

Valdosta State University

Department of Music

Voice Area Handbook

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The requirements laid out in this document are the minimum requirements that must be met each semester for students studying in applied voice. Instructors may have additional or more stringent requirements listed within their syllabus for their applied students. Students should refer to their instructor's syllabus for these additional requirements.

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PRACTICE REQUIREMENTS:

Voice students who take MUSC 1420/3420 applied lessons are expected to practice 60 minutes daily, while students enrolled in MUSC 1440/3440 are expected to practice 120 minutes daily. Students enrolled in MUSC 7440 are expected to practice 150 minutes each day. This includes not only vocal practice, but also translation of songs, IPA, memorization work, dramatic interpretation, musicianship skills, etc. Faculty will include, as part of their syllabus, expectations for the student and a grading policy. The student is responsible for understanding the grading policy and the work expected of them to achieve the desired grade.

It is expected that each student should come to their lesson with their assigned music learned. It is not the teacher's responsibility to teach notes during a lesson. The teacher has the right to not teach a weekly lesson if the student is not adequately prepared.

It is expected that students translate all pieces in a foreign language, with a word-for-word translation written above each word in the score. IPA should also be included in every song, written below each word so that the student can refer to it regularly.¹ Students should also be informed about the composers and poets of the works they are singing.

ATTENDANCE:

LESSON: Voice students will receive weekly individual voice lessons. Lessons falling on holidays are not made up, unless mutually agreed upon by the teacher and student.

STUDIO CLASS: In addition to individual lessons, students will also attend Studio Class. Studio Class will be held weekly. Attendance is mandatory. Each student is required to sing a minimum of two (2) times per semester. However, the studio teacher may require that they perform more often as time permits.

STUDENT RECITAL HOUR: Weekly, on Wednesdays at 2:00pm, all music majors gather for Student Recital in Whitehead Auditorium. Voice students are required to attend all Student Recitals and will be specifically assigned to perform once in the semester. Attendance is mandatory. Attire for Wednesday recital performance should be in conformance with the VSU Music Department dress code.

CONCERTS: Voice students are required to attend all required events as specified by each studio instructor. If the student has a conflict with one of the required events, they may, with the teacher's consent, attend an alternate event.

ACCOMPANIST(S):

The music department provides accompanists for Wednesday student recitals, degree recitals, midterms, and vocal juries. Music must be submitted as early as possible, no less

¹ All students with voice as their primary instrument need to take MUSC 1101, Diction for Singers, during the Fall semester, and 1102 in the Spring semester of their freshman year in order to learn IPA and rules for foreign language diction.

than three weeks prior to juries. Music must be submitted to accompanists, via your applied teacher, on a date prescribed by the Head of Accompanying.

Time allotments for sessions with departmental accompanists:

- Wednesday student recitals
 - Two ten-minute rehearsals for vocalists;
- Juries
 - 10 minutes per song (total time)
- Degree Recitals – Junior Recital*
 - One hour and a half of rehearsal/lesson time;
 - The recital hearing;
 - One dress rehearsal;
 - The recital performance;
- Degree Recital – Senior Recital*
 - Three hours of rehearsal/lesson time;
 - The recital hearing;
 - One dress rehearsal;
 - The recital performance;

*See below for length of recitals under *Recital Requirements*. Additional rehearsals will depend on the availability of the accompanist and the difficulty of the music.

REQUIRED MATERIALS:

Students are required to have available recording devices (audio recorders, cell phones, etc.), for use at private lessons, studio classes, master classes, and other events prescribed by the instructor. These recordings are crucial and help the students improve each semester.

Solo literature is selected to cover each period of music history and develop the student's musical and technical abilities. Each semester students are required to purchase all music used in lessons. Students should expect to spend approximately \$20.00-\$30.00 per semester on lesson materials. These are your textbooks for your lessons. Additional solo material will be based on individual needs and progress.

