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INTRODUCTION

To the SHSU Voice Student:

Welcome!

The vocal faculty of the School of Music is happy that you are here and desires your experience in the Vocal Area to be successful in every way. An important component of success is understanding the vocal program: its opportunities, expectations, and operations. This handbook addresses those things, and so you will want to be very familiar with all that it contains.

The goal of the Vocal Area at SHSU is professional excellence: in our operations, in our teaching, in our standards, and in student outcomes. The school has a proud legacy and an ongoing commitment to the professional success of our graduates. I encourage you to value the opportunity you now have to be a part of this tradition. Make professional excellence your goal as well, and we will work with you within instructor-student relationships and vocal area practices to help you reach it.

If you have questions or concerns, your voice instructor is ready to help you, and so am I. Please do not hesitate to seek answers to questions or solutions to problems as they may arise.

Again, welcome to SHSU, or welcome back! Best wishes for a productive and enjoyable year.

Sincerely,

Wayne Barrett

Wayne Barrett, DMA
Vocal Area Coordinator

This handbook describes policies and procedures for undergraduate voice students enrolled as music majors in the School of Music at Sam Houston State University. The provisions of this handbook do not constitute a contract express or implied between Sam Houston State University or the School of Music and any applicant, student, student’s family, or faculty or staff member. Sam Houston State University and the School of Music reserve the right to change the policies, procedures, rules, regulations, and information in this handbook at any time. Changes will become effective at the time the proper authorities so determine, and the changes will apply to both prospective students and those already enrolled. This handbook is a general information publication only, and is not intended to nor does it contain all regulations that relate to students in the School of Music.
LESSONS

Private lessons are one of the most valuable benefits students receive in their studies. A weekly one-on-one time with a faculty member is unheard of in most fields of undergraduate study. We all desire to treat this time with the commitment and care that it requires and deserves.

Weekly lessons are fifty minutes in length (commensurate with other university classes), although they are often referred to as "hour" lessons. Lessons cancelled by the instructor will be rescheduled. Student absences for any reason, including illness or scheduling conflicts, will be rescheduled at the discretion of the instructor. When the University is officially closed (such as on holidays), or when one of the choirs is off campus, the missed lessons will not be made up. The university requires that faculty teach twelve lessons per semester. An instructor will normally provide fourteen-fifteen lessons a semester. This should be taken into account if a faculty member misses a lesson.

A student must attend at least seventy-five percent (75%) of lessons in order to receive a passing grade. Individual instructors will also have attendance policies pertaining to their respective studios.

COLLABORATIVE PIANISTS

Each student is responsible for securing a collaborative pianist. In an effort to assist, a list of known and available pianists will be provided by the vocal area. Students are not restricted to working with persons from this list, but their collaborative pianists must be able to play the material that is assigned. When arranging for a pianist, the student should make certain that the pianist is available during the lesson time and will also be able to play for both studio classes and vocal forums as needed. It is important to discuss fee schedules and expectations before any agreement is made.

Each student is to have a weekly rehearsal time with the pianist that should equal, at least, the amount of time the pianist attends the voice lessons. (For most students, thirty-minute rehearsals will be the norm.) For students who are preparing a recital, more time will be needed.

A part of professional and academic responsibility is keeping scheduled appointments, including rehearsals with pianists. If a student knows that he is going to miss a scheduled rehearsal (this should rarely happen and only in extenuating circumstances), he should let the pianist know as soon as possible and schedule an alternate meeting time. Communication is essential. Simple “no-shows” are not acceptable, can (probably will) jeopardize the student-collaborative pianist relationship, and if habitual, will call into question a student’s place in a professional preparation program.
**Practice Requirements**

There is no substitute for practice, and students should not feel confined to minimum requirements.

The minimum required practice time for an applied voice course depends upon the degree plan for each student.

- **Music Education/Music Therapy/Composition/BA:** eight hours of individual practice each week.
- **Vocal Performance:** ten hours of individual practice each week.

