dances in classical, modern or musical theater styles as approved by the dance faculty.

#### Group D – Additional Material

- Additional material of the student's choice
- Demonstration of other skills (singing, stage combat or dance) must have permission of the advisor.
- Transitional material - must fit in

**\*Note:** Recitals (with the exception of BFA Musical Theatre) should consist of repertoire representative of the vast art song repertory. It is suggested that the inclusion of arias from oratorio and opera be limited to 2-3 works maximum.

## ***Honors Recitals, Performer's Certificate & Concerto Awards***

### ***Eligibility and Timing***

- Students in Music Education (152), Musical Theatre (303), or Applied Music (336) may audition for an Honors Recital, a Performer's Certificate, and/or a Concerto performance. A minimum grade point of 2.0 is required to qualify.

- Students in Performance (366) may audition for a Performer's Certificate and/or a Concerto performance, but not an Honors Recital. A minimum grade point average of 2.0 is required to qualify.

**Note:** Students should have earned "A" or "A-" grades in Voice for the two preceding semesters in order to audition for an award.

- Voice Students are not eligible to audition for any of the above without the support and approval of their studio teacher.

- Auditions for any of the above are to be taken in the Spring Semester during the MUS 346/336/326/306 levels. Students who are out of sequence and are taking odd-numbered lesson course numbers (for example, MUS 325) during the Spring Semester may choose to take their auditions in either the MUS 3\*5 or MUS 4\*5 semesters. If the student opts to audition during the 445/435/425/405 semester, that student must be enrolled the following Fall Semester as an undergraduate music student, pursuing completion of the bachelor's degree.

- A student is eligible to audition for Honors, Performer's Certificate, and Concerto only once. A failure at any level of the competition and/or performance disqualifies the student from further consideration.

- Graduate students are *not* eligible for an Honor's Recital or Performer's Certificate award.

- Graduate students who have previously won the Concerto Competition as an undergraduate are **not** eligible.

A student may audition for:

- Honors Recital only (366 not eligible)
- Honors Recital and Concerto Award (366 not eligible)
- Honors Recital, Performer's Certificate and Concerto Award (366 not eligible)
- Performer's Certificate only Concerto Award only
- Performer's Certificate and Concerto Award

### ***Procedure***

- Preliminary Voice Area Concerto Auditions are held 3 - 4 weeks preceding the Concerto Finals Competition date announced by the School of Music Performance Area. Students will be selected by anonymous faculty vote and require a total of 80% approval from the faculty judges participating. Vocal students selected to participate in the Concerto Finals will proceed to this final level to be adjudicated by a combined panel of School of Music faculty from a breadth of specialties.

Auditions for Performer's Certificate and Honors Recitals will be held during the jury week at a date specified, in advance, by the Voice Faculty.

- Students auditioning for an Honors Recital should prepare copies of the proposed recital for the Voice Faculty. Length of the recital should be 40-45 minutes total (not including intermission). Students should mark those selections they are prepared to perform from memory; at least one selection from each group should be prepared. If Concerto selections are a part of the proposed Honors Recital program, they will be heard in their entirety from memory.

- Students auditioning for a Performer's Certificate should prepare copies of the proposed recital for the Voice Faculty. Length of the recital should be 60 minutes total (including intermission). Students should mark those selections they are prepared to perform from memory; at least one selection from each group should be prepared. If the proposed recital includes Concerto audition selections, they must

be heard in their entirety from memory. (Students should be aware of further Performer's Certificate eligibility Standards and Requirements prior to their audition.)

- Preliminary Concerto Auditions are held in the Spring Semester before the Voice Faculty. Selections must be performed in their entirety from memory at that time. Students will be approved or not approved to audition before the large departmental committee the following Fall Semester. The conductor of the college orchestra must approve selections before the preliminary auditions, and these same selections must be used throughout the entire audition/performance process.
- Members of the Voice Faculty serve as the selection committee for Performer's Certificate, Concerto (first round) and Honors Recital auditions. 90% of the faculty present must vote in support of a Performer's Certificate candidate in order to be awarded the opportunity to move forward. 80% of the faculty present must vote in support for Concerto in order for candidate to move forward, and 70% of the faculty present must vote in support for Honors to be awarded.