Solo literature selected by the applied teacher can be obtained through check out from Odum Library, purchase and/or download from public domain websites, such as www.imslp.org and www.sheetmusicarchive.net <http://www.sheetmusicarchive.net/> Photocopying of music should be used primarily to provide music to accompanists.

REPERTOIRE REQUIREMENTS:

Students in:

- Bachelor of Arts programs (MUSC 1420/3420 – Both General Track and Education Track) are required to learn the minimum number of songs/arias per semester as designated in the chart below; all of these songs/arias must be performed from memory and are required to appear on their jury listing and semester repertoire form.

Freshperson: 4 songs/semester

Sophomore: 5 songs/semester

Junior: 6 songs/semester

Senior: 6 songs/semester and recital (no new repertoire recital term)

Total songs: 36*

*In order to explore a variety of styles, genres, and periods, the minimum repertoire outlined above should include the following:

Italian/Latin: 5

German: 5

French: 5

Classical English (British/American): 5

Other foreign languages (Spanish, Czech, etc.): 2

Commercial Music (see Appendix 1): 8

BIPOC, LGBTQ, and Women composers: 2

Other: 4

- Midterms:
 - Freshpersons & Sophomores present **one song/aria for Midterm**
 - Juniors & Seniors present **two songs/arias for Midterm**
- Wednesday Recitals:
 - All students present **one song/aria on Wednesday recital**
- Juries:
 - Freshpersons present **two songs/arias per semester for Voice Jury**
 - Sophomores, Juniors, and Seniors present **three songs/arias per semester for Voice Jury**

- Bachelor of Music Performance program (MUSC 1440/3440) are required to learn the minimum number of songs/arias per semester as designated in the chart below; all of these songs/arias must be performed from memory and are required to appear on their jury listing and semester repertoire form.

Freshperson: 6 songs/semester

Sophomore: 7 songs/semester

Junior: 8 songs/semester

Senior: 8 songs/semester and recital (no new repertoire recital term)

Total songs: 50**

**In order to explore a variety of styles, genres, and periods, the minimum repertoire outlined above should include the following:

Italian/Latin (at least 2 operatic arias): 7

German (at least 1 operatic aria): 7

French (at least one operatic aria): 7

Classical English (British/American) (at least one operatic aria): 7

Other foreign languages (Spanish, Czech, etc.): 3

Commercial Music (see Appendix 1): 10

BIPOC, LGBTQ, and Women composers: 3

Other: 6

(Note: 1-2 Oratorio arias should be included within the selections above.)

- Midterms:
 - Freshpersons & Sophomores present **two songs/arias for Midterm**
 - Juniors & Seniors present **three songs/arias for Midterm**
- Wednesday Recitals:
 - All students present **one song/aria on Wednesday recital**
- Juries:
 - Freshpersons present **three songs/arias per semester for Voice Jury**
 - Sophomores, Juniors, and Seniors present **four songs/arias per semester for Voice Jury**

- Graduate Music Performance program (MUSC 7440) are required to learn the minimum number of songs/arias per semester as designated in the chart below; all of these songs/arias must be performed from memory and are required to appear on their jury listing and semester repertoire form.

First 3 semesters: 10 songs/semester

Recital Semester (repertoire chosen from previous semesters or new repertoire)

Total songs: 30***

***In order to explore a variety of styles, genres, and periods, the minimum repertoire outlined above should include the following:

Italian/Latin (at least 2 operatic arias): 5

German (at least 1 operatic aria): 5

French (at least one operatic aria): 5

Classical English (British/American) (at least one operatic aria): 5

Other foreign languages (Spanish, Czech, etc.): 2

Commercial Music (see Appendix 1): 4

BIPOC, LGBTQ, and Women composers: 2

Other: 2

(Note: 1-2 Oratorio arias should be included within the selections above.)

