

Voice Area Handbook

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VOICE STUDY AT ITHACA COLLEGE

The contents of this document set the procedural standards for all voice students at Ithaca College. This document is effective fall 2010 and beyond.

Most of the contents of this handbook are voice area requirements; i.e. both students and teachers are required to follow these procedures. Other items are advisory and will help the student's work in the voice area to be more productive. Advisory recommendations are italicized.

Individual studio teachers may include other policies/guidelines/requirements in their syllabus to which their students must also adhere. These individual studio guidelines are, however, an addition to, and not a substitution for, the requirements of this document.

The voice faculty reserves the right to revise and modify this document.

LESSONS

All students studying voice for 2 credits will receive a 30-minute lesson. All students studying voice for 4 credits will receive a 60-minute lesson.

Over the course of 4 years a student enrolled for 2 credits of voice lessons a semester will earn 15-16 credits towards graduation depending on the degree program. A student enrolled for 4 credits of voice lessons a semester will earn 32-34 credits towards graduation depending on the degree program. Any student who is deficient in voice credits may petition the School of Music to allow one (1) credit of music elective to substitute for one (1) credit of voice lessons. Check the Ithaca College catalog for this process.

SUMMER VOICE STUDY

Students in the Performance or Performance/Music Education degree may enroll for either 2 or 4 credits. Students in all other degree programs may enroll for a maximum of 2 credits.

2 credits = 8 contact hours

4 credits = 16 contact hours

Graduate students in the Summer Music Ed or Performance degree may enroll for either 1 or 2 credits.

1 credit = 8 contact hours

2 credit = 16 contact hours

ATTENDANCE POLICIES

LESSONS

Check your studio teacher's syllabus for the lesson attendance policy.

FACULTY RECITALS

All music majors, minors with a concentration in voice, and musical theatre majors are required to attend all voice faculty recitals. Check the School of Music Concert Calendar on line to verify dates. The website is <http://www.ithaca.edu/music/events/calendar.php/> These events are typically scheduled a semester in advance so students should plan accordingly. If for any reason, a student cannot attend a recital, he/she must inform the studio teacher well in advance of the recital.

ACCOMPANISTS:

During every semester of voice study, it is the responsibility of each student to find an accompanist with whom he/she can collaborate in an effective and collegial manner. Accompanists may be found through the work-study program, the Pianist as Collaborator class, the Staff Accompanist list, and recommendations of friends and professors.

The accompanist must be available for student lessons, Repertoire Class, and voice juries. It is the student's responsibility to provide the studio teacher with a copy of their schedule and their accompanist's schedule. If the teacher, student and accompanist cannot schedule a mutual meeting time, the student will be required to find another accompanist. Each teacher will set their own policy on how often accompanists will be required to play at a student's voice lessons.

It is the student's responsibility to give the accompanist his/her music in a proper form at least two weeks before a performance or lesson, allowing more time for difficult repertoire. The voice faculty expects the singer and pianist to rehearse regularly in preparation for all lessons and performances. See your studio teacher's syllabus for other expectations of lesson preparation with your accompanist.

PRACTICE ROOM SIGN-UP

Students are expected to sign up for a practice room in the Whalen Center each semester of their private voice study. Information sheets about sign-ups are posted at the beginning of each semester. Sign-up for practice time takes place during the third week of each semester. Practice rooms are assigned on a first come first served basis. Forms may be picked up in the music office and must be completed and returned to the music office by the published due date. Vocal majors are eligible for two-three hours per day in rooms with upright pianos. Practice rooms are reserved by the hour on weekdays only.

If a practice room is left unattended for more than ten minutes and another student wishes to use that room, the original occupant loses that room. Any items left unattended in a room will be the responsibility of the owner.

PRACTICE TIME

The voice faculty feels an appropriate amount of daily practice time is necessary for vocal progress. The following is a suggestion for daily practice in each degree program. Use this time for learning music, vocalizing, singing repertoire, translation, phonetics, diction, and listening.

