

College Of Arts and Letters
School of Music
Vocal Division

GUIDELINES FOR VOCAL STUDY

These guidelines have been adopted by the voice faculty and represent a **minimum** of what is required of each student who is enrolled in private vocal study at Northern Arizona University. Individual studio teachers will distribute a syllabus that outlines policies set within that studio. It is the responsibility of each student to adhere to the additional requirements set forth in any studio syllabus.

VOCAL PERFORMANCE MAJORS

FRESHMAN YEAR

MUP 111 (3 cr)

1st semester—**4-6 songs**

- 2-3 Italian songs
- 2-3 English songs
- 1 German

2nd semester—**4-6 songs**

- 1-2 Italian songs
- 1-2 English songs
- 1 French
- 1 German

SOPHOMORE YEAR

MUP 211 (3 cr)

1st semester—**5-6 songs**

- 0-1 Italian song
- 1-2 English songs*
- 2-3 German songs
- 1 French song

2nd semester—**5-6 songs**

- 0-1 Italian song
- 1-2 English songs*
- 2-3 French songs
- 1 German song

**Other foreign language songs, such as Spanish, Norwegian, Russian, Latin, may be substituted for one English song.*

TOTAL SONGS AT THE END OF FOUR SEMESTERS OF LOWER DIVISION VOCAL STUDY: 18-24 songs

4-8 Italian songs

6-10 English songs*

3-5 German songs

3-5 French songs

PROFICIENCY EXAM (Taken at the end of four semesters of lower division voice study. Must be passed in order to move to upper division vocal study. See “Proficiency Examination”)

JUNIOR YEAR

MUP 311 (3 cr)

1st semester—**7-9 songs**

- 1-2 Italian songs
- 2-3 English songs*
- 2-3 German songs
- 2-3 French songs

- Recital repertoire

See Recital Preparation Guidelines

<http://nau.edu/CAL/Music/Student-Resources/Performance-Areas/Vocal-Studies-Info/>

MUP 311 (3 cr) **Junior Recital**

2nd semester—MUS 380 (1 cr)

SENIOR YEAR

MUP 411 (3 cr)

1st semester—**7-9 songs**

- 1-2 Italian songs
- 2-3 English songs*
- 2-3 German songs
- 2-3 French songs

Senior Recital

2nd semester—MUS 480C (4 cr)

- Recital repertoire

See Recital Preparation Guidelines

[http://nau.edu/CAL/Music/Student-](http://nau.edu/CAL/Music/Student-Resources/Performance-Areas/Vocal-Studies-Info/)

[Resources/Performance-Areas/Vocal-Studies-Info/](http://nau.edu/CAL/Music/Student-Resources/Performance-Areas/Vocal-Studies-Info/)

CHORAL MUSIC EDUCATION

FRESHMAN YEAR

MUP 111 (1 cr)

1st semester—**3-4 songs**

- 1-2 Italian songs
- 1-2 English songs
- 1 German

2nd semester—**4 songs**

- 1 Italian songs
- 1 English songs
- 1 German
- 1 French

MUP 111(1 cr)

SOPHOMORE YEAR

MUP 211 (2 cr)

1st semester—**4-6 songs**

- 1 Italian song
- 1-2 English songs*
- 1-2 German songs
- 1 French song

MUP 211 (2 cr)

2nd semester—**4-6 songs**

- 1 Italian song
- 1-2 English songs*
- 1-2 German songs
- 1 French song

**Other foreign language songs, such as Spanish, Norwegian, Russian, Latin, may be substituted for one English song.*

TOTAL SONGS AT THE END OF FOUR SEMESTERS OF LOWER DIVISION VOCAL STUDY:

4-6 Italian songs
4-8 English songs*
2-4 German songs
3 French songs
15-20 songs

PROFICIENCY EXAM (Taken at the end of four semesters of lower division voice study. Must be passed in order to move to upper division vocal study. (SEE PROFICIENCY EXAMINATION))

JUNIOR YEAR

MUP 311 (2 cr)

