

# SCHOOL OF MUSIC

# VOICE AREA HANDBOOK

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## **Undergraduate Degree Programs**

### **Student Requests for Teachers**

Upon a successful audition in the School of Music *and* acceptance to the university, students will receive notification of acceptance to the school. Students will receive a link to the teacher request form via e-mail. On this form students are asked to make ranked selections for a studio voice teacher. This form must be completed and returned electronically to the School of Music before the deadline indicated on the link. The Voice Area Chair will make every effort to honor a student's request for a specific studio voice teacher. However, there may be times when student requests for a specific teacher exceed the teacher's availability. The Voice Area Chair makes studio teacher assignments based on available space in the teacher's schedule, balance of student ability in the studio, and personal and pedagogical considerations that might influence progress. The Voice Area Chair determines the priority in assignment of voice students as outlined below.

### **Priority in Assignment of Voice Students**

All music majors and music minors interested in private vocal study must audition. Some non-music majors may be permitted to study if space permits. The Voice Area Chair makes all decisions regarding non-music majors studying voice.

Priority for assigning students will be as follows:

1. Undergraduate and graduate performance studies majors
2. Undergraduate music education with voice as their principal instrument
3. B.A. students with voice as their principal instrument
4. Graduates in music education or choral conducting
5. Music minors
6. Music majors who elect voice as a secondary area of study
7. Non-music majors

### **Lesson Length by Credit Hour**

1 credit hour – 25-30 minute lesson once per week at the discretion of the teacher

2 - 3 credit hours – 50-60 minute lesson once per week at the discretion of the teacher

### **Beginning Course Numbers of Study**

The voice faculty determines your beginning course number of voice study based on your audition. Incoming freshman begin with the first semester of study at 151. Transfer students begin at the course number agreed on by the voice faculty. Master of Music in performance or Master of Music in vocal pedagogy candidates begin and remain at 651.

Doctor of Musical Arts in performance candidates begin and remain at level 751.

**Course Sequence**

The following information outlines a typical course of vocal study by degree program.

**Bachelor of Arts (BA) *If student has auditioned and been admitted as a Voice Principal***

MUP 151	1 semester at 2 credit hrs
MUP 152	1 semester at 2 credit hrs
MUP 251	1 semester at 2 credit hrs
MUP 252	1 semester at 2 credit hrs

**Bachelor of Music Choral/General Music Education (BM in Music Education)**

MUP 151	1 semester at 2 credit hrs	
MUP 152	1 semester at 2 credit hrs	
MUP 251	1 semester at 2 credit hrs	
MUP 252	1 semester at 2 credit hrs	
MUP 351	1 semester at 2 credit hrs	
MUP 352	1 semester at 2 credit hrs	MUP 300 Recital

**Bachelor of Music Choral/General Music Education (BM in Music Education-Keyboard Principal)**

(Class Voice MUP 125	2 semesters at 1 credit hr)	
MUP 153	1 semester at 1 credit hr	
MUP 253	1 semester at 1 credit hr	
MUP 353	1 semester at 1 credit hr	

**Bachelor of Music Performance (BM)**

MUP 151	1 semester at 2 credit hrs	
MUP 152	1 semester at 2 credit hrs	
MUP 251	1 semester at 2 credit hrs	
MUP 252	1 semester at 2 credit hrs	
MUP 351	1 semester at 3 credit hrs	
MUP 352	1 semester at 3 credit hrs	MUP 300 Recital
MUP 451	1 semester at 3 credit hrs	
MUP 452	1 semester at 3 credit hrs	MUP 400 Recital

**Bachelor of Music Composition Concentration (Voice Principal)**

MUP 151	1 semester at 2 credit hrs
MUP 152	1 semester at 2 credit hrs
MUP 251	1 semester at 2 credit hrs
MUP 252	1 semester at 2 credit hrs

**Minor in Music**

MUP 151	1 semester at 1 credit hr
MUP 152	1 semester at 1 credit hr
MUP 251	1 semester at 1 credit hr
MUP 252	1 semester at 1 credit hr

