

Undergraduate Vocal Area Handbook

**Vocal Area Coordinator
Dr. John Little**

School of Music

James Madison University

2010-2011

GENERAL VOCAL SYLLABUS REQUIREMENTS

Catalog Description: (JMU Undergraduate Catalog 2010-2011, p. 376)

Private and/or group applied lessons are basic areas of study for all music majors and approved minors. All other students, including first year students and transfer students entering in an undeclared major status, who desire applied instruction will be accommodated after declared majors and minors have been scheduled and if time permits. Permission to register must be obtained from the coordinator of the respective applied area. [The coordinator of Vocal Performance is Dr. John Little, Music Building, Room 341, Phone: 540-568-6970, Email: littleja@jmu.edu.]

MUAP 300 level.

One hour lesson per week. Ten hours minimum practice per week for two credits; 14 hours for three credits. May be repeated.

Registration Information for Applied Voice Lessons in Spring, 2011

Students are responsible for registering for classes (including MUAP 211 or MUAP 311-Voice Applied, all choirs and Opera Theatre) and for verifying their class schedules on e-campus.

The deadline for adding a Spring Semester class without instructor and academic unit head signatures is Tuesday, Jan. 18, 2011. Between Tuesday, Jan. 18, 2011 and Thursday, Jan. 27, 2011, instructor and academic unit head signatures are required to add a class for Spring Semester 2011.

No student will be allowed to register for a Spring full-semester class after Thursday, Jan. 27, 2011. No exceptions will be made to these deadlines. The withdrawal with a W grade (drop) deadline for the spring semester is Friday, Mar. 18, 2011.

Disability Accommodations

JMU abides by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, which mandate reasonable accommodations be provided for students with documented disabilities. If you have a disability and may require some type of instructional and/or examination accommodations, please contact me early in the semester so that I can provide or facilitate provision of accommodations you may need. If you have not already done so, you will need to register with the Office of Disability Services, the designated office on campus to provide services for students with disabilities. The office is located in Wilson Hall, Room 107 and you may call 540-568-6705 for more information.

Music Education Competencies

MUAP 211/311 contributes to the fulfillment of the following endorsement competencies:

*Music Education-Vocal/Choral PreK-12-- Competencies 7

All endorsement competencies are described in the School of Music Undergraduate Student Handbook

Grades

Studio Voice grades will be determined by the following percentages:

- **25%** for jury exam or recital
- **15%** for other performances, e.g., vocal masterclasses, area recitals, or any other performances for which lesson time was spent learning the music
- **35%** for lesson preparation. A properly prepared student has:
 1. thoroughly practiced all assigned technical exercises

2. learned assigned music correctly with specific attention to the melodic and rhythmic aspects of the music
 3. entered into their music IPA (where required) and word-by-word translations of all foreign languages for instant reference
 4. worked out the correct pronunciation of assigned songs and is ready for vocal coaching
 5. researched and become familiar with the historical context, stylistic traits, overall plot or libretto and context of the piece being learned (opera or other staged works), and can demonstrate the above in lessons
 6. memorized those pieces assigned by the instructor
- 15% for any additional requirements in each studio, such as notebooks, recital attendance, etc.
 - 10% for demonstration of entire memorized repertoire at the semester's end

Academic Honesty

It is important to understand that the JMU Honor Policy applies to all work submitted for this class. This has particular reference to any written work required by the various studios. Please refer to the Honor Council website: (<http://www.jmu.edu/honor/code.shtml>) for specific information.

Numerical Grade Equivalents

- A=4 points; A minus = 3.7
- B=3 points; B plus = 3.3; B minus = 2.7
- C=2 points; C plus = 2.3; C minus = 1.7
- D=1 point; D plus = 1.3; D minus = .7
- F=zero points

FAILURE TO PASS A SCHEDULED LEVEL AUDITION WILL RESULT IN A MAXIMUM FINAL VOICE GRADE OF "D" FOR THAT SEMESTER.

General Goals for the Bachelor of Music, with Voice as major instrument

In addition to the core objectives for all music majors (See JMU's [Undergraduate Catalog 2010-2011](#), P. 247), the following goals are specific to those who are seeking a B.M. with voice as major instrument.