**Repertoire Requirements**

Repertoire varies each semester according to the pedagogical goals for each student. Typical repertoire for freshmen may include 18th and 19th-century Italian songs and arias, English and American songs from the 19th and 20th centuries, and perhaps a German song from the standard repertoire. Sophomores continue with Italian and English songs, definitely add German songs, and may learn some of the easier French *mélodies* or *bergerettes*. Junior and senior students continue learning music chosen in conjunction with their instructors that suits the vocal and educational goals for each student.

**Lower-Level Vocal Study (VOIC 1201)**

Semesters 1-3
- Minimum of 6 songs (or 15 minutes) of memorized repertoire
- 4 of these songs are prepared for the jury
- 1 song of the student’s choice performed for the jury
- 1 song of the jury’s choice performed for the jury

Semester 4: Sophomore Proficiency Jury (see more details below)
- 7 songs (or 18 minutes) of memorized repertoire
- 4 songs presented to the jury: Proficiency program must include
  - for Vocal Performance and Music Education students: one English, one French, one Italian, and one German selection
  - for Music Therapy, Composition, and BA students: English and Italian selections.

**Upper-Level Vocal Study (VOIC 3201)**

*Note: Entry into upper-level voice requires passing the Sophomore Proficiency Jury.*

**Music Education:**

Semester 5, 6, & 7
- 8 songs (or 20 minutes) of memorized repertoire.
- 6 songs prepared for the jury
- 1 song of the student's choice performed for the jury
- 1-2 songs of the jury's choice performed for the jury
The Junior Recital, VOIC 3202, is the required recital for music education majors. It is normally presented during semester seven. If the recital occurs within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator.

**Music Therapy, Composition, and BA Degrees:**
Semesters 5 & 6  
- 8 songs (or 20 minutes) of memorized repertoire.  
- 6 songs prepared for the jury  
- 1 song of the student's choice performed for the jury  
- 1 song of the jury's choice performed for the jury

**Vocal Performance Majors:**
Semesters 5, 6, 7, & 8  
- 12 songs (or 30 minutes) of memorized repertoire each semester  
- 9 of these songs prepared for the jury. (Arias and opera roles can be substituted for more than one song at the discretion of the instructor.)  
- 1 song of student's choice performed for the jury  
- 1-2 songs of the jury's choice performed for the jury

The Junior Recital, VOIC 3202, is normally presented during semester six. If the recital occurs within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In this event, a project or assignment may be required in lieu of the jury.

The Senior Recital, MUSI 4117, is normally presented during semester eight. If the recital occurs within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In this event, a project or assignment may be required in lieu of the jury.

**Vocal Jury Requirements**
Vocal juries are held at the end of each semester, constituting vocal final exams. The jury panel is comprised of members of the vocal faculty. The student will present one selection of her choice for the jury. The committee will then choose and hear one of the remaining selections from the required list of repertoire. Each vocal faculty member will assign a grade, which are then averaged for a jury grade. See section on Grading Policy for more information.

Jury grades for students who do not learn the required repertoire (see section on Repertoire and Jury Requirements) will be reduced accordingly. (Note: Since the reduction will be applied to the
jury grades, the initial grades themselves will be assigned without regard to the deficient repertoire.) The following scale reflects the required deductions.

<table>
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<th>Deficiency in Memorized Repertoire</th>
<th>Jury Grade Reduction by Degree Program and Level</th>
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<td>ALL DEGREES (VOIC 1201)</td>
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<td>Vocal Performance (VOIC 3201)</td>
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<td>Music Education, Music Therapy, Composition, BA (VOIC 3201)</td>
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<td>5 songs</td>
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**STUDIO CLASS**

Studio Class is a group made up of all students studying with a particular instructor and will meet at a time designated by each instructor. The venue allows students to have performance opportunities and a family of support to provide positive feedback/enforcement during their growth as singers and performers. Studio class attendance is mandatory.