- Midterm:
 - Present **four songs/arias per semester for Midterm**
- Wednesday Recital:
 - Present **one song/aria on Wednesday recital**, not repeating a midterm or jury selection
- Juries:
 - Present **five songs/arias per semester for Voice Jury**

REPERTOIRE GUIDE:

Use the following chart as a guide when choosing and building your repertoire:

1. Folksongs, Early English songs (Purcell, Arne, Dowland)
2. Spirituals (Bonds, Burleigh, Johnson, Hogan, Price, etc.)
3. Early Italian Art Song/Arias (Arie Antique, Flora)
4. Simple English Art Songs (Quilter, Haydn, Finzi)
5. Sacred Songs (Schemelli Liederbuch)
6. Early German Lieder (Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms)
7. Classic and Romantic Period Italian Art Songs (Mozart, Bellini, Donizetti)
8. Simple French Melodie (Hahn, Bizet, Fauré)
9. Simple Oratorio Arias
10. Simple Operatic Arias
11. Musically Complex American/British Art Songs
12. Late Romantic Lieder (Pfitzner, Wolf, Strauss, Mahler, etc.)
13. Later Mélodie (Duparc, Debussy, Chausson, Poulenc)
14. Challenging Oratorio / Sacred repertoire
15. More challenging Operatic Arias
16. Other Nationalistic Art Song (Spanish, Russian, Slavic, Scandinavian, etc.)
17. Arias from operettas
18. Golden Age Musical Theatre
19. Contemporary Musical Theatre
20. Commercial Music (see Appendix 1)

MIDTERM REQUIREMENTS:

Studio Teachers will administer midterms in their Studio Class time. All students must sing a midterm exam every semester in which they take applied voice.²

WEDNESDAY RECITAL PERFORMANCE:

Each semester, students are required to perform once on the Wednesday 2:00 pm Student Recital. Students in the Bachelor of Arts, Music Performance, and Graduate Performance programs are required to present one song/aria per semester not repeating a midterm or jury selection.

Attire should be in accordance with the VSU Music Department concert dress code.

² See "Repertoire Requirements" section for further details.

JURY REQUIREMENTS:

All students must sing a jury at the end of each semester in which they take applied voice. Students are exempt from juries for the semester in which they perform a junior/senior/graduate recital. See charts above for number of required pieces based on degree plan. All jury pieces must be performed from memory and are required to appear on the student's jury listing. In addition, all songs/arias learned during the semester must appear on the student's semester repertoire form. The jury committee will hear the student sing a minimum of two selections. Students will be allowed to choose the first selection they wish to perform. The jury panel will choose the remainder of the selections during the jury.

Attire should be in accordance with the VSU Music Department concert dress code.

RECITAL REQUIREMENTS:

Bachelor of Arts students will perform a 30-minute solo recital (minimum of 25 minutes of music) during their senior year of study. Music Performance majors will perform a 30-minute junior recital (minimum of 25 minutes of music) and full 60-minute senior recital (minimum of 50 minutes of music). Graduate Performance students will perform a full 60-minute recital (minimum of 50 minutes of music) in one of the final two semesters of applied study. A student is required to sing a minimum of three (3) sets of music in three (3) different languages in the undergraduate senior and graduate recitals. It is strongly encouraged that students sing in all four of the main languages (Italian, German, French, and English). It is the responsibility of the applied teacher and their student to pick the repertoire for the recital. The applied teacher has the final say over the repertoire that will be performed.

Junior and Senior Recitals must be approved by a faculty committee formed of the voice area faculty. This committee will hear the entire proposed recital no less than 7 and no more than 14 days before the performance date in a formal recital hearing and will approve or disapprove the public performance.

All voice students who give recitals must provide text and translations for all pieces they will be performing. Voice students in the Bachelor of Arts program are required to provide program notes as part of their University Capstone Project. All voice students are strongly encouraged to provide short program notes before each translation. A sample is provided at the end of this section.

Attire should be in accordance with the VSU Music Department concert dress code.