**Repertory Requirements by Degree Program**

<b>Degree</b>	<b>Course #</b>	<b>Semester credit hrs</b>	<b>Repertory Requirement</b>
BA, BME, BM	151	2	4 songs primarily in English and Italian
BA, BME, BM	152	2	5 songs primarily in English and Italian
BA, BME	251	2	5 songs in English, Italian, and either French, German, or other language
BM	251	2	6 songs in English, Italian, and either French, German, or other language
BA, BME	252	2	6 songs in English, Italian, and either French, German, or other language
BM	252	2	7 songs in English, Italian, and either French, German, or other language
BME	351	2	7 songs Languages presented are at the discretion of the studio teacher
BM	351	3	8 songs Languages presented are at the discretion of the studio teacher
BME	300/352	2	Half Recital (+see pg. 6)
BM	300/352	3	Half Recital (*see pg. 6)
BM	451	3	9 songs of advanced repertoire
BM	400/452	3	Recital (*see pg. 6)

Concert, oratorio and opera arias may be counted toward the repertory requirement in one additional semester beyond the initial semester of study of that aria at the discretion of the voice teacher.

Students enrolled for 1 credit hour are required to memorize one half of the number of songs required of the BME student at that course number.

Bachelor of Music Choral and General Music Education (Keyboard Principal) or Secondary students in 153, 253, 353 generally prepare half of the number of songs required of the BME student at 151. Language requirements of the repertoire are at the discretion of the studio teacher.

A student may count literature memorized for other courses such as Song Literature, opera roles, oratorio, and vocal coaching at the discretion of the voice teacher. This literature can be no more than 25% of the student's listed repertoire. Oratorio and chamber music need not be memorized.

## **Music**

The School of Music requires all students and faculty to adhere to copyright law. The amount of music given to each student depends upon the credit hour for which the student is enrolled and level of study. Each student is responsible for securing his or her own music. Purchasing music is a necessary expense. A basic library of vocal music is what you will be building during your studies at UNCG.

In addition to songs in English, all applied majors will learn songs in several foreign languages. Each student is expected to supply her/his own translation to songs in foreign languages and become proficient in utilizing the International Phonetic Alphabet (IPA). In addition, you will be asked to translate portions of songs in foreign languages during the jury.

## **Collaborative Pianist**

We have excellent collaborative piano majors at UNCG. Some of these students are assigned to accompany voice students as part of a graduate assistantship or because her/his instructor requires them to do so. While some voice students might benefit from receiving accompanying hours for free, paying for an accompanist is a typical expense for a singer. A good collaborative pianist, one familiar with your style of interpretation, is worth her/his weight in gold. A student is expected to arrange for a collaborative pianist for each lesson and a weekly rehearsal preceding her/his voice lesson. This arrangement may be done with the aid of your voice teacher. Collaborative pianists' fees vary and are the responsibility of the student.

## **Practice**

Practice as much as you feel necessary to prepare your music to the best of your abilities. Remember, quality is better than quantity. Practice in short concentrated periods of time. Please do not try to learn everything all at once and during one practice session. Set a reasonable goal and accomplish it. It is suggested that you schedule practice sessions as if they were a class. You should make time on your schedule for daily practice sessions.

## **Repertoire Class (MUP 301)**

All Voice majors who are registered for 2 or more credits of performance studies **MUST** attend Studio Repertoire Class: MUP 301.

All Voice majors are **REQUIRED** to register for this class. Students may choose to register for 1 credit or 0 credit. Music minors and secondary voice students may be required to attend repertoire class at the discretion of the studio teacher.

## **Recital Attendance**

All students in the BA, BM in Choral/General Music Education, and BM in Performance degrees are required to attend 10 recitals per semester. Students may count two (2) concerts in which they participated. At the end of each semester, the student will fill out the Recital Attendance form and turn it in to her/his performance studies teacher with ten (10) programs from concerts they attended. The teacher will sign the form and indicate approval or disapproval of the programs submitted. The teacher will then submit the form to Amanda Hughes in the Music Building. You will find the Recital Attendance Form here:

[https://vpa.uncg.edu/wp-content/uploads/2017/08/mup301\\_recital\\_attendance\\_form.pdf](https://vpa.uncg.edu/wp-content/uploads/2017/08/mup301_recital_attendance_form.pdf)

## **Grading**

The student's performance study teacher will outline the grading policy used in her/his studio. In addition, the student's final grade each semester will reflect the grades given by the voice faculty in attendance at the student's jury. The extent of this influence is the purview of the performance studies teacher. The voice faculty members who attend juried performances (recitals) evaluate the performance as either satisfactory or unsatisfactory.

## **Performance Requirements by Degree Program**

### **Bachelor of Arts General or Music History (BA)**

All students in this degree program are expected to perform on any appropriate forum at the discretion of her/his studio teacher.