**VOCAL FORUMS**

Vocal Forums will be held on Wednesdays at 12:00 p.m. (see posted schedule). A schedule of special topics and student performance forums will be posted on the Vocal Area bulletin board located between Rms. 315 & 317. Vocal Forum attendance is mandatory, and attendance is taken.

A missed vocal forum will result in three points deducted from the student’s final grade (the grade obtained by the average of studio and jury grades). Excused absences will only occur for extenuating circumstances, and must be approved by the student’s instructor and the Vocal Area Coordinator.

**Performance Forums**

Performance Forums provide significant performance opportunities before all School of Music voice principals and faculty members. Public performance is an important component to professional preparation. It provides preparation for vocal juries. And it provides a valuable opportunity for voice students to share music with one another in a supportive environment.
Performance Requirements:

- First-semester freshmen: no requirement, but may sing with instructor’s recommendation if space permits
- All others, once per semester, with the following exceptions
  - Vocal Performance majors must perform twice per semester
  - Students performing a recital during that semester must perform twice per semester

Special Topic Forums
Special Topic Forums will occur throughout the semester, supplementing vocal study with guest lecturers and master classes.

Vocal Area Recitals:
All students who are currently enrolled in voice and whose principal instrument is voice are required to attend at least four student voice recitals each semester (unless there are less than four vocal recitals presented, of course). Vocal students are expected at all faculty voice recitals, to include operatic productions and choral concerts. Recital attendance gives students an opportunity to learn from faculty and other students in the recital process, it creates a supportive environment among colleagues, and it provides concert attendance credit, already required by the School of Music. Attendance will be kept (separately from the School of Music’s recital attendance cards) in a manner that will be communicated to vocal students during vocal form, studio lessons, or other means. Each unexcused absence will result in a zero (0) averaged into the studio grade. If students have a legitimate schedule conflict that prevents them from meeting this requirement, they must discuss it with their instructors and receive approval both from the instructor and from the Vocal Area Coordinator in order for the requirement to be modified.

Grading Policy
Semester grades are determined by averaging the student's studio grade and the grade of the final jury examination, minus any adjustments due to missing vocal forums. The voice instructor assigns grades for lessons. The instructor's grade reflects: (1) attendance, (2) technical, musical and artistic improvement, (3) attitude, (4) mastery of assigned repertoire. The jury grade is based solely on performing ability commensurate with the expected standards for the specific level (freshman, sophomore, junior, senior, graduate) and degree program. Initial final grades are computed on the following basis:

<table>
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<tr>
<th>Program</th>
<th>Studio Grade</th>
<th>Jury Grade</th>
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<tbody>
<tr>
<td>Music Education</td>
<td>67%</td>
<td>33%</td>
</tr>
<tr>
<td>Vocal Performance</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>67%</td>
<td>33%</td>
</tr>
<tr>
<td>Bachelor of Arts Degree</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td>Composition</td>
<td>75%</td>
<td>25%</td>
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</table>
The final average is reduced for any unexcused vocal forum absence (see above). Each instructor will also have grading policies and requirements that are specific to that instructor’s studio.

**Recital Attendance**

This requirement is for all majors in the School of Music and is included in the Vocal Area Handbook simply because it seems prudent to do so.

Concert Attendance is required for all undergraduate music majors for at least six semesters of their college study (three semesters minimum at SHSU for transfer students). Failure to complete this requirement will delay graduation. A statement of each semester's completion of the requirement will appear on the student's transcript.

In order to complete the requirement, each student must attend twelve concerts or recitals designated by the department as meeting the attendance requirement. Of these, up to three may be student recitals, the remaining nine comprising of faculty or guest recitals. Off-campus recitals are sometimes approved but must be submitted to the Director of the School of Music for concert attendance credit. Approval is made on a case-by-case basis.