Freshmen

2 Credit

30-60 minutes/day

4 Credit

45-90 minutes/day

Sophomores

2 Credit

60-90 minutes/day

4 Credit

90-120 minutes/day

Juniors and Seniors

2 Credit

90 minutes/day

4 Credit

120 minutes/day

Graduate Students

1 Credit

90 minutes/day

2 Credit

120 minutes/day

The voice faculty suggests that the student practice at the point of the day when energy level is the highest. Refrain from singing when you feel extreme fatigue or illness. You can impede your progress when your body energy and mind are not at their peak. Practicing can be divided into two halves during the day. A good goal is to practice at least 5-6 days per week. Not practicing for several days and then practicing for many hours the day before a lesson is not conducive to lasting learning or vocal growth.

EXPECTATIONS FOR PRACTICE

Students are expected to use the vocalises introduced to them in their private voice lessons. The purpose of these exercises is to address individual vocal habits. Practice time should be divided between appropriate technical exercises and vocal literature. Each time you enter the practice room, decide what your objective is for that period of time. It may be to focus on character development or technical facility, musical issues (dynamics, legato phrasing) or language concerns (vowels and consonants), body awareness and/or issues related to performing psychology. Approach your work with a positive attitude to achieve the desired vocal results.

STUDIO REPERTORY CLASS

Individual studio teachers establish the performance requirements for studio repertoire class. Appropriate attire as designated by the studio teacher is expected for repertory class performances (see required dress for juries, page 8)

If a student wishes to visit a repertory class other than his/her own, he/she should ask for permission to attend from that studio teacher prior to that repertory class.

LANGUAGE REQUIREMENT

Consult the college catalogue for detailed language requirements by degree.

Performance and Performance/Education degrees

Students in 4 1/2 and performance degrees are required to take one year of a foreign language, (either French, German, or Italian). Students who have previous language training and have placed into a level 2-language course or above can fulfill the modern language requirement by taking one semester each of two different languages. These students also have the option to take 2 semesters of one language. Students who have no prior language training and/or cannot place into a level 2 course or above must take two semesters of a single modern language. It is also recommended that if students have had one of the above languages in high school that they study a different language at the college level. For example, if the student has studied Spanish in high school, he/she should study French or German at the college level.

Music Education degree

Music education students are required to take one semester of a foreign language, (either French, German, Italian, or Spanish). Their choice of language should be guided by the criteria listed above in the Performance and Performance/Education degrees.

Other Music degree programs

Students in other music degree programs are currently not required to study a foreign language, but they are strongly urged to take a foreign language if at all possible. Again, their choice of language should be guided by the criteria listed above in the Performance and Performance/Education degrees.

Diction is required of all voice majors in all degree programs. The languages covered are English, Italian, French, and German. Diction is taken in the freshman year.

JURIES

A jury is a performance examination before the voice faculty and takes place at the end of each semester. The vocal jury provides closure to the semester's work on repertoire, giving a date by which performance preparation must be completed. The jury is meant to help you identify your strengths and weaknesses as a performer. The jury also provides an opportunity for feedback from several members of the voice faculty on your semester's work. Members of the voice faculty may offer suggestions to improve your singing that may be different from the suggestions given by your own teacher. These suggestions are meant to help clarify your work with your teacher. Such feedback can be very helpful as you plan your work for the next semester or the next performance.

A jury sign-up sheet will appear no later than one week prior to juries on the bulletin board of the juries coordinator. See p. 30 for the name of this year's jury coordinator.

LITERATURE SELECTIONS: The voice faculty reserves the option to hear any and all pieces assigned for jury preparation. The student will choose the first selection and the voice faculty will choose remaining selections. The faculty may also request to hear specific sections of additional selections. See pages 9-15 in the Voice Area Handbook to determine what your literature requirements are for the semester jury.

STUDENT TEACHING: For Music Ed students there is no jury examination in the semester of student teaching unless their studio teacher requires that they do so. In this case the repertoire requirements are reduced by 50%.

RECITALS: During the semester of a degree required recital the student is excused from the jury requirement. Those students performing a degree required recital must complete a pre-recital voice hearing at least 2 weeks before the recital. If the required recital is cancelled in a given semester, the student must take a jury in that same semester. Graduate lecture recitals do not require a hearing. Recitals in the summer session are not subject to a pre-recital voice hearing. Members of the voice faculty will grade the lecture recital and the summer recital. The student and the teacher are responsible for choosing a grading committee for these events.