In order to successfully complete the degree, a student will be able to demonstrate:

1. a high level of musicality, technical facility, performance ability, and understanding of diverse musical styles, through successful presentation of a half recital (pass/fail) and/or graded senior graduation recital (MUS 395, MUS 495).
2. a mastery of appropriate level requirements in applied music by successfully completing semester juries on his/her major instrument (MUAP 300-level applied courses).
3. an appropriately comprehensive knowledge of pedagogy and literature corresponding to his/her applied area (MUAP 311, MUS 465-466, MUS 467-468, MUS 477).
4. an appropriate level of knowledge and experience with musical analysis and counterpoint (MU 242-244, MUS 450, MUS 444).
5. an ability to function effectively as a performer in a collaborative/chamber music setting (i.e. public performance), contributing productive musical ideas and insights (MUAP 311, MUS 395-495).

Objectives Incorporated into all Applied Voice Lessons

Applied Voice lessons at all levels provide guidance for vocal and musical development. Students should demonstrate substantial improvement in the following areas throughout each semester. Appropriate levels of musical and technical mastery are tested in Jury Exams at the end of each semester, as well as in graduation recitals that are the culmination of the degree.

- Vocal Technique:** Coordination of Breath Support and Tonal Placement. Improved flexibility and expansion of vocal range. Awareness of vocal anatomy and function and defined vocal terminology.
- Repertoire:** Overview of vocal literature of various styles and eras, including pre-20th century Art Songs, contemporary Art Songs, Opera, Oratorio and Music Theatre. (See Vocal Area Levels for suggestions of appropriate repertoire).
- Language Competency:** Accurate pronunciation and inflection of sung texts, primarily English, Italian, German, French, Spanish. Thorough comprehension of text meanings and implications.
- Musical Artistry:** Development of communication skills and interpretive presence on stage. Effective collaboration with pianists and other musicians. Familiarity with leading vocal artists of classical music, both present and past. Ability to properly recognize, evaluate, verbalize, and learn from superior, average, and sub-standard vocal performances of self and others.

REPERTOIRE REQUIREMENT

The number of songs required for each voice student's semester repertoire will be contracted between each student and his/her teacher at the beginning of each semester, in accordance with the credit hours taken and the level of accomplishment of the individual student. In order to pass a level, a sufficient number of pieces must be completed (correctly learned and memorized) to cover all the requirements of the level attempted. **Required Textbook(s):** Each voice teacher will require Song and Aria Anthologies appropriate to the level of advancement of the individual students. In general, it will be necessary for each voice student to acquire at least one new song or aria anthology per semester. In the process, the student will begin to build a professional library.

APPLIED LESSON LENGTH

Voice Students registering for MUAP 211 will receive one twenty-five minute lesson per week. Those registering for MUAP 311 (2-3 credits) will receive one fifty minute lesson or two 25 minute lessons per week. In rare situations, a student may register for four credits of voice (MUAP 311, Section 0002, plus MUAP 211) in order to make up a deficiency in credits. In this instance, the student will receive seventy-five minutes of lesson time per week, as scheduled by the instructor.

ATTENDANCE REQUIREMENT AND MAKE-UP LESSON POLICY

Attendance is required at all lessons, as scheduled by the instructor. It is normal for a permanent lesson time to be established by the end of the first week of classes. Irregular attendance and frequent tardiness will lower the student's grade, as determined by the individual instructor.

Missed lessons will be made up by voice instructors under the following circumstances:

1. If, for any reason, the teacher has missed the lesson.
2. If the student has contacted the teacher 24 hours, or more, in advance of the lesson in question. Excuses may be granted due to incapacitating illness or injury.
3. If a student misses a lesson without an excuse because of a **verifiable** emergency, the lesson may be made up at the discretion of the teacher.
4. In case of weather or other emergency that necessitates the closing of the University, the following policy will apply: see website: <http://www.jmu.edu/JMUpolicy/1309.shtml> Such missed lessons will be considered excused absences. They will be made up if possible, or in any case, they will not negatively affect the student's grade for the semester.

In all cases, lessons will be made up at the convenience of the teacher, as time allows.