**Vocal Proficiency Jury**

Each vocal student is required to pass a vocal proficiency jury before he will be admitted into upper-level applied study. The proficiency jury is normally presented at the conclusion of the fourth semester of vocal study (or, in the case of transfer students who have already studied for four semesters elsewhere, at the conclusion of their first semester at SHSU). The student is required to memorize seven songs, four of which will be presented to the jury. Of the four songs presented, one song must be self-prepared (with instructor recommendation and approval). After the student has performed the four songs, the jury will then approve or disapprove the student’s progression to upper-level vocal study.

Students with deficient repertoire will not be permitted to sing a proficiency jury.

It is strongly urged that music education and vocal performance students complete the singer’s diction sequence prior to singing the proficiency jury, although it is recognized that in some cases, such as that of transfer students, this may not be possible. In those cases, it is incumbent upon the student to seek the necessary instructional help with diction to meet the proficiency jury requirement.

For purposes of passing the vocal proficiency jury, a pass or fail assessment will be given by each faculty member. Since this jury is also the final exam for the semester, a numerical grade
will also be assigned. *It is entirely possible for a student not to pass the proficiency but to receive a passing numerical “final exam” grade. Here is why:*

A proficiency jury is a holistic assessment in which student must show levels of proficiency in many areas, *each of which* must meet the standard. Areas that might be judged deficient *are not offset* by other areas that are acceptable or even high in proficiency. For example, if a student had severe deficiencies in German diction, that student would not pass the proficiency jury even if he was quite proficient in other areas. On the other hand, a student with deficiencies in the very same German diction might receive a passing grade on a regular jury, although the grade would no doubt be impacted.

In short, to pass a proficiency jury, *each component* of the proficiency must be satisfied. This is a different type of assessment from that of a normal, vocal jury.
CRITERIA FOR THE VOCAL PROFICIENCY JURY

For items marked:
• - Student must demonstrate a *high degree* of proficiency
•• - Student must demonstrate an *acceptable and progressing* level of proficiency

**Technique**

• **Breathing Mechanism**
  The student must show a developing breathing mechanism that indicates future success in the performance of intermediate to advanced repertoire.

• **Quality of Timbre**
  The student should evidence a vocal tone that is consistent with the demands of performing classical music and related musical genres.

• **Diction**
  The student will be expected to satisfy all aspects of diction appropriate for two years of vocal study (including foreign languages).

•• **Vocal Range**
  The student will perform with a vocal range that is expanding and that indicates growth toward success in upper level study, according to the intrinsic abilities of each student.

• **General Technical Foundation**
  The student must display a general technical foundation, or the beginnings of such ability, that indicates both progress toward and anticipated success in upper level study.

**Musicianship**

• **Rhythm and Pitch Accuracy**
  The student must perform all repertoire with both rhythmic and pitch accuracy.

• **Intonation**
  The student will display acceptable intonation in his or her proficiency examination.

•• **Musical Style and Expression**
  The student will demonstrate, through his interpretation of proficiency repertoire, an understanding of and an ability to render a variety of appropriate musical styles; a developing dynamic range; and, musical phrasing that helps to convey both the content and structure of respective texts.

**Repertoire**
(Reminder: The jury cannot be sung with deficient repertoire.)

Vocal Performance and Music Education majors
Proficiency Program must include one English, one French, one Italian, and one German selection.

Music Therapy majors
Proficiency must include a combination of English and Italian selections.

• **Preparation of Repertoire**
  Of particular interest to the voice faculty is the care and preparation that each student will take in presenting his proficiency repertoire. One’s preparation for this examination must be at a level that will indicate a student’s success for upper level study. The required level of preparation will include, but will not be restricted to, musical elements listed previously and satisfactory memorization of musical materials.