LANGUAGE SUBSTITUTION: At the discretion of the studio teacher, a student may substitute a like language for a required language; for example, the substitution of a Spanish piece for the required Italian. Other languages acceptable to include and/or substitute on the jury are Latin, Portuguese, Hungarian, Czech, Russian, and any dialect of a required language.

MAKE-UP JURY

An incomplete will be assigned in a given semester only if illness or emergency prevents a student from completing the voice jury exam. See the Ithaca College catalogue for further information on the procedures to implement an incomplete grade.

In order to insure continued vocal progress, a Fall incomplete grade should be made up by March 1 of the following Spring semester. A Spring incomplete grade should be made up by October 1 of the following Fall semester.

AUDITION JURY

A student who is not in the performance degree program or 4 1/2 program at Ithaca College may audition during jury week to enter one of those degree programs. A student may audition for the 4 1/2 or performance degree program in consultation with and at the discretion of their teacher. A student, with the permission of their teacher, may audition more than once for these degree programs up until the end of the sophomore year.

Literature Requirements for the Audition: 4 pieces

2-3 foreign languages depending on the year of voice study at Ithaca College.

Students performing an audition jury must bring a completed Performance/4 1/2 audition form and the Change of Major form to their jury. These forms are available in the School of Music office.

QUALIFYING JURY:

Two semesters after acceptance into the 4 1/2 or Performance Degree program, the student is required to take a qualifying jury to evaluate progress within the degree program and the appropriateness of that degree program for the student. The jury takes place during the final exam week and is in place of the regular jury. Grading of the qualifying jury will take three forms.

1. **Pass:** A student may pass the qualifying jury and continue in the Performance or Performance/Education degree program.
2. **Probation:** A student may be placed on probation and then take the qualifying jury again the following semester. At this point the qualifying jury must be passed or the student will receive a failing grade for the jury. Probationary status will be given only once.
3. **Fail:** A student who fails the qualifying jury will be discontinued from the performance or 4 1/2 degree program. The student will consult with his or her studio teacher and academic advisor as to the degree program most appropriate for the remaining time at Ithaca College.

The qualifying jury may be postponed one semester due to a major illness of the student (when an excessive amount of lessons are missed) or if a teacher is on a sabbatical leave. The decision to delay a qualifying jury is solely the decision of the teacher. Literature requirements will be those of the current semester in the Performance or 4 1/2 degree program.

FAILURE OF A JURY

According to School of Music procedures, if the student fails a jury, the maximum grade the teacher is permitted to give is a D.

REVIEW PROCESS BEYOND QUALIFYING JURY

Each jury exam is an evaluation of a student's continuing progress within the degree program. Students are expected to demonstrate substantial ongoing progress. Minimal progress will result in a jury grade of "warning". If the following jury does not significantly remedy deficiencies, a jury grade of "failure" will result and the student will be placed on academic probation. Two failing jury grades will remove the student from the degree program.

Required dress for juries: As a singer, one's appearance affects how an audience perceives and evaluates a performance. A jury is a formal performance to evaluate an entire semester's work. Performance attire should reflect the significance of this event. Appropriate attire for jury should be only slightly less formal than for a job interview or a professional singing audition.

Men: Dress slacks

Shirt

Tie

Jacket

Or

Suit and tie

Shoes

Socks

Women: Dress

or

Skirt and blouse (no Oxford shirts hanging out over the skirt)

or

Dress slacks and top.

Stockings

Shoes (no flat-heeled sandals)

Attire should be dressier than everyday wear. Note: standards for dress in the music business are relatively conservative. Very short dresses/skirts of mid-thigh length; low-cut necklines; and/or bare skin in the midriff area are not appropriate. If you are in doubt about a particular item, ask your teacher. Appropriate attire for Repertory Class and should be the same as for juries.

Evaluation Criteria for juries

The following list gives some of the performance skills that the voice faculty evaluates during the jury.

Musicianship: adequate preparation, accuracy of pitches, rhythms, phrasing, dynamics; ability to convey the overall musical structure of the song.

Vocalism: overall beauty of sound, technical facility, legato singing, vocal flexibility (technical ability to shape a phrase, vary dynamic shading, etc.); vocal agility (ability to sing fast passages accurately and musically, and also ability to sing complex ornamentation); registration (ability to sustain a consistent vocal quality throughout the entire range of the voice); breath management.

Language: accuracy and clarity of pronunciation in all languages; comprehension and appropriate portrayal of the text.