1st semester—**6 songs**

- 0-1 Italian songs
- 1-2 English songs *
- 1-2 German songs
- 2 French songs

MUP 311 (3 cr) **Junior Recital**

2nd semester—MUS 380 (1 cr)

- Recital repertoire

See Recital Preparation Guidelines

[http://nau.edu/CAL/Music/Student-](http://nau.edu/CAL/Music/Student-Resources/Performance-Areas/Vocal-Studies-Info/)

[Resources/Performance-Areas/Vocal-Studies-Info/](http://nau.edu/CAL/Music/Student-Resources/Performance-Areas/Vocal-Studies-Info/)

BACHELOR OF ARTS IN MUSIC

FOUR SEMESTERS OF APPLIED VOICE LESSONS FOR ONE CREDIT HOUR TAKEN AT ANY TIME DURING THE COURSE OF STUDY AT NAU

MUP 111 (1 cr)

1st semester–**3 songs**

- 1–2 Italian songs
- 1–2 English songs

MUP 111 (1 cr)

2nd semester–**3 songs**

- 1–2 Italian songs
- 1–2 English songs

MUP 211 (1 cr)

3rd semester–**3-4 songs**

- 1–2 Italian songs
- 1–2 English songs
- 1 German song

MUP 211 (1 cr)

4th semester–**3-4 songs**

- 1–2 Italian songs
- 1–2 English songs
- 1 French song

EXIT EXAM (Taken at the end of four semesters of lower division voice study. Must be passed in order TO COMPLETE REQUIREMENTS FOR BA DEGREE. See “Proficiency Examination”)

TOTAL SONGS AT THE END OF FOUR SEMESTERS OF LOWER DIVISION VOCAL STUDY:

4-8 Italian songs
4-8 English songs*
1 German song
1 French song
12-14 songs

GENERAL INFORMATION

JURY EXAMINATION

(Taken at the end of each semester of private study, 25% of final grade.)

Students may sing one selection of their choice; the voice faculty will select a second selection. Extended songs or lengthy arias may count as two songs (private teacher’s decision only.) All songs are to be memorized for the jury, with the exception of oratorio arias, or extended songs with instrumental obbligato. In addition, major operatic or musical theater roles may count toward the repertoire requirement, in consultation with the private teacher. Any jury grade resulting in an average of “C” or lower may result in a recommendation to drop or change the major.

PROFICIENCY EXAMINATION

EXIT EXAMINATION

(Taken at the end of four semesters of lower division voice study. Must be passed in order to move to upper division vocal study or to complete requirements for BA.)

During the fourth semester of private vocal instruction, students are required to sing a proficiency examination. Failure to pass the proficiency will prevent a student from moving to upper division vocal study or from completing requirements for completion of the BA degree. The repertoire will consist of songs assigned for the current semester of study. Songs will be chosen in advance by the individual voice teacher and should include repertoire in English, Italian, German and French. Selections must also represent at least three periods of music history (renaissance, baroque, classical, romantic, twentieth-century or contemporary.) The voice faculty will listen to and observe students in several areas: posture, breathing, correct diction, stage deportment, and musicality (including intonation, memorization and rhythmic accuracy). Inadequacy in **ANY ONE** of these areas may result in failure of the proficiency examination. A majority of the voice faculty must pass a student in order for that student to fulfill the proficiency requirement. **A student may take the proficiency examination no more than two times.** The voice faculty may advise a student to withdraw from the major if satisfactory progress is not evident. Failure on the second attempt will prevent the student from continuing lessons as a music major.

TRANSFER STUDENTS

A student transferring from another music program must show evidence of studio work comparable to what is required of NAU music students during the freshman and sophomore years. A repertoire sheet of vocal selections memorized must be given to the private teacher and the vocal area coordinator before lessons at NAU begin. All transfer students in choral music education will be placed in lower division sections of applied voice lessons until the voice faculty has determined comparable work has been completed at another institution. Transfer students in vocal performance will be placed into applied voice lesson courses depending on evaluation of technical proficiency and evidence of exposure to varied repertoire that is in accordance with the requirements of lower division vocal study at NAU.