AREA RECITALS

Each student is expected to appear on one Vocal Area Recital per semester.

- Request Forms are available from your teacher and should be filled out completely and accurately, signed by your teacher and then submitted to Dr. Maddison.
- After completing a request form please place it in the Message box on Dr. Maddison's studio door, Rm. 309.
- Recital programs will be filled in the order in which forms are received, according to availability of space.
- Submit your form as early as possible during the semester in order to secure a space on one of the programs!

ACCOMPANISTS: The acquisition of a competent accompanist is the responsibility of the student.

ACQUIRING A PIANO ACCOMPANIST FOR LESSONS AND RECITALS

The acquisition of a pianist for lessons and Area Recitals is a 2-stage process. First, at the beginning of each semester, voice students must acquire an Accompanist Request Form from Dr. Dobner. Second, students must fill out the form and return it to Dr. Dobner, at Roberts 1105, as early as possible since only a limited number of pianists are available. Each voice teacher will then be notified of the assignments for his or her studio.

Working with a pianist is a collaborative partnership that is to be respected. Lessons are to be scheduled so that the pianist can be there for half of the total lesson time each week. It is the vocalist's responsibility to provide the pianist with clean copies of all music, taped together accordion style, by the following times:

- Lessons – at least one week in advance
- Area Recitals – at least two weeks in advance

Failure to do so may result in the pianist's refusing to play at the lesson and/or Area Recital.

Singers' Responsibility to the Accompanying Class (MUAP 357)

If a pianist has been provided with the understanding that the singer will be available to perform in the Accompanying Class, the class meets MWF from 12:20-1:20 in the Forbes Recital Hall and performances may be required anywhere from one to three times during the semester.

It is singer's responsibility to rehearse with the pianist in preparing for the class performances. The music for the Accompanying Class performance must be provided at least two weeks in advance of the performance date.

A performance schedule for the semester will be posted outside Dr. Dobner's studio (Roberts 1105) by the second week of the semester. If you must miss a scheduled class performance for any reason, **you must notify Dr. Dobner directly** and before the class. Failure to do so will result in your pianist being reassigned to another singer.

Voice lessons should be scheduled so that the accompanist will be there for at least half the total lesson time each week.

GENERAL VOICE AREA POLICIES

A. Jury Examinations

Final examinations for private voice students consist of singing for the assembled JMU voice faculty. These juried examinations are given at the conclusion of each semester during Finals Week, generally on Monday, Tuesday, and/or Wednesday.

All students whose primary instrument is voice are required to take jury exams every semester, until the required vocal credits and graduation recital performances have been completed. Exceptions to this rule are granted during a semester in which a student either student-teaches, interns, or performs an official half or full voice recital. Voice students who take lessons but do not major in voice may or may not be required to take a jury, at the discretion of their teachers.

Jury examinations are divided into slots. Students sign-up for the same number of slots as they have credit hours of voice (i.e. 3 hours of credit equals 3 slots, etc.). Vocal performance majors must sign up for 3 jury slots whether taking 1, 2, or 3 credits of lessons.

Students who are excused from juries by their teachers because of extenuating circumstances (illness or incapacity) will receive a grade of "Incomplete" for the semester. Make-up juries to remove the "I" will be scheduled during the following semester at the earliest convenience of the voice faculty.

Formal approval for a voice student to enter the vocal performance or music theatre programs will take place in the jury exam at the conclusion of the student's first year as a JMU music major. In order to be approved for the performance track, the student must have achieved a minimum performance proficiency of Level 3.

Sophomore Barrier

People admitted to the Performance and Musical Theater curricula will be re-evaluated for continuation in the concentration in the jury at the end of the sophomore year.

B. Voice Recitals:

Voice recitals are part of the graduation requirement in the Music Education, Music Industry, Music Theatre, and Music Performance curriculums. Students majoring in voice in the Composition curriculum are not required to perform vocal recitals but may apply for senior voice recitals if they continue to take at least two hours of private voice credit each semester through their recital semester.