**Performance Skills**

• **Interpretative Abilities**
  Each student will exhibit developing interpretative abilities that appropriately express specific renderings of musical and textural elements within repertoire performed during the proficiency examination. These abilities include using gesture appropriately, establishing an effective stage presence and appearance, and visually demonstrating an interpretation of the text.
**Recital Hearing/Jury**

Before a student may present a sanctioned vocal recital, he/she must be approved by a jury examination/hearing. The hearing must be completed at least three weeks before the intended recital date. (This margin may have minor adjustments with area approval in order to accommodate faculty schedules.) The student must bring typed copies of his/her completed program for each adjudicator (see appendix C). This program will include the pieces in recital order, translations, and program notes (see appendix D). It should be completely formatted as though it would be handed out to the audience. The student will begin with a selection of her choice, after which the jury will choose additional selections as desired. The jury will assess whether the student and her collaborative artist(s) are prepared for the recital. If the jury disapproves, the recital will either 1) be delayed, in which case another hearing will be required at least three weeks before the new desired date, or 2) the recital will be canceled. For further information regarding recital requirements and procedures, see the School of Music Student Handbook.

**Concert Etiquette**

When attending concerts, certain behavioral conventions are expected. By following these guidelines and encouraging such behavior among peers, one contributes to a climate more conducive to performance enjoyment.

- Do not enter or leave during a musical selection. If one arrives late, he should wait until the end of a musical selection before taking a seat. This usually means waiting until the audience responds with applause.
- It is generally accepted that applause does not interrupt a multi-movement musical selection or a selection of pieces clearly grouped together in the program.
- Talking during a performance is to be avoided at all times.
- It should hardly be necessary to mention that sleeping, studying, or other activities which indicate disregard for the performer(s) are not appropriate.
- Students who are text-messaging with their phones or using other electronic communication devices during Vocal Forum will be given a zero for that forum.
- Arrive on time and stay until the end of the concert. This is necessary for concert attendance credit and is appropriate and respectful behavior.

**Choral Music at Sam**

The choral organizations at Sam Houston State University provide students with an opportunity to experience a high, demanding, and rewarding enrichment of choral artistry. Choral music at this university has a great and ongoing legacy of achievement. Many prominent choral
conductors throughout Texas and around the country received their training at SHSU. Our students’ choral involvement is a valuable component of their experience and training.

Auditions for the choral ensembles take place at the beginning of each academic year. Students are to sign-up for an audition time on the choral bulletin board outside Room 202. Students who join the choral program in the spring semester should schedule an audition with the Director of Choral Studies. Students will be vocalized, asked to sing a solo song or “My Country ‘tis of Thee,” and sight-read.

**Opera Workshop at Sam**

Opera workshop can be a most valuable learning experience for all vocal students, whether they are studying performance, music education, composition, music therapy, or pursuing a Bachelor of Arts degree. The class is considered a performance ensemble and, as such, an operatic performance of some type is produced each semester. Depending upon the enrollment, level, and experience of the singers, the production can be a full opera, one-act opera(s), or a program of opera scenes. In addition to the main stage performances, Opera Workshop presents several community outreach performances each year, including VIP events for the University.

The more important, though less tangible, purpose of this course is to become better singer-actors (or directors). It is designed to develop skills that help the student integrate mind, body, and voice in the exploration of music and drama.

In addition to performance and stage experience, the student has the opportunity to experience some of the technical aspects of theater (stage make-up, sets, costumes, lighting, etc.).

Students wishing to participate in Opera Workshop should enroll in MUEN 1119 or MUEN 3119 for 1 credit hour.

**Changing Studios/Instructors**

The Coordinator of the Vocal Area will facilitate the process of changing studios. If a student wishes to change from one studio to another, he must obtain a Studio Change Form from the vocal area coordinator. The student must then notify his current instructor in a professional manner of his desire to change studios. After the student has notified the current instructor, the studio change form must be signed by the current instructor, the student, and the vocal area coordinator. Studio changes should be considered a private matter, and the student should not discuss their intentions with anyone other than the current instructor and the coordinator of the vocal area. The coordinator will ascertain whether the reason for the change appears to be valid, and will also ascertain whether the desired instructor has room in his studio. If the desired instructor cannot accept the student into his studio, the vocal area coordinator will determine which instructor will be a good fit for that student.
A student will generally not be allowed to change studios during the first year of study or during the last year of study.

