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INTRODUCTION

Dear study body,

An important component of your success within the vocal area of the school of music at Sam Houston State University is understanding the requirements. This handbook addresses opportunities, expectations and operations. It is important that you read and understand all that is contained within the Vocal Area Handbook.

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, and we will help you become your very best.

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.

Welcome to Sam Houston State University, or welcome back! Best wishes for a productive and enjoyable year.

Sincerely,

Christopher Michel, Associate Professor of Voice
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. 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 canceled 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 vocal seminar as needed. The singer will sign a contract with their pianist at the beginning of the semester addressing fees and payment policy. Both the vocalist and pianist should refer to the Sample Coaching policy (Appendix A) for information on responsibilities and decorum.

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.

PRACTICE REQUIREMENTS

There is no substitute for practice, and students should not feel confined to minimum requirements. The suggested minimum practice time is eight hours a week. Students who need to grow in their musicianship skills should expect additional practice time.
**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 will learn some of the easier French *mélodies or chansons*. Junior and senior students continue learning music chosen in conjunction with their instructors that suits the vocal and educational goals for each student.

**ALL VOICE STUDENTS:**

Semester 1 & 2: VOIC 1201 for 2 credit hours
- Minimum of 4 pieces (suggested 10-12 minutes) memorized and prepared for the jury
  - One piece of the student’s choice performed for the jury
  - Voice Faculty will then request one (or more) pieces
  - Language requirements at the discretion of the teacher

Semester 3: VOIC 1201 for 2 credit hours
- Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury
  - One piece of the student’s choice performed for the jury
  - Voice Faculty will then request one (or more) pieces
  - Language requirements at the discretion of the teacher

Semester 4: VOIC 1201 for 2 credit hours (Proficiency Semester*)
- Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury
- Four languages must be represented (English, Italian, German, French) in diverse musical styles and periods. One song must be independently prepared (with instructor approval). **ALL FIVE SONGS WILL BE SUNG IN THE ORDER OF THE STUDENT’S CHOOSING. IN ADDITION, PROGRAM NOTES AND TRANSLATIONS FOR EACH SELECTION (in performance order) MUST BE PRESENTED TO THE FACULTY.**

* No one is allowed to attempt the proficiency jury with deficient repertoire. It is strongly recommended that the student complete the entire diction series prior to taking the vocal proficiency. (Music Therapy students are exempt from the diction requirement.)

Semesters 5, 6, 7, & 8: VOIC 3201 for 2 credit hours
- Minimum of 6 pieces (suggested 18-25 minutes) memorized and prepared for the jury (Certain arias, songs, and opera roles can be substituted for more than one song at the discretion of the instructor.)
  - One piece of the student’s choice performed for the jury
  - Voice Faculty will then request one (or more) pieces
  - Language Requirements at the discretion of the teacher
  - One non-classical piece may be presented at the discretion of the teacher (a song from the musical theatre cannon is highly encouraged)

A *Music Therapy Capstone* will take place during the therapy major’s final semester of applied voice (3201). Music Therapy majors will be expected to perform a minimum of 3 selections back-to-back. This will occur either during seminar or a specially scheduled Music Therapy Capstone Recital (depending on numbers and hall availability).
The Half (Junior) Recital, VOIC 3202, (for Senior Music Education majors) is the required recital for Music Education majors. It should be presented during semester seven. *If the student wishes to present this recital early, they must petition and be granted approval from the voice area.* 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 Half (Junior) Recital, VOIC 3202, (for Junior Music Performance) is the first required recital for Music Performance majors. It should be presented during semester six. *If the student wishes to present this recital early, they must petition and be granted approval from the voice area.* 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 Full (Senior) Recital, MUSI 4117, (for Senior Performance Majors) is normally presented during semester eight. *If the student wishes to present this recital early, they must petition and be granted approval from the voice area.* 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 their choice for the jury. The committee will then choose and hear one (or more) 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 Requirements) will be reduced accordingly. The appropriate deduction will be determined by the student’s applied teacher.