Recital expectations are as follows:

1. Music Education and Music Industry--a half recital (25 minutes of music) in the senior year. Special application may be made at the final jury of the junior year for a full senior recital.
2. Vocal Performance--a half recital in the junior year and a full recital (50 minutes of music) in the senior year.
3. Music Theatre--a half recital in the senior year. At least 50% of the recital repertoire to be selected from Music Theatre works, which may include opera. Application may be made for a special full recital as in the Music Education and Music Industry degrees.

In all concentrations, a leading role in a main stage opera or music theatre production during the **senior year** may be substituted for a senior **half** recital. Students will need to submit a written application letter to the voice faculty for this substitution.

Any student who is expected to perform a half or full recital must audition for recital permission. This audition will normally take place at the final jury of the year preceding the proposed recital year. No one except Bachelor of Music, Vocal Performance majors will be allowed to audition for a half junior recital.

There will be a ten-minute maximum intermission for a full recital. No intermission is allowed in shared recitals.

Recital Hearings:

All recitals will have a Pre-Hearing for the purpose of completing the degree requirement of the recital. The hearings will be scheduled 10 to 14 days before the actual performance, and will be adjudicated by a voice faculty jury. The jury will consist of three or more members, one of whom must be the teacher of the recitalist. All memorization must be completed at the time of the hearing and a printed list of recital repertoire will be provided by the student, from which the jury will choose to hear up to half of the total content. Written critiques will be available for the student to read after the hearing.

If the committee does not give a passing grade to the hearing, the recital performance must be rescheduled, with a second hearing to precede it.

Vocal recital repertoire will be limited to material which has been approved by the private teacher and studied under supervision in applied lessons at JMU.

C. Vocal Studios:

The studio voice faculty are: Profs. Little, Maddison, McMillan, Newman, Stevens and Witmer.

It is important that each voice student study with a voice teacher of his/her choice. It is normal for voice students to study continuously with the same teacher during their JMU careers. It is considered most conducive to good training to have a consistent approach to vocal technique during undergraduate study.

But sometimes it becomes necessary to change teachers, although such a change should not be taken lightly.

1. In instances where dissatisfaction exists in the studio, the first step in correcting the situation is the discussion of the problem between the student and the teacher. Many problems can be solved through communication. If this step has been taken and the results have been unsatisfactory, one possible remedy might be a studio change for the student. The procedure below is to be followed for a studio change.
2. Studio changes may only take place at the beginning or end of the Fall and Winter semesters. Studio changes at semester's beginning should be initiated as soon as possible (by the end of the first week of classes), but must be completed before the University census date in the semester (Sept. 16, 2010, and Jan. 27, 2011). Studio changes at the end of a semester must be completed by the end of the final exam week. All parties involved MUST be kept fully informed, so that grading issues will be clearly defined. No studio changes can be enacted during the Summer or during Christmas Break.
3. Except in extenuating circumstances, no studio changes should take place before a student has studied with a teacher for at least one full year (two semesters).

Vocal Studio Change Procedure

- a) The student must contact the vocal area coordinator and make known his/her concerns. The vocal area coordinator must first ascertain whether or not the student has discussed the concerns with the present teacher. If so, the vocal area coordinator will give the student a Vocal Studio Change Form, which must be filled out and signed by the student, the present teacher, the proposed teacher, and the vocal area coordinator **before** a studio change can take place. The completed form must be returned to the vocal area coordinator. If not, the student will be directed to meet with and inform the present voice teacher of his/her intent to change studios and the reasons for the intended change. Following this meeting, if the intent to change studios is unaltered, the current teacher must sign the studio change form, acknowledging that the intended change has been duly discussed.
- b) Following the discussion with the current teacher, the student may contact the studio teacher with whom he/she would like to study, to obtain permission to study in that teacher's studio. If the student has no specific studio preference, then the vocal area coordinator will assign the student to a studio according to faculty load levels. Barring the student's possession of a Studio Change Form signed by the present teacher, no voice faculty member, other than the Vocal Area Coordinator, should discuss a potential studio change with the student of another voice faculty member. If a contact is made without the form, the student should be directed to proceed as in step a) above.

The above policy and procedures do not apply in situations when a student discontinues vocal study, then resumes it with a different teacher after the passage of at least one semester.