### **Bachelor of Music Choral and General Music Education K-12 (BME)**

The student is required to perform on one of the performing forums annually. After reaching MUP 352, the student is required to perform a juried half-recital for graduation. The student must be enrolled in private voice study in the recital semester and MUP 300 Recital.

*+Songs and or arias in French or German are not required for the recital. If a student has developed some proficiency in French or German diction, he/she is encouraged to include either language in the recital. Languages presented are at the discretion of the studio teacher.*

### **Bachelor of Music Performance (BM)**

All performance studies majors are required to:

1. Appear annually on one of the performing forums available during the freshman and sophomore years
2. Present a juried half-recital at MUP 352 and be registered for MUP 300 Recital
3. Present a juried full recital at MUP 452 and be registered for MUP 400 Recital

*\*Songs and or arias in French, German, Italian, and English must be represented in the combined repertoire of the two recitals. The faculty strongly recommends a minimum of one work composed within the past 50 years be included in the junior or senior recital.*

### **Music Minor Voice Principal**

All students enrolled as a voice minor may perform on any appropriate forum at the discretion of her/his studio teacher.

## **Performance Forums**

### **Joint Repertory Class**

There will be joint repertory classes each year with dates and locations to be determined by the Voice Area Chair. Performance participation including the number of a songs or arias to be sung by the student will be at the discretion of the studio teacher.

### **Studio Voice Recital**

The Voice Area Chair will schedule studio recitals in the Recital Hall. These occur two to three times per semester. Performance participation including the number of a songs or arias to be sung by the student will be at the discretion of the studio teacher. A recital jury is not required to participate.

## **Recitals**

Students in either BM Music Education or BM Performance degrees must perform a juried half recital while studying at MUP 352. Students presenting a 352 half recital must also be enrolled in MUP 300 (Recital) during the semester of that recital. All BM students must perform a juried full recital while studying at MUP 452. Students presenting a 452 full recital must also be enrolled in MUP 400 (Recital) during the semester of that recital.

## **Scheduling Guidelines**

The School of Music performance calendar is quite active and fills quickly. Should the studio teacher and student determine that a recital is imminent, the following information and steps will help you to successfully schedule your recital:

1. Recitals and concerts will be scheduled at the following times:
  - Monday-Thursday: 5:30 p.m., 7:30 p.m.
  - Friday: 3:30 p.m., 5:30 p.m., 7:30 p.m.
  - Saturday-Sunday: 1:30 p.m., 3:30 p.m., 5:30 p.m., 7:30 p.m.
2. Student degree recitals at 300, 400, 600, and 751 may be presented in the Recital Hall or Organ Hall at any of the times listed above. All 300 level recitals consist of a minimum of 25 - 30 minutes of music. All 300 level recitals consist of no more than 40 minutes of music and must not include an intermission. All 400 level and above degree recitals consist of 50 – 60 but no more than 75 minutes of music including intermission.
3. Student solo/joint/studio recitals may be scheduled simultaneously in separate venues. No recitals within the Voice Area may be scheduled against each other at the same time.
4. No recitals may be scheduled in conflict with large choral ensembles, faculty ensembles, faculty solo recitals, guest artist presentations, or any Voice Area event.
5. A jury examination to approve the presentation of a student recital must be passed at least one month prior to the scheduled performance date.

## **Scheduling Procedure**

1. The student checks the on-line School of Music Room Scheduling Calendar here: <https://vpa.uncg.edu/music/performances/reserve-a-space/>
2. From the “Performance Spaces” calendar, the student chooses several options on which his/her accompanist and studio teacher are available.
3. To facilitate this process the following scheduling deadlines apply:
  - a. DMA students may begin scheduling May 1<sup>st</sup> for the next academic year
  - b. MM students may begin scheduling June 1<sup>st</sup> for the next academic year
  - c. Undergraduates may begin scheduling August 1<sup>st</sup> for the next academic year
  - d. Non-degree recitals may be scheduled after September 1<sup>st</sup> in the academic year
4. The student follows all of the instructions on the CVPA - School of Music – Bookings and Reservations link: <https://docs.google.com/forms/d/e/1FAIpQLScO1NXbyU-LFRx7xmB-uo6qSRokVPVsk6iiybyaa2yvtcjE0A/viewform>

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5. The student must complete a successful **recital jury** no less than 1 month from the recital date. The student's studio teacher will make arrangements for the jury of his/her student. A quorum of two faculty members in addition to the student's performance studies teacher must be present to adjudicate the recital jury. The Voice Area Chair will assemble the committee of faculty to evaluate the jury.