## **Part III Curriculum and Addenda**

### **Master of Music in Voice Performance**

*Requirements for Admission to music programs without deficiencies:*

- The completion of a baccalaureate degree in Music at an accredited four-year institution.
- Applicants seeking the Master of Music in Performance degree must audition for and be accepted by the appropriate applied music faculty.

*General requirements:*

- Each graduate student will complete the Core Curriculum of required studies common to every Master of Music degree program. The two courses in the core are:

MUS 521 Music Bibliography 3 credit hours

MUS 624 Analytic Techniques 3 credit hours

- A. • Final Comprehensive Oral Examination - Upon completion of all but six credits, or 8 weeks before the end of the last semester in residence, the candidate shall request, in writing, that the Associate Director for Academic Affairs of the School of Music schedule the oral examination. The examination will cover mainly coursework taken during the degree and the candidate's final project or recital. Students will also be expected to speak knowledgeably about theoretical, stylistic and historical aspects of Western music of all historical periods. Performance majors, in addition, will be expected to be familiar with their performance medium, its pedagogy, and its literature.

### **Master of Music in Voice Performance**

*Program requirements Hours*

1. A minimum of 34 credit hours of graduate level courses, with at least 15 credit hours at the 600 level, including:

- a. Core Curriculum 9cr

Applied Music: Graduate Performance Major

MUS 592 and 593 6cr

MUS 692 and 693 6cr

MUS 615 Graduate Diction 3cr

- b. Electives: To complete the degree program, students will elect Plan A or Plan B with approval of graduate advisor from the School of Music.

*Plan A:* A minimum of 10 credit hours of major elective courses within the School of Music. Elective courses in Theory, History and Literature, opera workshop and supporting areas of arts and sciences related to performance. \_\_\_\_ 10cr

*Plan B:* A Minimum of 4 credit hours of major elective courses within the School of Music and a minimum of 6 credit hours outside the major or outside the department. Electives may include courses of special interest such as, but not limited to, opera craft, stage direction, language, literature, speech pathology with approval of graduate music advisor. 10cr

2. Two semesters of ensemble participation (by advisement) 0

3. Two public performances \*\* 0

4. Final Comprehensive Oral Examination 0

\_\_\_\_ Total 34 credit

**\*\*2 Public Performances**

1. Recital of vocal literature in a minimum of four languages and representative of historical style periods from the seventeenth through the twenty-first centuries.

2. Public presentation or performance best suited to the student's career goals, i.e. a performance of a complete operatic or oratorio role, lecture recital, or recital concentrating on student's area of interest or Fach.

## Curriculum Codes

Curriculum Code	Major	Required Semesters of Applied Study	Required Ensemble Credits
152	Music Education (BM, ME *)	6-8, (4*)	12, (0-2*)
336	Applied Music & Jazz track (BA)	8	8
	Entrepreneurship, Music Technology, History & Literature (BA)	4	4
303	Musical Theatre (BFA)	8	0
366	Performance (BM, MM*)	8, (4*)	14, (0-2*)
195	Composition - standard track (BM)	6	8
	Composition - Electronic Music track (BM)	4	4
	Composition - Performance track (BM)	8	8
145	Sound Recording Technology (BS)	2	2
178	Music Therapy (BS)	4	4
* Applies only to Master degree students. Ensemble 0 – 2 credits by advisement.			