D. Code of Ethics: The James Madison University vocal faculty members all accept and abide by the Ethical Code of the National Association of Teachers of Singing, whether or not they individually are members of the organization. The NATS Code of Ethics can be found online: (http://www.nats.org/index.php?option=com_content&view=article&id=61&Itemid=70)

E. Miscellaneous Policies

1. Non-curricular Vocal Activities

Voice students will have opportunities to perform solo and ensemble works in various non-curricular settings. Since the amount and type of singing play a major role in the maintenance of good vocal health, the voice teacher must be informed of all student vocal activities.

2. Jury Repertoire

Songs used in diction class may or may not be allowed as jury repertoire, at the discretion of the teacher.

3. Applied Lesson Credit Deficit

If a voice major is behind in credits in his/her applied major, he/she can make up the deficit by registering for an extra hour of voice credit during a semester, at the discretion of the teacher.

4. Senior Graduation Recital Credit (MUS 495)

Vocal Performance majors must register for credit in their full senior recitals (MUS 495). A vocal student in any other concentration who is granted the privilege of a full senior recital may register for credit under MUS 495, if he/she desires.

5. Vocal Ensemble Requirement (Passed in Vocal Committee 1/11/2010)

At the beginning of each semester, all music students with voice as major instrument, and who have not previously been placed in a select ensemble (Chorale, Madison Singers, Opera Theatre, Treble Concert Choir), must pre-register for one of the default vocal ensembles (Men's or Women's Chorus). Subsequent to placement and registration in a select ensemble, students may drop the default ensemble if they wish.

VOCAL AREA LEVELS

First Semester Freshman Voice students are admitted to the Vocal degree program with varying levels of experience. While some have studied for one or two years prior to college, others bring several years of experience with them. Level I is designed to encompass all entering students regardless of their vocal backgrounds. Repertoire will be chosen to suit the technical and linguistic abilities of each student.

A student's initial level placement will take place during his/her first semester's jury. At that time, all categories of the attempted level (technique, repertoire) will be tested, either in a lesson or at the jury performance. In order to pass any level, a student may not fail more than three requirements total, or more than one requirement in each category.

Graduation Level: Level V is the minimum level that must be attained for graduation in the B.M. in Composition with primary instrument of voice.

Graduation Level: Level VI is the minimum level that must be attained for graduation in the B.M., MuEd, and B.M., Emphasis in Music Industry. Level VI is also the lowest level that includes a recital.

Graduation Level: Level VII is the minimum level required for graduation in the B.M., Emphasis in Music Theatre Curriculum.

Graduation Level: Level VIII is the level that must be attained for graduation in the B.M. in Performance, Vocal Concentration.

LEVEL I

A. Technique

Students must:

1. demonstrate acceptable vocal posture
2. demonstrate acceptable breathing technique
3. demonstrate a clear, ringing tone throughout a one octave range with good intonation
4. demonstrate vocal flexibility through exercises, vocalises, and songs using eighth note scales at a minimum tempo of quarter note = 120. (Major keys)

B. Repertoire

1. Repertoire must include English songs. (See repertoire list for suggested difficulty)
2. All assigned repertoire must be memorized for the jury exam.

Examples

- Drink To Me Only With Thine Eyes - Traditional
- Spirituals - Burleigh or Zaninelli editions
- Sally Gardens - Britten
- Where E'er You Walk - Handel
- Angels Ever Bright and Fair - Handel
- Già il Sole Dal Gange
- Sebben Crudele
- Caro Mio Ben
- Into the Night - Clara Edwards

C. Language Competencies

Student must:

1. demonstrate competency in English diction with proper articulation of consonants and correct pronunciation of vowels (including diphthongs).
2. Know literal translations of dialectical and foreign language songs performed in jury.