6. The student must present a jury approval form, program information in the correct format, and a \$60 recital fee payable at the School of Music Box Office upon the successful completion of the recital jury. These forms may be found here:

<https://vpa.uncg.edu/music/performances/reserve-a-space/>

This will confirm the recital date on the School of Music "Concert and Events" Calendar.

7. In the case of non-juried recitals, i.e. non-degree recitals or DMA recitals, the fee and forms must still be given to the Concert Manager no less than 1 month before the recital date to secure that date on the calendar.

### **Evaluation**

A small committee of faculty (assembled by the Voice Area Chair) will determine whether a student's recital performance is satisfactory or unsatisfactory. The studio teacher will inform the student of this decision.

### **Juries**

#### **End-of-Semester Juries**

All voice majors and principals enrolled in private voice instruction for 2 credit hours or more for the semester must sing a jury. Students studying for 1 credit hour may sing a jury at the discretion of her/his performance studies teacher. Only those students presenting recitals or recital juries during the course of the semester are exempt from End-of-Semester juries.

1. Students must complete a typed jury form listing her/his semester's repertory to be considered during the End-of Semester jury. This form may be found here:

[https://vpa.uncg.edu/wp-content/uploads/2017/08/jury\\_sheet.pdf](https://vpa.uncg.edu/wp-content/uploads/2017/08/jury_sheet.pdf)

2. The student must be prepared to recite a word-for-word translation of any portion of the repertory listed as "completed" on her/his jury form.

#### **Recital Juries**

As stated above, #5 under **Scheduling Procedure**, the studio teacher in collaboration with the student schedules the recital jury at least 1 month prior to the recital.

#### **Make-up Juries**

Any student who receives an incomplete (I) for the end-of-semester grade in voice must sing a make-up jury within the first week of the following semester.



### **Ensemble Participation**

The Undergraduate Bulletin states that, “B.M. students (either Performance or Education) will participate in one or more ensembles in her/his area each semester according to degree requirements. Any student enrolled for two or more credits of performance studies must co-register for a large ensemble.” The School of Music sponsors the following large choral ensembles that satisfy the performing ensemble requirement in a student’s plan of study:

- Women’s Glee Club-ENS 381
- Men’s Glee Club-ENS 380
- Coro di Belle Voci- ENS 387 (when offered)
- University Chorale-ENS 382
- Chamber Singers-ENS 388

In addition, students who are Elementary Education Majors with a Second Academic Concentration in Music must take 2 semester hours of large ensemble. Music Minors must satisfy a 4-semester hour requirement of large ensemble. In both instances, the student is not required to co-register for ensemble hours in the same semester as private voice study.

### **Graduate Degree Programs**

**Refer to the Undergraduate Degree Programs section of this document for general information on the following topics:**

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### **Course Sequence**

Graduate Students in the Master of Music in Performance, Master of Music in Vocal Pedagogy, and the Doctor of Musical Arts in Performance-Voice will find several helpful links here:

<https://vpa.uncg.edu/music/music-current-students/>

Although you will be advised by the chair of your committee and the Departmental Director of Graduate Studies when registering for classes, you are responsible for monitoring your progress for successful completion of all academic requirements such as required courses, remedial courses, language proficiencies, etc.

### **Master of Music in Performance or Vocal Pedagogy**

Performance majors must also earn 2 credit hours in MUP 675-Opera Performance. Students presenting the MM recital must also be enrolled in MUP 600 (Recital) during the semester of that recital.

MUP 651      4 semesters at 2 or 3 credit hrs

MUP 600 Recital

### **MM/DMA programs requiring secondary voice study**

MUP 653      2 or more semesters at 1 credit hr

### **Doctor of Musical Arts in Performance-Voice**

Doctoral candidates must earn 18 credit hours in performance. The core number of credits will be from MUP 751 performance study; however, other credit hours can be obtained in other performance related courses at the discretion of your committee chair.

Doctoral students will have one significant jury (continuation jury) during their first year of study. This jury may be an end-of-semester jury or it may be prior to the first recital. The DAC will evaluate this continuation examination with a majority vote determining the outcome. Once this continuation jury is passed, students may proceed with dissertation recitals. However, the major professor may request a jury at any point during the remainder of the program. The student, in consultation with the major professor, is responsible for scheduling any jury when all committee members are able to be present. Failure to pass this continuation jury on two successive attempts regardless of repertory will result in a recommendation by the DAC for removal of the student from the DMA degree program.