GRADUATE STUDY Master of Music in Vocal Performance

Requirements for audition (Performance)

In addition to materials requested on the on-line application, prospective Vocal Performance students must submit a 15-20 minute audio/visual recording that demonstrates their skills to the [Vocal Area Coordinator](#) before scheduling a live audition (unless prior permission has been attained from the major professor).

Requirements for audition (Choral Conducting)

- two memorized selections differing in style, at least one of which is in a foreign language

MUP 511—1-3 credit hours, fall or spring semester

This course is reserved for choral conducting majors at the graduate level. The repertoire required is a minimum of **three songs** in at least two different languages. Jury exam at the discretion of the private voice teacher.

MUP 611—2-3 credit hours, fall and spring semester

This course is reserved for vocal performance majors at the graduate level and may be taken for a **maximum** of 12 credit hours. Prospective graduate students must audition for the vocal faculty and should have successfully completed an undergraduate degree in vocal performance. However, if the undergraduate degree is in music education (or other, such as a BA degree) and there are deficiencies in language and repertoire according to the policy set forth by in this handbook, the student must satisfy the appropriate requirements before being formally admitted into the program. Additional vocal study during the summer session may satisfy language or repertoire requirements. The minimum repertoire required is **six to nine songs** in at least three different languages and selected from various stylistic periods. Specific repertoire assigned is left to the individual teacher's discretion, depending on the status of vocal technique and previous repertoire learned. An attempt to include some opera and oratorio repertoire is advised. The graduate degree in vocal performance also requires a recital, usually given during the student's final semester in residence. (See **RECITAL PREPARATION** for guidelines concerning repertoire and length.)

ADDITIONAL INFORMATION

MEMORIZATION

Memorization is a major consideration for jury preparation. If a student is unsure of certain words in a song, he or she should still try to sing the entire song if a jury member asks to hear it. If a student stops during a song and cannot complete it, or other songs requested, the faculty may decide to consider the jury examination an automatic failure. The percentage of the final semester grade determined by the jury examination is 25%. Oratorio literature, chamber music works or literature that includes an obbligato instrument need not be memorized.

STUDIO ASSIGNMENTS

Studio assignments will be made at the beginning of the fall semester, unless made by prior arrangement through the vocal area coordinator and the private instructor. All new undergraduate students will sing before the voice faculty prior to the first day of classes. At this time, each student will have the opportunity to meet with the entire voice faculty individually and will make choices based on those interviews. At the same time, the voice faculty will forward requests to the area coordinator as to which students they would prefer to have in their studios. If a student is not assigned to his or her first choice, every attempt will be made to place that student with his or her second or third choice. Once an assignment is made, it is understood that the student is expected to remain with that teacher for the duration of his or her vocal study at NAU.

CHANGING STUDIOS

Although it is understood that a student is expected to remain with the voice teacher to whom they have been assigned for the duration of vocal study at NAU, in the event a problem should arise there is a course of action for the student to follow:

1. Make an appointment to talk with the Vocal Area Coordinator (Dr. Cloud)
2. Make an appointment to talk with your teacher, if advised to do so by the coordinator
3. Wait for the Vocal Area Coordinator (Dr. Cloud) to assign you to a new studio

Students should discuss any problems with their studio teacher after speaking with the coordinator. If the problem cannot be resolved, the vocal area coordinator will consult with the teacher and discuss the possibility of moving the student to another studio. **It is not appropriate for any student to approach another vocal teacher with a request to take him or her as a student.** If a student is dissatisfied with his or her present teacher, the integrity and wisdom of the vocal faculty must be relied upon to help decide what is best for that student's growth. If meeting with the teacher personally is uncomfortable, it is suggested that the student write a letter to the teacher and to the coordinator expressing his or her dissatisfaction. Studio changes may not take place during the semester, except in unusual circumstances.