Physical presentation: posture, neuromuscular coordination, physical comfort, and appropriate staging of the performance.

Stage presence: Confidence, deportment, dramatic interpretation, and enjoyment.

Based on the high standards held by faculty, administration, and students in the School of Music, the voice faculty will strictly adhere to the jury expectations described above.

Jury literature requirements

In all degree programs except Musical Theatre, musical theatre repertoire will be allowed for study and/or jury performance only after the literature requirements listed on the following pages have been satisfied.

Students are required to follow the requirements listed in their degree program. Studio teachers have the final authority on the appropriateness of jury repertoire.

All selections must be performed from memory. These are minimum requirements. Individual studios may require more repertoire.

Any change in the requirement for a degree program must be approved by the full voice faculty before the end of Block I.

2 CREDIT DEGREE PROGRAMS - not including musical theatre students or Music Ed students

	SEMESTER 1	SEMESTER 2
FRESHMAN	3 selections Language choice at teacher's discretion	3 selections 2 languages English required; other language to be from French, German, or Italian
SOPHOMORE	4 selections 3 languages English and Italian required; French OR German	4 selections 3 languages English and Italian required; French OR German (whichever was not presented in first semester)
JUNIOR	4 selections 4 languages English, Italian, French and/or German (1 other as a substitute, if desired)	4 selections 4 languages English Italian French and/or German (whichever was not presented in semester 1) (1 other as a substitute, if desired)
SENIOR	5 selections 3 languages required- Italian, French and German	5 selections 3 languages required Italian, French and German

In the senior year, language substitution will be allowed with the teacher's approval for the other two selections.

2 CREDIT MUSICAL THEATRE PROGRAM

	SEMESTER 1	SEMESTER 2
FRESHMAN	no jury requirement	2 selections – 1 classical; 1 Music Theatre selection; 3- 16 bar cuts
SOPHOMORE	3 selections 2 Musical Theatre selections 1 Classical selection 3-16 bar cuts 2-8 bar cuts	3 selections 2 Musical Theatre 1 Classical 3- 16 bar cuts 2-8 bar cuts
JUNIOR	4 selections 1 Classical 3 Musical Theatre 2-16 bar cuts 3-8 bar cuts	4 selections 1 Classical 3 Musical Theatre 2-16 bar cuts 3-8 bar cuts
SENIOR	5 Music Theatre selections Or 4 Musical Theatre selections 3 cuts (8 or 16 bar cuts)	5 Music Theatre selections or 4 Musical Theatre selections 3 cuts (8 or 16 bar cuts)

Repertoire should be balanced from the following categories:

Prior to 1960
Between 1960 and the year of their birth
Contemporary Musical Theater
Operetta and Gilbert and Sullivan

2 CREDIT JAZZ STUDIES PROGRAM

	SEMESTER 1	SEMESTER 2
FRESHMAN	2 selections – 1 classical; 1 jazz selection	2 selections – 1 classical; 1 jazz selection
SOPHOMORE	3 selections 2 jazz selections 1 classical selection	3 selections 2 jazz selections 1 classical selection
JUNIOR	4 selections 3 jazz selections 1 classical selection	4 selections 3 jazz selections 1 classical selection
SENIOR	5 jazz selections	5 jazz selections

Jazz literature should include a balance of both up tempo and ballad selections.

2 CREDIT DEGREE MUSIC EDUCATION PROGRAM

	SEMESTER 1	SEMESTER 2
FRESHMAN	3 selections Language choice at teacher's discretion	3 selections 2 languages English required; other language to be from French, German, or Italian
SOPHOMORE	4 selections 3 languages English and Italian required; French OR German	4 selections 3 languages English and Italian required; French OR German (whichever was not presented in first semester)
JUNIOR	3 or 4 selections 4 languages English, Italian required French and/or German (1 other as a substitute, if desired)	3 or 4 selections 4 languages English, Italian required French and/or German (whichever was not presented in semester 1) (1 other as a substitute, if desired)
	<p>If 3 selections are prepared first semester, student must prepare 4 selections for the next semester. If 4 selections are prepared first semester, student may prepare 3 selections for the second semester. This applies to junior year only.</p>	
SENIOR	5 selections 3 languages required- Italian, French and German	5 selections 3 languages required - Italian, French and German

In the senior year, language substitution will be allowed with the teacher's approval for the other two selections.