## Voice Faculty

Faculty	Studio	Email	Studio Phone
Dr. Patricia J. Corron	1147 Mason Hall	patricia.corron@fredonia.edu	673-4627
Dr. Aurora DePaul	2009 Mason Hall	Aurora.Depaul@fredonia.edu	673-3151
Dr. Angela Haas,	3146 Mason Hall	angela.haas@fredonia.edu	673-4819
Mr. Joe Dan Harper	3147 Mason Hall	joe.harper@fredonia.edu	673-4823
Mr. Daniel Ihasz	3171 Mason Hall	ihasz@fredonia.edu	673-4632
Mr. James Judd	2025 Mason Hall	james.judd@fredonia.edu	673-3151
Ms Lisa Layman	2025 Mason Hall	lisa.layman@fredonia.edu	673-3151
Dr. Adam Luebke	3155 Mason Hall	Adam.Luebke@fredonia.edu	673-4822
Dr. Sarah Luebke	2035 Mason Hall	Sarah.Luebke@fredonia.edu	673-3151
Ms. Lynne McMurtry	2153 Mason Hall	mcmurtry@fredonia.edu	673-4836
Ms. Julie Newell, <b>Voice Area Head</b>	2150 Mason Hall	julie.newell@fredonia.edu	673-4638
Dr. Robert Strauss	2151 Mason Hall	strauss@fredonia.edu	673-3676
Ms. Shinobu Takagi	3152 Mason Hall	shinobu.takagi@fredonia.edu	673-4678
Ms. Laurie Tramuta	2154 Mason Hall	Laurie.Tramuta@fredonia.edu	673-3297
Dr. Kim Upcraft	2035 Mason Hall	kimberly.upcraft-russ@fredonia.edu	673-3151
Mr. Brent Weber	3166 Mason Hall	Brent.Weber@fredonia.edu	673-3486

### ***Student Procedure for Recital Programs***

The Music Office is not involved in the duplication of student programs. **A camera ready copy of you program must be approved by you studio teacher BEFORE you have it duplicated.** The guidelines for preparation and printing of program materials are on the following page. You **MUST** provide the School of Music office with **2 copies** of your program *within one week of your recital*. The Office will distribute them as follows:

- 1 copy ASCAP
- 1 copy BMI
- 1 copy Reed Library Archives
- 1 copy recitalist's file.

## Addendum – Junior and Senior Recital Program Notes

As part of the requirements for a Bachelor of Music degree in Voice Performance the student will write program notes for their junior and senior recital programs. The program notes will address musical and textual considerations in each set or group of songs, as well as composer's historical and musical contributions as expressed by the given selection. In addition to content, the programs grade will be based on correct grammar and construction, organization, and clarity of communication. After a successful hearing, the program notes with proper citation of research, including footnotes and bibliography, will be submitted by the student to his/her voice teacher *two weeks prior to the performance date*. (The footnotes and bibliography will be deleted from final printed program). *The notes should be one-half page in length, single spaced, for each set or song cycle on the program*. They should be descriptive of the music and seek to illustrate the unifying thread or theme around which the program or set of songs is organized.

In preparation for writing the program notes the student should explore the following questions/ideas:

Biographical and Historical perspective:

1. When was the song written? What is its place in the history of the genre?
2. What kind of composition is it? What is the plot or text?
3. For whom or for what function or reason was it composed?
4. What are the composer's and poet's birth and death dates, nationality? What biographical or historical data are needed to understand each song and compositional style?

Description of Style:

1. Who is singing? What is the relative importance of tone color and dynamics? What are the noteworthy sound events?
2. Is the style modal, tonal atonal? Is the texture homophonic or contrapuntal or mixed? What is the nature of the chordal vocabulary, of harmonic rhythms, of dissonance treatment, and of cadences? Are there affective chords and tone painting?
3. What is the scale or mode, the range, tessitura and the nature of motion? What is the range of dynamics? Are there continuous (spun-out) or clearly articulated phrases? Is the tempo constant or changing? Is the meter regular or irregular?
4. How does language affect contour of melody? Is the melody diatonic, skipping, chromatic? Are there any repetitive or sequential patterns? Is there ornamentation and where?
5. How does the composer treat the text? Is the music or text more important? How do they interact? Is there use of text painting? How does the text affect the mood and specific style of the piece?

Analysis of Structure:

1. What is the overall form of the piece, ABA, through-composed, strophic, modified strophic, rondo?
2. If a song cycle what are the number of songs and the nature of inter-relationships? Is there a poetic, thematic, motivic, or harmonic interconnection?
3. Does the growth process of the piece work by spinning out a melody, motive, contrast and recurrence? Does the melody and accompaniment share material? What is the relationship between the melody and accompaniment.