D. Musical Preparation and Artistry

Students must:

1. demonstrate correct pitches and rhythms in performed songs
2. demonstrate correct phrasing
3. demonstrate awareness of tempo, dynamics, and articulations in varying styles of music
4. demonstrate proper stage presence

LEVEL II

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Student must:

1. demonstrate proper vocal posture
2. demonstrate improvement in breathing technique, especially avoidance of the clavicular breath
3. demonstrate a clear, ringing tone throughout the range of a 9th with good intonation and even vibrato
4. demonstrate vocal flexibility through exercises, vocalises, and songs using eighth note scales at a minimum tempo of quarter note = 120. (Minor keys)

B. Repertoire:

1. Repertoire must include songs in Italian. (See repertoire list for suggested difficulty- on Pg. 8 Level B.)
2. All assigned repertoire must be memorized for the jury exam.
3. To pass Level II, a minimum of 3 style periods must be represented

C. Language Competencies:

Student must:

1. demonstrate competency in Italian diction with proper articulation of consonants and correct pronunciation of vowels

D. Musical Preparation and Artistry:

Student must:

1. demonstrate control of dynamics
2. Must know the meaning of all expressive marks and terms in music performed for jury

LEVEL III

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Student must:

1. demonstrate continued improvement of correct breathing technique including the “catch breath”
2. demonstrate clear, ringing tone in a range of a major 10th
3. demonstrate evenness of color throughout the range
4. demonstrate vocal flexibility through exercises, vocalises, and songs using eighth note scales at a minimum tempo of quarter note = 160. (Major and minor keys)

B. Repertoire

1. Must include songs in either French or German. (See repertoire list for suggested difficulty)
2. All assigned repertoire must be memorized for the jury exam.
3. Music Theatre majors must include a significant proportion of music from musicals, operettas, and/or operas, beginning with Level III.

Examples

- Ridente la calma - Mozart
- My Mother Bids Me Bind My Hair - Haydn
- Cara sposa - Handel
- An Die Musik - Schubert
- Ständchen - Brahms
- It Was a Lover and His Lass - Quilter
- O del mio dolce ardor
- Danza, Danza
- Come Unto Him from "The Messiah" - Handel
- He shall Feed His Flocks from "The Messiah" - Handel
- Deh, vieni alla finestra
- Dalla sua pace
- Vedrai Carino
- Rest in the Lord
- Oh What a Beautiful Morning
- You Have to be Taught
- Can't Help Lovin' dat Man
- Summertime
- Liebst du um Schönheit - Clara Schumann
- Night - Florence Price
- Mignon - Fanny Hensel Mendelssohn
- Minstrel Man - Margaret Bonds
- Del cabello, más sutil - Fernando Obradors

C. Language Competencies

Student must:

1. demonstrate competency in German or French diction with proper articulation of consonants and correct pronunciation of vowels
2. know literal translations of dialectical and foreign language songs performed in jury

D. Musical Preparation and Artistry:

Student must:

1. demonstrate control of dynamics
2. demonstrate understanding of legato in their jury songs, exercises and vocalises

LEVEL IV

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Student must:

1. demonstrate flexibility by performing eighth note TRIPLET patterns at quarter note = 112
2. demonstrate a clear, ringing tone throughout the range of a perfect 11th with good intonation and even vibrato

B. Repertoire (must include)

1. Songs in German or French (the language not emphasized in Level III)
2. A minimum of 4 style periods.
3. Easier operatic/oratorio arias
4. An example of recitative (secco or accompagnato) alone or in conjunction with an aria
5. All assigned repertoire must be memorized for the jury exam.

C. Language Competencies

Students must:

1. demonstrate continued improvement and refinement in English, Italian and either French, or German

D. Musical Preparation and Artistry

1. demonstrate a beginning command of recitative style

LEVEL V

All competencies must be sustained and refined as the student progresses through the levels

A. Technique:

Student must:

2. demonstrate flexibility by performing eighth note CHROMATIC SCALES at a minimum tempo of quarter note = 80
3. demonstrate evenness of tone through performance of OCTAVE ARPEGGIOS in major keys, with both legato and staccato articulation
4. demonstrate a clear, ringing tone throughout the range of a Perfect 12th with good intonation and even vibrato

B. Repertoire:

Student must:

1. demonstrate familiarity with a variety of musical styles represented by one of the following options:
 - a. jury repertoire includes music from four (4) style periods, one of which must be the 20th century
 - b. jury repertoire includes a song cycle or significant portion of a longer song cycle, and music from at least one (1) other style period. (20th century must be represented)
 - c. jury repertoire represents three (3) different musical styles within the 20th and 21st centuries plus at least one (1) other style period (pre-1900).
2. Jury repertoire must include a minimum of one (1) operatic or oratorio aria
3. All assigned repertoire must be memorized for the jury exam.