UPPER DIVISION JURY (BARRIER EXAM):

At the end of four semesters or two years of successful lessons, students will sing a jury to determine if they are adequately prepared to move into upper division lessons. Transfer students will be placed in the lesson sequence during auditions. If a student is a transfer from another college or university and has already completed two years of study as a music major with voice as their primary instrument, then that student will be required to perform an upper division jury at the time of their audition or during the first semester in residence. This jury is second in importance only to the student's junior/senior recitals. The jury will occur at the same time as all other voice juries. It will last 15-20 minutes. Students may be asked to return to complete the skills portion including the 48-hour song.

The Upper Division Jury will result in either a pass or fail vote by the entire voice area faculty. The voice faculty will come to a unanimous decision for each student and discuss the results with the student immediately at the conclusion of the jury.

In addition to this pass/fail grade, students will also receive a regular final exam grade for this jury. So, it is possible for a student to receive a passing semester grade on this jury, yet not be allowed to move into upper division lessons. If this happens, a student will repeat MUSC 1420 or 1440. If a student fails the exam for a second time, the voice area will make a formal recommendation to the department head for a change of major.

Voice Barrier Exam Requirements:

- Five memorized vocal selections for BA majors (General and Education track) and seven for BM performance majors – All selections will be heard at the Barrier Exam, minus the song performed at Wednesday Recital. With approval of the instructor, the student may choose the order in which the selections are sung. Repertoire should be a varied selection of stylistic periods and languages. Overall criteria for judging the vocal selections of the barrier - Effective breath management and energization, good concept of tone production and resonance balance, clarity of musical articulation and diction, and engaging artistic communication.
- Song Preparation/learning – BA voice majors will be given a song/aria in a foreign language 48 hours before Barrier. Performance majors will be required to prepare two songs in two different languages. Students are responsible for learning the song(s) adequately enough to be sung with an accompanist and without musical assistance from their instructor.
- Adequate concept of Diction and IPA/Translations/Historical Context – The student must submit a copy of the song(s), with a word-for-word translation written above each word in the score. IPA should also be included, written below each word. In addition, a short (3-5 sentences) paragraph must be submitted describing the historical context of each piece, including information about the composer, song, etc.
- Scales (major, natural minor, harmonic minor, melodic minor, and chromatic, one octave, up and down) – The student may choose any key, but they must sing the scales

without accompaniment. Students may use solfege, numbers, or any combination of vowels (la, la, la, etc.).

- Appropriate level of sight-reading – student will be asked to sight read on solfege, numbers, or any combination of vowels.

VOICE AREA STUDIO ASSIGNMENT PROCEDURE:

1. Students requesting a specific teacher should send an email to the Voice Area Chair and the requested teacher. The student will be assigned to that teacher if there is room in their studio, but that may not always be possible.
2. Recruited students will be placed in that teacher's studio.
3. New students will be assigned to studios after a Voice Area Meeting discussion.

DEGREE CHANGE REQUEST PROTOCOL:

If a student wishes to be considered for a degree change, the procedure is as follows:

1. The first conversation regarding any potential degree change will be with the student's applied teacher. If the applied teacher does not agree that it is a good course of action at that time, the degree change request process will not proceed.
2. If the applied teacher agrees to the student's request for a potential change of degree, the Voice Area Chair will be contacted to begin the process.
3. In consultation with the Voice Area Chair and the student's applied teacher, an application form will be completed to be brought to your next voice jury. This jury will act as your degree change audition.
4. The degree change audition results as decided by the voice panel are final
5. The latest opportunity to be considered for a degree change request audition will be at the end of the Sophomore year of vocal study (i.e., fourth semester; as a rising Junior).

CHANGING VOICE STUDIOS:

If a student has problems with his/her studio assignment and wishes to change to another studio, the procedure is as follows:

1. The student must speak to his/her teacher about the concerns.
2. The student must speak with the Voice Area Chair, who will offer counsel and act as a mediator if conflict arises. If the student's teacher is the Voice Area Chair, he/she should speak with the Head of the Music Department.
3. If it is determined that a change should happen, the teacher will release the student from that studio at the end of the semester.
4. The student should then contact one of the other voice faculty members to inquire if they have space and are willing to accept the student into their studio.
5. **Changing Voice Teachers once the Semester has begun is not possible.**
6. The Music Department Chair will make the final decision regarding all studio assignments.