## Addendum – Voice Performance Paper and Oral Defense

**Due:** Spring Recital: November 1

Fall Recital: April 1

A 20-30 minute oral defense will take place in lieu of a sung jury in the semester preceding the recital. The applied teacher will determine the revision schedule for each student.

**Length:** 10 pages minimum, double spaced

**Content:** Chose from your recital one song cycle, set of songs, or large work by one composer (e.g., *Shepherd on the Rock*, a *Bach cantata*, *Songs of Travel*.) Explore the following questions/ ideas in depth. In your paper, include the information that is pertinent to a better understanding of this work. Illustrate using measure numbers from you chosen composition.

A. Biographical and Historical Information

Composer and Poet

Birth and death dates

Native land

Biographical/historical data

Significant historical events or trends of the time period

Musical –style trends in art song in the specific time period & country

Literary /poetic trends of the specific time period & country

World/country current events

Biographical/historical data pertinent to the understanding of the song

Biographical/historical data that affect compositional style.

B. Analysis of Musical Setting

1. Form - ABA (tonic-dominant-tonic, major-minor-major, major-relative minor etc.) through composed, strophic, modified strophic, etc.
2. Sound - Melody and Accompaniment: range, tessitura, dynamics
3. Harmony - Harmonic analysis: include analysis of dissonance, modulations, bi-tonality, affective chords, and tone painting.
4. Rhythm - Tempo & Meter: Rhythmic effect of vowel-consonant patterns; alliteration.
5. Melody - How does language affect contour of melody? Is melody diatonic? Skipping? Chromatic? Any repetitive or sequential patterns? Is there ornamentation?
6. Text - How does composer treat the text? In music or text more important? How do they interact? Is there use of text painting? How does text affect the mood and specific musical style of the piece?
7. Orchestration (if applicable) - what is the original orchestration of this piece? How does this reflect the time period? Is the voice treated as an equal instrument or as a soloist? Give evidence to support your answer. How do the vocal part and instrumentation interact?

## **Addendum – Voice Performance Senior Paper and Oral Defense**

The body of your paper should answer the following questions:

- What are the basic style characteristics of this composer?
- What are his/her main stylistic periods and/or features? Which of these features occur in the work you are singing?
- Is this piece different from his/her typical style? In what way?
- What compositional techniques help to create dramatic impact in this work? Be specific. Use examples from the composition to illustrate your points.
- Enjoy your research. This exercise is intended to enrich your experience as an artist. We look forward to reading and hearing about your discoveries.

# **Addendum - Guidelines for Student Recital Programs**

## **GUIDE TO PRINTED RECITAL PROGRAM**

**All programs must conform to the following format.** See example at Student Recital Program.

[http://home.fredonia.edu/Student Recital Handbook v2014.pdf](http://home.fredonia.edu/Student_Recital_Handbook_v2014.pdf)

- Recitalists are responsible for their own programs.
- The standard program size is 11" x 8 1/2" (landscape) one-fold, printed two-sides (front to back).
- The program must appear exactly as the sample, using font (Times New Roman) and type faces (bold, caps, italics), and point size.
- The cover will include the following: university, school, student name, instrument, specific type of recital, day, date, time, location and boiler plate footers.
- The program itself is ideally on one page, as is the example.
- The program must have all pieces performed: titles, movements, composers, composer dates, and the accompanying/assisting performers.
- The bottom of the program must include the statement "This recital is in partial fulfillment of the [name of degree] degree" and "Recitalist is a student of [faculty name]."
- The blank pages remaining may be left blank or can include biography, acknowledgements, program notes, texts, etc.
- Hold the printed materials to one leaf of paper unless your studio instructor specifically requests a supplementary insert.
- The program must be printed on 11" x 8 1/2" white or ivory paper.
- A camera-ready copy of your program must be approved by your studio teacher at your recital hearing before you have it copied.
- The program must be taken off-campus for printing.