Examples:

- | | |
|--|---|
| • The Lordly Hudson - Ned Rorem | • Bells in the Rain - John Duke |
| • Songs of Travel - Ralph Vaughan Williams | • Beau Soir - Debussy |
| • Nell - Faure | • L'Heure Exquise - Renaldo Hahn |
| • Du bist die Ruh - Schubert | • Mondnacht - Schumann |
| • Morgen - Strauss | • Zueignung - Strauss |
| • Vergebliches Ständchen - Brahms | • Mattinata - Leoncavallo |
| • My Heart Ever Faithful - Bach | • Prepare Thyself, Zion - Bach |
| • If With All Your Hearts - Mendelssohn | • The People That Walked in Darkness - Handel |
| • Mi chiamano Mimi - Puccini | • Voce di Donna - Ponchielli |
| • Una furtiva lagrima - Donizetti | • Di provenza il mar - Verdi |
| • Springtime - Amy Beach | • Shadow of the Blues - John Musto |
| • Hai-Luli - Pauline Viardot-Garcia | • Grief - William Grant Still |
| • La maja dolorosa - Enrique Granados | • Genius Child - Ricky Ian Gordon |

C. Language Competencies

Student must:

1. demonstrate continued improvement and refinement of language skills in English, Italian, French, and German
2. include in his/her jury repertoire any language (French, German, Italian, English) not previously evaluated and approved by the voice faculty.

D. Musical Preparation and Artistry

Students must:

1. Advance in all musical and artistic skills

E. Recital Requirements or Approval

1. B.M. Performance majors must be approved for a half junior recital

LEVEL VI

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Student must:

2. demonstrate flexibility by performing eighth note CHROMATIC SCALES through the range of an octave at a minimum of quarter note = 100
3. demonstrate evenness of tone through performance of octave arpeggios through the range of an octave and a third in major keys
4. demonstrate a clear, ringing tone throughout the range of a major 13th with good intonation and even vibrato

B. Repertoire

Students must:

1. See Level V, B.1. Choose one of the three options which was not used to complete Level V
2. Include at least one operatic or oratorio aria
3. Include at least one da capo aria from the Baroque or Classical Period, with appropriate Improvised ornamentation
4. Memorize all assigned repertoire for the jury exam.

C. Language Competencies

Students must:

1. demonstrate continued improvement and refinement of language skills in English, Italian, French, and German

D. Musical Preparation and Artistry

Students must:

1. demonstrate the ability to research ornamentation, improvise new embellishments in the original style, and perform them in an aria from the Baroque or Classical Period

E. Recital Requirements or Approval:

In order to complete Level VI:

1. B.M. Performance majors must perform and pass a junior half recital in addition to Level VI sections A through D
2. Music Education and Music Industry majors must perform and pass a senior half recital or be approved for a full recital in addition to Level VI, sections A through D
3. B.M. Composition majors must pass this level by a successful jury audition. No recital is required.
4. B.M. Music Theatre majors must be approved for a half or full recital to be performed in a subsequent semester.

LEVEL VII

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

1. demonstrate flexibility by performing a composite exercise/vocalise or song containing portamento, trill, and messa di voce
2. demonstrate evenness of tone by performing arpeggios throughout the range of a perfect 12th
3. demonstrate a clear, ringing tone throughout the range of a major 14th with good intonation and even vibrato

B. Repertoire:

Students must:

1. include two arias from an opera or oratorio, in their jury repertoire. A complete operatic or oratorio major role may be substituted, with teacher approval
2. include the final one of the three options from Level V, or Level VI on their jury
3. memorize all assigned repertoire for the jury exam.