Each student will be allowed only one change per degree unless there are extenuating circumstances.

The Studio Change Form must be completed, signed by all parties, and submitted to the Vocal Area Coordinator by the last day of finals of the fall or spring semester.
APPENDIX A: JURY SHEETS

(next pages)
VOCAL JURY ASSESSMENT — SAM HOUSTON STATE UNIVERSITY

Student Name:  
Instructor:  

SEMESTER OF STUDY:  

COURSE NUMBER:  

CLASSIFICATION:  

CURRICULAR TRACK: Vocal Performance  Music Education  Music Therapy  Bachelor of Arts  Composition  

TYPE OF JURY: Regular  Proficiency  

REPERTOIRE

Title  Composer

(a) Completed literature begun a previous semester:

_ 1.
_ 2.

(b) New literature completed this semester

_ 1.
_ 2.
_ 3.
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_ 8.
_ 9.
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_ 12

x Prepared for Jury

COMMENTS

(Use categories, blank space, and/or back of sheet according to your assessment style and preferences)

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Technical Development

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Musical Accuracy/Memory

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Musical Interpretation

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<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>10 9 8 7 6 5 4 3 2 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Physical Presentation

<table>
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<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Score</td>
<td>10 9 8 7 6 5 4 3 2 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Jury Grade ______

- _____ Deduction for deficient repertoire, if applicable

Adj Grade ______

Vocal Proficiency:

Approve ___  Disapprove ___

Faculty Signature _________________________
# SHSU School of Music

## Vocal Proficiency Jury Assessment

**Student Name:**

<table>
<thead>
<tr>
<th>Standard</th>
<th>met?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

For items marked:
- Student must demonstrate a *high degree* of proficiency
- Student must demonstrate an *acceptable and progressing* level of proficiency

All standards must be met.

### Technique

- **Breathing Mechanism**
  The student must show a developing breathing mechanism that indicates future success in the performance of intermediate to advanced repertoire.

- **Quality of Timbre**
  The student should evidence a vocal tone that is consistent with the demands of performing classical music and related musical genres.

- **Diction**
  The student will be expected to satisfy all aspects of diction appropriate for two years of vocal study (including foreign languages).

- **Vocal Range**
  The student will perform with a vocal range that is expanding and that indicates growth toward success in upper level study, according to the intrinsic abilities of each student.

- **General Technical Foundation**
  The student must display a general technical foundation, or the beginnings of such ability, that indicates both progress toward and anticipated success in upper level study.

### Musicianship

- **Rhythm and Pitch Accuracy**
  The student must perform all repertoire with both rhythmic and pitch accuracy.

- **Intonation**
  The student will display acceptable intonation in his or her proficiency examination.

- **Musical Style and Expression**
  The student will demonstrate, through his interpretation of proficiency repertoire, an understanding of and an ability to render a variety of appropriate musical styles; a developing dynamic range; and, musical phrasing that helps to convey both the content and structure of respective texts.

### Repertoire

( Reminder: The jury cannot be sung with deficient repertoire.)

- Vocal Performance and Music Education majors
  Proficiency Program must include one English, one French, one Italian, and one German selection.

- Music Therapy majors
  Proficiency must include a combination of English and Italian selections.

### Performance Skills

- **Interpretative Abilities**
  Each student will exhibit developing interpretative abilities that appropriately express specific renderings of musical and textural elements within repertoire performed during the proficiency examination. These abilities include using gesture appropriately, establishing an effective stage presence and appearance, and visually demonstrating an interpretation of the text.