**Studio Class**

Studio Class is a group made up of all students studying with a particular instructor and will meet either Monday or Friday at 12:00 pm. 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 Seminars**

Vocal Seminar will be held on Wednesdays at 12:00 p.m. A schedule of special topics and student performance seminars will be posted on the Vocal Area bulletin board located between rooms 315 and 317 of the School of Music. Vocal Seminar attendance is mandatory and attendance is taken.

Students are allowed two absences (total, not for each class) per semester from both studio and seminar classes. After two absences, the final grade will be lowered by five points. Excused absences must be approved in advance by the studio teacher. Individual instructors’ absence policies may differ from this slightly. Check your course syllabus to learn more precise details about absences from vocal seminars.

**Performance Seminars**

Performance Seminars provide significant performance opportunities in front of 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:
- Everyone must perform once per semester, with the following exceptions:
  - Vocal Performance majors (graduate and undergraduate) must perform twice per semester as time permits
  - Students performing a recital during that semester, or in the semester of their Proficiency, must perform twice per semester as time permits

**Special Topic Seminars**

Special Topic Forums will occur throughout the semester, supplementing vocal study with guest lecturers and master classes, or special topics as presented by the voice faculty.

**Vocal Area Recitals:**

All students who are currently enrolled in voice and whose principal instrument is voice are required to attend all student voice recitals each semester. The dates for these recitals will normally be scheduled by the twelfth class day, although in the life of a music department, scheduling changes do sometimes occur by necessity and should be expected. Recitals that are scheduled after the Voice Area Calendar is printed, or recitals that change date or time are no longer required attendance, though highly recommended.

Vocal students are expected at all faculty and guest artist recitals. 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 (separate from the School of Music’s
recital attendance system) in a manner that will be communicated to vocal students during vocal seminar, studio lessons, or other means. Each unexcused absence will result in a 5% decrease from the student’s overall semester grade. If students have a legitimate schedule conflict that prevents them from meeting this requirement, they are expected to attend the dress rehearsal. If a conflict remains, they must discuss it with their instructors and receive approval 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 seminars/studios/recitals. 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). Initial final grades are computed on the following basis:

- **Jury Grade:** Combined average of each professor's evaluation of your jury performance. For the Proficiency Jury, after the student has performed, the jury will then pass or fail the student’s progression to upper-level vocal study.

- **FINAL GRADE:**
  - **Semesters 1–3 and 5–8:** Studio grade: 70%  Jury grade: 30%
  - **Semester 4 (Proficiency):** Studio grade: 70%  Proficiency: 30%
  - **Recital Semester:** Studio grade: 100%  Recital Hearing: Pass/fail

The final average is reduced for any unexcused vocal seminar/studio/recital absences (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 being 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 five songs, which will be presented to the jury. Of the five songs presented, one song must be self-prepared (with instructor recommendation and approval).

Students will be expected to present written program notes for their proficiency repertoire. Program notes should be prepared in advance under the supervision of the applied teacher.

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. The decision to attempt a proficiency jury without having completed the diction sequence must be discussed with the applied teacher and have applied teacher approval.

For purposes of passing the vocal proficiency jury, a pass or fail assessment will be given by the voice faculty as a whole.

Students who Fail or receive a “Pass with Reservation” will receive a list, compiled by the voice area faculty, articulating the areas the faculty deemed deficient.

*It is entirely possible for a student not to pass the proficiency but to receive a passing semester “final” grade. Here is why:*

A proficiency jury is a holistic assessment in which a 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 they were 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.

**TAKING TIME OFF FROM STUDIES**

Taking time off from your music studies is not recommended. It disrupts progress, and it is more difficult to return once you leave. However, sometimes due to personal or financial reasons, a gap in studies must occur. If a student is not continuously enrolled at Sam Houston, they must re-audition and be accepted again. Leaving Sam Houston for any duration of time may also adversely affect scholarship money. If you do need to take a leave, please discuss this thoroughly with your applied teacher to make sure this is the best decision.
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 show evidence of 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 accurate intonation in their proficiency examination.