Examples:

- The Greatest Man - Charles Ives
- Cycle of Holy Songs - Ned Rorem
- L'Invitation au Voyage - Duparc
- Adelaide - Beethoven
- Erlkönig - Schubert
- L'alba separa dalla luce l'ombra - Tosti
- But Who May Abide - Handel
- Why Do the Nations Rage - Handel
- Parto, Parto - Mozart
- Vision Fugitive - Massenet
- 5 Canciones Negras - Xavier Montsalvage
- Bachianas Brasilieras No. 5 - Heitor Villa-Lobos
- The Flea - Ernst Krenek
- Chere Nuit - Bachelet
- Oh quand je dors - Liszt
- Der Doppelgänger - Schubert
- Cäcilie - Strauss
- Let the Bright Seraphim - Handel
- Ye Foes of Man - Bach
- Mein Herr Marquis - J. Strauss
- Il mio tesoro - Mozart
- Vocalise - Sergei Rachmaninoff
- Weary Blues - Dorothy Rudd Moore
- Cowboy Songs - Libby Larson

C. Language Competencies

Students must:

1. demonstrate continued improvement and refinement of language skills in English, Italian, French, and German. Jury repertoire may include less common languages

D. Musical Preparation and Artistry

Students must:

1. demonstrate a cadenza alone or in conjunction with an aria

E. Recital Requirements or Approval:

2. B.M. Performance majors must be approved for a full senior recital
3. B.M. Music Theatre majors must perform and pass a half or full recital, or complete the performance of a leading role in a mainstage opera or music theatre production.

LEVEL VIII

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

1. demonstrate continued mastery of all previous technical requirements
2. demonstrate a clear, ringing tone with even vibrato through vocalization covering a full two octave range

B. Repertoire

Students must:

1. include one song or aria using a non-traditional scheme of tonal organization, notation, or vocalization (e.g. dodecaphonic music, sprechstimme, electronically assisted art music)
2. memorize all assigned repertoire for the jury exam.

C. Language Competencies

Student must:

1. demonstrate continued improvement and refinement of language skills in English, Italian, French, and German, and any less traditional languages which may be used

D. Musical Preparation and Artistry

Students must:

1. demonstrate the ability to research, document, and successfully perform 20th century non-traditional art music using the examples specified in Level VIII B
2. demonstrate through musical means the ability to communicate artistically with an audience

E. Recital Requirements

1. Successfully complete a full recital in order to pass this level

GENERAL LEVEL INFORMATION

At the conclusion of the first semester in residence. Students may audition to pass the highest level of competence at which they are capable. For Freshmen, the maximum level is Level IV. This initial level placement must be approved during jury exams by the consensus of the voice faculty. Thereafter, normal level progress will be monitored in the studio and reaffirmed by the entire voice faculty present at jury examinations. If a student desires to pass more than one level in a single semester, he/she must be tested and approved by a consensus of the voice faculty present at the jury. In such instances, the student will be responsible for the content of repertoire represented in the attempted levels, but not the total quantity of repertoire.

Voice majors who fall behind the normally expected level progress for their degree programs by more than one level, may be dropped from the program. Those on the BM Performance track are expected to maintain the normal level of progress, and if any level is failed, the student will be advised to change his/her curriculum to a track with lower level expectations. However, it will be possible to regain admission to the performance curriculum by a re-audition. If a student chooses not to attempt a level in a particular semester, he/she will still be required to take a jury exam unless he/she has attained the level required for graduation in his/her degree program.

Regardless of level attainment, all voice majors will continue to take appropriate applied credit until graduation requirements are met, including performance of recitals if required in their degrees. Students in degree programs in which the graduation level is lower than Level VIII may, with permission of their teachers, attempt levels beyond their minimum graduation level without penalty.

Normal Level Expectations

Semester	Performance	Music Industry	Composition	Music Education	Music Theatre
1	Level 2	Level 1	Level 1	Level 1	Level 1
2	Level 3	Level 2	Level 2	Level 2	Level 2
3	Level 4	Level 3	Level 3	Level 3	Level 3
4	Level 5	Level 4	Level 4	Level 4	Level 4
5	Level 6	Level 5	Level 5	Level 5	Level 5
6	Level 7	Level 5	Level 6	Level 5	Level 6
7	Level 7	Level 6	Level 6	Level 6	Level 6
8	Level 8	-----	Level 6	-----	Level 7