### **Links to Forms You May Need:**

#### ***Rehearsal/Reception Time Request Form***

[http://home.fredonia.edu/Student Recital Practice Time Form v2010.pdf](http://home.fredonia.edu/Student_Recital_Practice_Time_Form_v2010.pdf)

#### ***Student Recital Cancellation Form***

[http://home.fredonia.edu/Student Recital Cancellation Form v2010.pdf](http://home.fredonia.edu/Student_Recital_Cancellation_Form_v2010.pdf)

#### ***Performance Recording Request Form***

[http://home.fredonia.edu/Performance Recording Request Form v2010.pdf](http://home.fredonia.edu/Performance_Recording_Request_Form_v2010.pdf)

## Addendum – MUS Voice Requirements per Semester

Degree Program	Freshman		Sophomore		Junior		Senior	
<b>SRT</b>	Mus 105	Mus 106						
	Mus 100	Mus 100						
	Mus 120	Mus 120						
	Mus 137	Mus 139						
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx						
<b>MUTY</b>	Mus 105	Mus 106	Mus 205	Mus 206				
	Mus 100	Mus 100	Mus 200	Mus 200				
	Mus 120	Mus 120	Mus 120	Mus 120				
	Mus 137	Mus 139	Mus xxx	Mus xxx				
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx	Mus xxx	Mus xxx				
<b>B of Arts Music Applied track &amp; Jazz track</b>	Mus 125	Mus 126	Mus 225	Mus 226	Mus 325	Mus 326	Mus 405	Mus 406
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300	Mus 400	Mus 400
	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120
	Mus 137	Mus 139	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx
<b>B of Arts in Entrepreneurship, Music Technology, History &amp; Literature</b>	Mus 125	Mus 126	Mus 225	Mus 226				
	Mus 100	Mus 100	Mus 200	Mus 200				
	Mus 120	Mus 120	Mus 120	Mus 120				
	Mus 137	Mus 139	Mus xxx	Mus xxx				
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx	Mus xxx	Mus xxx				
<b>B of M-Comp standard track</b>	Mus 105	Mus 106	Mus 205	Mus 206	Mus 305	Mus 306		
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300		
	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120		
	Mus 137	Mus 139	Mus xxx	Mus xxx	Mus xxx	Mus xxx		
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx						

\* = ensemble

## Addendum – MUS Voice Requirements per Semester

	Freshman		Sophomore		Junior		Senior	
<b>B of M-Comp Electronic Music track</b>	Mus 105	Mus 106	Mus 205	Mus 206				
	Mus 100	Mus 100	Mus 200	Mus 200				
	Mus 120	Mus 120	Mus 120	Mus 120				
	Mus 137	Mus 139	Mus xxx	Mus xxx				
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx						
<b>B of M-Comp Performance track</b>	Mus 125	Mus 126	Mus 225	Mus 226	Mus 325	Mus 326	Mus 425	Mus 426
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300	Mus 400	Mus 400
	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120
	Mus 137	Mus 139	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx						
<b>B of M Music Education</b>	Mus 125	Mus 126	Mus 225	Mus 226	Mus 325	Mus 326	Mus 425+	Mus 426+
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300	Mus 400+	Mus 400+
	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120
	Mus 137	Mus 139	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx+	Mus xxx+
	Mus 138	Mus 140						
	Mus 033							
	Mus xxx*	Mus xxx						
<b>B of M Performance</b>	Mus 125	Mus 126	Mus 245	Mus 246	Mus 345	Mus 346	Mus 445	Mus 446
						Mus 347		Mus 447
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300	Mus 400	Mus 400
	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120	Mus 120
	Mus 137	Mus 139	Mus 213		Mus 313			
	Mus 138	Mus 140			Mus 344	Mus 349		
	Mus 033	Mus 033	Mus 033	Mus 033				
Mus xxx*	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	Mus xxx	
<b>BFA Musical Theater</b>	Mus 125	Mus 126	Mus 235	Mus 236	Mus 335	Mus 336	Mus 435	Mus 435
	Mus 100	Mus 100	Mus 200	Mus 200	Mus 300	Mus 300	Mus 400	Mus 400
	Mus 137							
	Mus 138							

\* = ensemble

+ = elective semester