•• Musical Style and Expression
  Through their interpretation of proficiency repertoire, the student will demonstrate 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 and Program Notes
(Reminder: The jury cannot be sung with deficient repertoire.)

*Proficiency Program must include one English, one French, one Italian, and one German selection.

• Preparation of Repertoire
  Of particular interest to the voice faculty is the care and preparation that each student will take in presenting their 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, they must be approved by a recital jury. The jury must be completed at least two weeks before the intended recital date. Hearings will be scheduled by the faculty at the beginning of each semester. The student must email their completed program to the applied teacher in advance of the hearing (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 their choice, after which the jury panel will choose additional selections as desired. The jury panel will assess whether the student and collaborative artist(s) are prepared for the recital. In some circumstances, the faculty request to re-hear a portion of the repertoire before rendering a final decision. If the student fails the jury, it is their responsibility to reschedule the recital. The new recital will require its own recital jury, which must take place at least one month after the failed jury. For further information regarding recital requirements and procedures, see the School of Music Student Handbook.

**Recital Scheduling**

The Half (Junior) Recital should be 25-30 minutes in length and may be presented in collaboration with another VOIC 3202 Junior recitalist. The Full (Senior and Graduate) Recital should be 45-60 minutes in length. Students are encouraged to schedule their recitals early in order to obtain their desired date. Consult the Student Recital Instructions document available on the School of Music Current Students website ([https://www.shsu.edu/academics/music/current-students/](https://www.shsu.edu/academics/music/current-students/)) for further instructions on recital scheduling. Any desired recital date and time must be approved by both the voice instructor and collaborate pianist before the date is requested through the music office.

**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 a concert attendee arrives late, they 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 Seminar will be given a zero for that seminar.
• Arrive early 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 both a demanding and rewarding level 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.

We at Sam Houston believe that there is a place for both non-music majors and instrumental principle music majors to sing. Therefore, if you are interested in singing in a choir at SHSU, please do not hesitate to sign up for a hearing. Non-music majors and instrumental music majors may audition on “America: My Country ‘Tis of Thee” or a similar song, although a prepared piece from the classical tradition is preferred. (If you do this, bring one copy of your music for your accompanist. An accompanist will be provided.) We will also assess your range and music reading ability.

Non-music and Instrumental music majors may elect to audition for specific choirs (as in, “I’m not really trying to get into Chorale, I just want to sing with treble Choir.”), however Vocal Music Principles must audition for all choirs with placement determined by the Director of Choral Activities.

OPERA WORKSHOP AT SAM

Description

SHSU Opera is the premiere solo vocal performing ensemble and has a rigorous performing and outreach schedule throughout the academic year. All participation in SHSU Opera is determined by the opera faculty by audition and is divided into two curricular experiences:

Operas Theater – This ensemble is comprised of older, more experienced singers, chosen by audition at the beginning of the fall semester. Members of this ensemble are considered for all main stage roles throughout the year. Other activities for this group include consideration for outreach performances and participation in NATS and NOA convention presentations.

Students selected for this ensemble are expected to participate in this ensemble for the duration of the academic year.
Opera Workshop – This ensemble is comprised of younger, less experienced singers who are new to the opera discipline, and enrollment is open to all voice majors. In the fall semester, students will focus on performance techniques to strengthen the basics of communication, acting, and movement. Members of this ensemble participate in the opera workshop class, as well as master classes throughout the year. Members of opera workshop may be selected for a culminating scenes performance in the spring semester. Singers in this cast may participate in opera theater performances by invitation of the opera faculty.

Audition Requirements

Members of SHSU Opera must audition at the beginning of the fall semester for opera placement. The results of your audition, as determined by the Director of Opera and in consultation with the opera, voice, and choral faculty, will determine your opera placement and casting. Singers auditioning must prepare two pieces from memory in contrasting languages, with one piece in English. Bring one clean copy of your music for your audition pianist, as well as a copy of your performance resume. Singers will be assessed on their musical skill set as well as their ability to communicate dramatically during their audition.