---

**Faculty Signature**

**Date**

17
APPENDIX B: RECITAL PROGRAM STYLE SHEET

General rules for typed programs

- Font: Times New Roman, size: 12
- Page margins should be set a 1” top to bottom and left to right.
- Names of composers and composer dates should be right aligned. (Use right-aligned tabs)

Aria titles should be:

- In Times New Roman font
- In quotation marks when referring to an aria excerpted from a larger work, such as an opera or oratorio, e.g. “Where’er you walk” from Semele
- Separated from the recitative that precedes it by an ellipsis, e.g. “Guinse al fin il momento. . .Deh vieni non tardar” from Le nozze di Figaro

Art Song titles should be:

- Font: Times New Roman
- Capitalized according to the method for each language
  - German: Nouns and words used as nouns are capitalized Ex. Die junge Nonne, Du bist die Ruh
  - French: Capitalize words through the first proper noun (name of person place or thing), e.g. La Belle Dame sans merci, Une Flûte invisible
  - Italian: The first letter of an Italian title and proper nouns, e.g. O del mio amato ben

Song Cycles titles should be italicized, e.g. Six Elizabethan Songs, Die schöne Müllerin

While students do receive formatting assistance for recitals given for the vocal department at Sam Houston State, it is imperative that the student has an understanding of how to format a program for use in their careers.
Sam Houston State University  
School of Music  
*present*  

**Student Recital**  
*Floria Tosca, soprano*  
*Franz Liszt, piano*

**Program**

<table>
<thead>
<tr>
<th>Item</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>O cessate di piangerti</td>
<td>Alessandro Scarlatti</td>
<td>(1660-1725)</td>
</tr>
<tr>
<td>Amarilli mia bella</td>
<td>Giulio Caccini</td>
<td>(1545-1618)</td>
</tr>
<tr>
<td>Il mio bel foco</td>
<td>Benedetto Marcello</td>
<td>(1686-1739)</td>
</tr>
</tbody>
</table>

**Fantoches**  
Achilles-Claude Debussy  
(1862-1918)

<table>
<thead>
<tr>
<th>Item</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morgen</td>
<td>Richard Strauss</td>
<td>(1864-1949)</td>
</tr>
<tr>
<td>Nacht</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zueignung</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rain Has Fallen</td>
<td>Robert Ward</td>
<td>(b. 1917)</td>
</tr>
<tr>
<td>Vanished</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intoxication</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

November 23, 2009  
7:30 p.m. Recital Hall
APPENDIX C: RECITAL PROGRAM NOTES STYLE SHEET

Program Notes
Goals: Program notes should be readable and user-friendly. The paragraph of notes should be approximately 8-12 sentences. The notes need not be a biographical entry, nor should they try to envelop the scope of the composer’s life’s work. They should pertain specifically to the selections being performed to prepare the listener for the works they are about to hear. Distinguishing style characteristics should be discussed as well as brief information about the poet or poetry.

Things to remember:
• Student’s name, voice part and a title should appear at the top of the first page of notes.
• Texts and translations should be printed with the English translation and texts in facing columns.
• Due credit should be given to the poet and translator of the poetry.
• Program notes should not contain extraneous photos, dedications or graphics.
Floria Tosca, soprano
Program Notes
(partial, for examples)

Alessandro Scarlatti’s (1660-1725) music forms an important link between the early Baroque Italian vocal styles of the 17th century with their centers in Florence, Venice and Rome, and the classical school of the 18th century, which culminated in Mozart. Scarlatti is sometimes regarded as the father of Neapolitan opera. He composed 115 operas as well as oratorios, masses, cantatas (many solo), madrigals, concerti grossi, harpsichord works, and chamber works.