LESSON TIMES

Students are entitled to one hour or half-hour lesson per week, depending on the course and number of credit hours, for a total of twelve lessons per semester. Hour lessons may be given in two half-hour increments per week, if the studio teacher prefers that arrangement. It is the responsibility of the student to contact the studio teacher in order to arrange weekly lesson times. If the student fails to take care of this during the first or second week of classes, he or she runs the risk of being dropped from the course, or the lessons may not be made up. The studio teacher will provide make-up lessons if he or she cannot make the scheduled appointment. If, however, the student misses a lesson due to illness, the studio teacher will provide a sign-up sheet within two weeks for a make-up time. If the student fails to sign for a make-up lesson, that make-up time will be forfeited. If a student is frequently ill, the teacher may require that the student withdraw from the course. If a student feels he or she is not receiving lessons from their studio teacher in a timely manner, they should make an appointment to meet with the Vocal Area Coordinator.

LISTENING ASSIGNMENTS

Every undergraduate student enrolled in vocal study at NAU is required to listen to recordings of singers on a regular basis. The individual teacher's syllabus will determine the timeline for completion, and what effect the assignment has on the overall grade for the semester. You may obtain these forms from your studio teacher.

RECITAL ATTENDANCE

The Vocal Division Faculty recommends that every vocal performance, choral education and BA music student attend **twenty** (20) performances per academic year. Any recital given by one of the voice faculty is a **required attendance** of students studying voice. This requirement may be reflected in a teacher's private lesson syllabus with failure to comply resulting in a lowering of the final grade for the semester. Students are also required to attend any recital given by a member of the student's private vocal studio. Attendance at all vocal recitals is encouraged.

VOICE DIVISIONAL RECITALS

Voice division recitals are **required** of all Bachelor of Arts, Choral Music Education and Vocal Performance majors and Music Minors. The individual studio teacher will take attendance. Announcements concerning recital dates and master classes will be posted on voice studio bulletin boards.

RECITAL PREPARATION

Choral Music Education Majors/Vocal Performance Majors

| The following requirements must be met prior to giving a junior recital:

- Theory and Ear Training courses at the freshman and first semester sophomore level with a C or better (MUS 121 and 121;MUS 131 and 132)
- Class piano (MUP 101;MUP 102)
- Diction (MUS 161 and MUS 162)
- Movement and Acting for Singers (MUP 384-vocal performance majors only)
- Passing of the upper division proficiency (Completion of two semesters of MUP 111 and of MUP 211)
- Two semesters of a foreign language (vocal performance majors only)

Junior Recital

Repertoire requirement: English, Italian, German, French, minimum
(other languages may be represented at the teacher's discretion)

Stylistic requirement: Music from at least three periods of music history
(renaissance, baroque, classical, romantic, contemporary,
or twentieth-century) must be presented.

Length requirement: There must be at least **25 minutes** of music.

Programming requirement: The recital format should consist of **unified groups** of songs. This unity can be achieved by grouping together at least two or more songs in the same language by a singular composer, or closely related composers (such as Schumann/Schubert; Wolf/Brahms; Strauss/Wolf; Beethoven/Mozart/Haydn. Grouping together songs by composers such as Strauss/Beethoven, however, might be considered stylistically disjunct. If, however, reasoning for including them within a set relates to text similarities, the grouping could stand.) Oratorio and operatic arias may stand alone. Students need not memorize oratorio arias and songs that include obbligato instruments. If the recital is shared, an effort should be made to coordinate repertoire groups so that there is unity throughout the entire program. Translations of texts must also be included with the program. The focus of the recital is to be on standard (classical) recital repertoire. One musical theater selection may be included in the program, but may not take the place of the required classical repertoire.

VOCAL PERFORMANCE MAJORS

Senior Recital

Repertoire and stylistic requirements are the same as for the junior recital.

Length requirement: There must be at least 40 minutes of music.

Programming: See programming under junior recital.

Program notes and translations must be included.

Graduate Recital

Repertoire requirement: English, Italian, German, French, minimum
(other languages may be represented at the teacher's discretion)

Stylistic requirement: Music from at least three periods of music history
(renaissance, baroque, classical, romantic, contemporary,
or twentieth- century) must be presented.

Length requirement: There must be at least 45–50 minutes of music.