Rehearsal Schedule

SHSU Opera rehearses weekly, Tuesday through Friday from 3:30pm to 5pm. Singers are called based on a master call list set by the opera faculty at the beginning of the semester. Note that most singers will not be called every day or for the duration of the rehearsal period, but according to their casting placement. Singers are required to attend rehearsals for which they are called, and there are no make-up rehearsals. Conflicts in scheduling can be worked around with advanced notice and approval by the opera faculty.

Expectations

SHSU Opera performs at an extremely high level and has a stellar national reputation. Members of SHSU Opera are often invited to perform at the National Opera Association Convention, TEXOMA Regional NATS and various summer programs on a regular basis. Selection for participation in SHSU Opera is taken seriously and is considered a privilege. Members of SHSU Opera are expected to show a high level of artistry, professionalism and commitment to the process. Members of the opera faculty have the final decisions in all casting and participation assignments.

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, they must obtain a Studio Change Form from the vocal area coordinator. The student must then notify their current instructor in a professional manner of their 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 their studio. If the desired instructor cannot accept the student into their 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: 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)
- All students must become familiar with adding diacritical marks (accents, umlauts, etc.) digitally. Missing diacritical marks are considered misspellings.

Aria titles should be:
- Font: Times New Roman, size:12
- 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, size:12
- Capitalized according to the method for each language
  - German: Nouns and words used as nouns are capitalized, e.g. 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 Cycle 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 SHSU, 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

presents

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

Program

O cessate di piagarmi                      Alessandro Scarlatti
(1660-1725)

Amarilli mia bella                        Giulio Caccini
(1545-1618)

Il mio bel foco                           Benedetto Marcello
(1686-1739)

Fantoches                                 Claude Debussy
Nuit d’étoiles                             (1862-1918)

Morgen                                    Richard Strauss
Nacht                                     (1864-1949)
Zueignung

Rain Has Fallen                           Robert Ward
Vanished                                  (b. 1917)
Intoxication

November 23, 2021
7:30 p.m. Recital Hall
APPENDIX B: 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 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 leave me to die!
Eyes so ungrateful, merciless
More than ice and more than marble
Cold and deaf to my sufferings

**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,
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,
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.
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 C: SAMPLE COACHING POLICY

*Adapted from Professor Garcia’s Coaching Contract, Fall 2021

SHSU School of Music COACHINGS POLICY AND AGREEMENT

1. Before coming to your coaching, know the following by heart:
   - Word for word translation (from foreign language to English and from English to foreign language); I may ask for a translation of any word from your piece randomly
   - Melody (you will sing it separately before singing the full piece)
   - Rhythm (on a neutral syllable, like Ta-Ta, La-La, etc.)
   - Words and rhythms together
   - Meter (be aware of any meter changes)
   - Dynamics (what elements in the text are expressed in changing dynamics?)
   - Any foreign language marking written in your score (for example, what is “piacere,” “traumerisch,” “dolce,” etc.)
   - Where do you breathe? Mark it in the score.
   - Know the piano part well.

2. Identify the number of “ideas” in the piece and be able to start from any of them.
   An “idea” is considered any textual phrase that ends with one of these punctuation marks:
   - Period
   - Exclamation mark
   - Question mark

3. Create a vernacular translation of each idea
   - Your vernacular translation should make it easy to understand exactly what your poem means (even if the piece is in English).
   - Please ask me if you have doubts about the meaning of a text.

Recitalists, you will be sent to practice room after 4 combined mistakes in melody, rhythm, or words. Non-recitalists, you will be sent to practice room after 6 combined mistakes in melody, rhythm, or words. The rest of your coaching will not be made up. Be prepared so that you can get the most out of your coaching.

SIGNATURE ___________________________________________________________________________
DATE ________________________________________________________________________________