O cessate di piagarmi
O cessate di piagarmi,
O lasciatemi morir!
Luci ingrate, dispietate,
Più del gelo e più de' marmi fredde e sorde a' miei martir
—Nicoló Minato (ca.1630-1698)

O stop wounding me
O stop wounding me
O leave me to die!
Eyes so ungrateful, merciless
More than ice and more than marble
Cold and deaf to my sufferings
—anonymous

Giulio Caccini (1545-1618) was an Italian composer, instructor, singer, instrumentalist, and writer during the very late Renaissance and early Baroque eras. He was one of the founders of the genre of opera and one of the single most influential creators of the new Baroque style. In 1602, Caccini’s most famous work appeared, Le nuove musiche, a collection of madrigals and strophic songs for solo voice and figured bass. Le nuove musiche contains an important essay on the techniques of composing and singing in the new style, methods of expression, ornamentation, etc. Its most popular song, “Amarilli mia bella,” was arranged by several other composers.

Amarilli, mia bella
Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
Dubitar non ti vale.
Aprimi il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarilli
è il mio amore.
—Giovanni Battista Guarini

Amaryllis my beauty
Amaryllis my beauty,
do you not believe my heart’s desire,
that you are my love?
Believe it thus: and if fear assails you,
Doubt not its truth.
Open my breast and see written on my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.
—Katherine McGuire
Benedetto Marcello (1686-1739) was a prolific Italian composer during the early Baroque period. Besides several oratorios, operas, and large-scale scenic Serenate, he wrote over 400 solo cantatas, published collections of chamber and orchestral music, and left a number of instrumental works in manuscript. The output of his effort is a music where decorative effects are banished, text dominates, complicated harmony and counterpoints are present, and archaic, melismatic elements alternate with unexpected modulation and dissonance.

Il mio bel foco

Il mio bel foco,
O lontano o vicino
Ch'esser poss'io,
Senza cangiar mai
Per voi, care pupille,
Arderà sempre.
Quella fiamma che m'accende
Piace tanto all'alma mia,
Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.
—anonymous

My fire of love

My fire of love
however far
or near I might be
never changing
for you dearest eyes
will always burn.
The flame which kindled me
Is so pleased with my soul
That it never dies.
And if fate entrusts me to you,
Lovely rays of my beloved sun,
my soul will never
long for any other light.
—Bertram Kottman
APPENDIX D: SCHOLARSHIPS AND AWARDS

Awards which are nominated by the vocal faculty:

ALVIS AUTREY VOICE AWARD: This award is given to an outstanding vocal music student, who has completed at least four semesters of study and anticipates at least one more year in residence. This award is presented during the Honor’s Concert at the end of the spring semester.

WALTER FOSTER VOICE AWARD: This award is given to an outstanding vocal music student, who has completed at least four semesters of study and anticipates at least one more year in residence. This award is presented during the Honor’s Concert at the end of the spring semester.

Awards which are nominated by the full faculty:

BETTY FRIZELL MUSIC AWARD: This award is given to a music major with an overall minimum GPA of 3.0 and is based on character, scholarship, leadership, service, and need. Student must be a sophomore, junior, or senior.

C. R. HACKNEY AWARD FOR MUSIC EDUCATION: This award is given to a music education major who has completed at least one year residence, is anticipating one more year in residence, and has outstanding potential as a music educator.

VELMA McDERMETT AWARD FOR MUSIC EDUCATION: This award is given to a music education major who has completed at least one year residence, is anticipating one more year in residence, and has outstanding potential as a music educator.

VIRGINIA IRVIN SCHOLARSHIP: The award is given to a music education major with an overall GPA of 3.0. Student must be at least junior standing, with character of unquestionable merit.

Awards based upon an audition:

ELAINE McDONALD MEMORIAL SCHOLARSHIP (SIGMA ALPHA IOTA): This award is given to two music majors who have completed one year residence and have an overall GPA of 2.85. Auditions take place in the spring semester and are conducted by members of Sigma Alpha Iota, and judges from outside the school of music. Students who audition do not have to be members of SAI.