For recitals, see **Scheduling Guidelines** and **Scheduling Procedure** above.

### **Repertoire Class (MUP 601)**

All Graduate Voice majors who are registered for 2 or more credits of performance studies MUST attend Studio Repertoire Class: MUP 601.

MM Performance and MM Vocal Pedagogy majors are REQUIRED to register for this class. Students may choose to register for 1 credit or 0 credit. Secondary voice students may be required to attend repertoire class at the discretion of the studio teacher.

### **Repertory Requirements by Degree Program**

<b>Degree</b>	<b>Course #</b>	<b>Semester credit hrs</b>	<b>Repertory Requirement</b>
MM in Performance or Vocal Pedagogy	651 2 semesters	2 or 3	9 songs in English, Italian, French, German, or other languages
MM in Performance or Vocal Pedagogy	651 3 <sup>rd</sup> semester	2 or 3	9 songs of advanced repertoire
MM in Performance or Vocal Pedagogy	651 4 <sup>th</sup> semester	2 or 3	Recital (**see pg. 11)
DMA in Performance	751	2 or 3	Suggested 12-15 songs each semester in English, Italian, French, German, or other languages

### **\*\*MM Recital Repertoire**

Present a juried full recital at MUP 651 (fourth semester or later) and be registered for MUP 600 Recital.

*Songs and or arias in at least three languages must be represented in the recital.*

### **Ensemble Participation**

MM students must satisfy a two-semester hour large ensemble requirement. It is preferable that this requirement be met in the same academic year. Exceptions for this participation in alternating semesters will be at the discretion of the Director of Choral Activities and the Voice Area Chair.

### **Graduate Lecture-Presentation with Oral Exam (Comprehensive)**

1. Student selects a committee of three members (the student's primary instructor, and two other faculty members, one of whom may be outside the Voice Area), and is responsible for arranging a date, time, and location for the exam that all committee members agree upon. Mondays, following Studio Repertoire Class, is suggested as a convenient time to schedule the exam. (If the presentation requires audio/visual aids, it is advisable for the student to reserve a classroom or conference room that contains a workstation and smart board technology; if no aids are required, the exam may be scheduled in a smaller venue, such as the studio of a committee member, with permission). The student should reserve the room for 2 hours. The student is responsible for selecting the MM Comprehensive Exam committee. The student is not responsible for selecting faculty to attend the recital jury/hearing or the recital.
2. The exam must be completed no later than the recital date, or October 1 (fall)/March 1 (spring), whichever comes first. ***It is highly preferable that the student requests his or her dates at the same time as scheduling the recital.***
3. Music Student Services Associate emails committee and student to confirm dates of recital and presentation/oral exam. Student sends an electronic version of the recital program and the oral presentation topic to the committee at least one week prior to the scheduled exam.
4. Student will prepare a 30-minute oral presentation on a topic (a single piece or group of songs, preferably by one composer) from the recital program, followed by a 60-minute oral exam. The entire exam will not exceed 90 minutes. The candidate may speak from an outline and use audio/visual aids during the presentation. The use of recorded material is limited to 5 minutes of the total 30-minute presentation. The content of the presentation must include all of the following components:
  - a. Brief historical background of the composer (i.e., biographical information pertinent to the topic; aesthetics of the period and how the composer represents them influences on the composer and his/her influence on other composers).
  - b. Historical significance of the piece or pieces presented.
  - c. Discussion of the poetry and its historical context.
  - d. An in-depth harmonic analysis of at least one of the pieces, and a structural analysis of the vocal line and piano part of all songs, including, but not limited to: text painting, harmonic significance, rhythmic elements, etc.
5. The oral exam will be a question-and-answer session on the topic of the presentation and any closely related subjects. The scope of the questions may be extended to include general information about other repertoire on the recital program.

(Revised September 2019)

6. Committee submits evaluations forms AND rubrics to Music Student Services Associate preferably immediately following the exam, and no later than ten working days following the exam.
7. Student is informed of results.
8. If the presentation/oral exam is evaluated as failing, a written paper addressing the deficiencies of the presentation is required. This re-examination paper is due by November 1 (fall)/April 1 (spring).