LIVE STREAMING POLICY

Livestreaming, broadcasting, or other distribution of any rehearsal or performance of a VSU ensemble is prohibited unless authorized by the conductor of the ensemble. Violators of this policy may be subject to reduction in grade and also to any legal action resulting from infringement of copyright laws.

PROGRAM NOTES AND TRANSLATIONS EXAMPLE

Songs of Travel **by Ralph Vaughan Williams**

The *Songs of Travel* were derived from a series of poems written by Robert Louis Stevenson (1850 – 1894). The first poem set by Vaughan Williams was “Whither Must I Wander” in 1901. The remaining songs in the cycle were published in two sets. In 1905 he wrote a set of three and then in 1907 the final four songs in the cycle.

Though the work was finished in 1907, it was not until May 21, 1960, that the work was performed as a complete cycle, in the correct order with the ninth and final piece included, which was not published at the time. “I Have Trod the Upward and the Downward Slope” was found in the papers of Vaughan Williams after his death with directions on the manuscript reading, “this little epilogue...should be sung in the public only when the whole cycle is performed.”

The *Songs of Travel* offer a look into the journey of a young man as he experiences the joys, the sorrows, the trials and tribulations of his life and comes to terms with the choices that he has made along the way. The cycle has been characterized by Michael Kennedy as, “a kind of English Winterreise.” It is the story of a man coming of age, finding peace with the life he chose to lead...and having no regrets.

Let Beauty Awake

Let Beauty awake in the morn from beautiful dreams,
In the hour when the birds awake in the brake
And the stars are bright in the west!
Let Beauty awake in the eve from the slumber of day,
Let her wake to the kiss of a tender friend,

Youth and Love

To the heart of youth the world is a highwyside.
Passing forever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.
Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate

Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

Dichterliebe by Robert Schumann

Dichterliebe, (A poet's love) is composed to sixteen poems taken from the section entitled *Lyrisches Intermezzo* (Lyrical Intermezzo) by Heinrich Heine. Many have speculated that this cycle recounts the story of the few months when Robert and Clara's plans to be wed were in doubt from lack of consent by her father. Many of its individual songs are so slight or ambiguous in their resolutions that they cannot stand on their own, while many others have piano postludes so long that they can almost be thought of as songs in themselves. The dreamy optimism of the opening song culminates in the bitter shattered hopes of the final song, and takes us through every shade of hopeless, yearning, wistful melancholy, utter despair, and ultimate peace.

Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the wonderfully beautiful month of May
When all the buds burst open,
Then in my heart,
Love unfolded too.
In the wonderfully beautiful month of May
When all the birds sang,
Then I confess to her
My longing and my desire.

Aus Meinen Tränen spriessen
Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Out of my tears go forth
Many flowers in bloom,
And my sighs become
The chorus of nightingales.
And if you are fond of me, little one,
I will give you all the flowers;
And before your window shall ring
The song of the nightingale.

Die Rose, die Lilie, die Taube

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.
Ich liebe alleine die Kleine,
Die Feine, die Reine, die Eine, die Eine!

The rose, the lily, the dove, the sun,
I loved them all once with the rapture of love.
I love them no more, I love alone
The little one, the fine, the pure, the only one;
She herself, the well of all love,
Is rose and lily and dove and sun
I love alone the little one,
The fine, the pure, the only one.

Appendix 1

Below is listing of various Commercial Music Genres from which students may select repertoire:

Blues
Bluegrass
Contemporary Musical Theatre
Country
Doo-wop
Folk
Funk
Golden Age Musical Theatre
Gospel
Hip-Hop
Indie
Jazz
Latin
Motown
Pop
Punk
Rap
Reggae
R&B
Rock
Singer/Songwriter
Ska
Soul