Programming requirement: The recital format must allow for unity (see
programming requirements for junior recital.) More flexibility and creativity can be
used when putting together a masters level program. Program notes and translations
must be included.

(Suggestions on recital programming can be found in *Art Song: Linking Poetry and Music* by Carol Kimball.)

TIMELINE FOR PLANNING THE RECITAL

SIX MONTHS TO ONE YEAR PRIOR TO THE RECITAL DATE:

- Secure an accompanist for the recital. Agree to terms for rehearsal times, fees for the recital, etc.
- Select a date, time, place and **dress rehearsal** for the recital. Recital date request forms for Ashurst Hall are located in the School of Music office. The Ashurst staff will assist you in securing a recital date and dress rehearsal date.
- Select repertoire. Start putting sample groups together. Check for unity within groups and repertoire where needed. Repertoire should be selected in consultation with the studio teacher.

THREE MONTHS TO SIX MONTHS PRIOR TO THE RECITAL DATE:

- Women should select their concert attire. Gowns or dresses at least mid-calf are acceptable for Ashurst Hall. Be sure to have appropriate shoes and wear them during a rehearsal. (Check with your accompanist to make sure your attire is compatible!)
- Men should wear a suit or tuxedo. Plan to rent or buy your concert attire. (All vocal performance majors should invest in performance attire.)

THREE MONTHS TO FOUR WEEKS PRIOR:

- Complete research on texts and composers. Have the program, program notes and translations printed out and ready to present to the voice faculty two weeks before the recital hearing. Be sure to include all personnel (extra instrumentalists, etc.) and spell their names correctly. The words "assisted by" should appear with any instrumentalists or other singers performing on the recital. Acceptable format for the program is available for download from the SOM website.

Northern Arizona University
College of Arts and Letters
School of Music
presents a

Junior Recital

Rhonda Slingernote, *soprano*
Steven Fingering, *piano*

assisted by

Susan Hasatop, *mezzo soprano*
Kurt Allman, *baritone*

Because a recital is a collaborative effort, the accompanist should be listed under your name in this manner, not listed as "assisted by." The recital program **MUST** also include the following:

- Mr. James is a student of _____(private teacher)
- This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Vocal Performance. (or Music Education, etc.)

You may wish to acknowledge family and friends at the end of your program. It is not advised to include cloying sentiment such as "I couldn't have done it without YOU!" Keep in mind this is a professional record of the School of Music. Exercise good taste with what you present in written form to the public.

FOUR WEEKS TO ONE WEEK PRIOR TO THE RECITAL:

- Begin rehearsing the selections in order within groups and in program order. Sing one group or part of one group in a master class.
- Present Vocal Coordinator with a typed rough draft of the program, complete with translations and program notes.
- Make corrections suggested by vocal/choral/opera faculty and return to your private teacher for final proofreading.

TWO TO THREE WEEKS PRIOR TO THE RECITAL:

- You must sing a **RECITAL HEARING** for the voice faculty in order to be approved for giving the recital at the selected date. At this time, you must submit your finished program for approval. You will sing one selection of your choice, then the faculty will select one or two songs at random from your program. **Failure to pass the recital hearing will result in forfeiting the date and postponement of the recital.** Another date may be selected when a student has successfully passed the recital hearing.

ONE WEEK PRIOR TO THE RECITAL:

- Dress rehearsal should be held within this week. Rehearse your music in program order with your teacher listening for balance, etc. Practice walking on and off the stage and taking bows with your accompanist. Decide when to acknowledge your accompanist. Decide when during the program performers should exit the stage. If you are performing with others assisting, practice group bows. Dress appropriately to simulate recital attire, including correct shoes.

HELPFUL REMINDERS

Take extra care of yourself physically before your recital date. Get extra rest; plan your schedule so that you can "pamper" yourself somewhat.

Don't put off buying your gown until the day before your recital.

Write thank you notes to people who assisted you with the event—your accompanist, instrumentalists, your voice teacher, etc.

Advertise your own recital. Post signs a week to ten days ahead. Invite faculty—choral, vocal, and instrumental—as well as your other professors.