The jury requirements do not apply to the semester in which the student is student teaching. The studio teacher will set requirements for the semester of student teaching.

4 CREDIT 4 1/2 PERFORMANCE/MUSIC EDUCATION MAJOR

	SEMESTER 1	SEMESTER 2
FRESHMAN	4 selections 2 languages English required; one other from French, German, Italian	4 selections 2 languages English required; one other from French, German, Italian
SOPHOMORE	5 selections 3 languages English and Italian required; Either French OR German	5 selections 3 languages English and Italian required Either French OR German - whichever was not presented first semester
JUNIOR	4 or 5 selections 4 languages English, Italian, French, and German	4 or 5 selections 4 languages English, Italian, French, and German
	<p>If 4 selections are prepared first semester, student must prepare 5 selections for the next semester. If 5 selections are prepared first semester, student may prepare 4 selections for the second semester. This applies to junior year only.</p>	
SENIOR	6 selections 4 languages English, French, Italian, German	6 selections 4 languages English, French, Italian, German
SENIOR 9TH SEMESTER	6 selections 4 languages – English, French, Italian, German	

At the teacher’s discretion, juniors and seniors may carry over one advanced selection from a previous semester to the next semester’s jury. If a student chooses this option, he/she **MUST** begin the second jury with this piece. The faculty expects significant technical, musical, and interpretive progress in the second jury performance of this piece.

4 CREDIT PERFORMANCE MAJOR

	SEMESTER 1	SEMESTER 2
FRESHMAN	4 selections 2 languages English required; French German, or Italian	4 selections 2 languages English required; French, German, or Italian
SOPHOMORE	5 selections 3 languages English and Italian required; Either French OR German	5 selections 3 languages English and Italian required; Either French OR German - whichever was not presented first semester
JUNIOR	6 selections 4 languages required English, Italian, French, German	6 selections 4 languages required English, Italian French, German
SENIOR	8 selections 4 languages required - Italian, English, French, German	8 selections 4 languages required – English, Italian, French, German

In the senior year, language substitution will be allowed with the teacher's approval for the other selections.

At the teacher's discretion, juniors and seniors may carry over one advanced selection from a previous semester to the next semester's jury. If a student chooses this option, he/she MUST begin the second jury with this piece. The faculty expects significant technical, musical, and interpretive progress in the second jury performance of this piece.

GRADUATE STUDENT JURIES

At all levels, musical theatre repertoire will be allowed for study and/or jury performance only after the literature requirements listed below have been satisfied.

Students are required to follow the requirements listed below. Studio teachers have the final authority on the appropriateness of jury repertoire.

**All selections must be performed from memory.
These are minimum requirements. Individual studios may require more repertoire.**

The voice faculty reserves the option to hear more than the minimum two or three selections on the jury. The faculty may also request to hear specific sections of additional selections.

Any change in the literature requirements for graduate students must be approved by the full voice faculty before the end of Block I.

1 CREDIT STUDY - MUSIC ED/CONDUCTING

SEMESTER 1	SEMESTER 2
4 selections	4 selections
4 languages	4 languages
English, Italian, French and German	English, Italian, French and German

These requirements repeat for additional semesters of study.

2 CREDIT STUDY - MUSIC ED/CONDUCTING

SEMESTER 1	SEMESTER 2
5 selections	5 selections
4 languages	4 languages
English, Italian, French and German	English, Italian, French and German

These requirements repeat for additional semesters of study.

2 CREDIT STUDY - PERFORMANCE MAJOR

SEMESTER 1	SEMESTER 2
6 selections	8 selections
4 languages	4 languages

Semester 2 requirements repeat for additional semesters of study in which there is no completed degree required recital.

GRADUATE ORAL AND WRITTEN EXAMINATIONS

The graduate committee governs this area. Documents concerning this area are available from the graduate secretary in the School of Music office.

RECITALS

DEGREE REQUIRED RECITAL

The procedures necessary to sign up for and obtain a recital date are available only from the concert coordinator. Students make an appointment with the concert coordinator and sign up for a recital date through a lottery process. Recital date information is released by the concert coordinator and posted on all voice studio bulletin boards a few weeks after the beginning of each semester. Students must confirm their teacher's availability for specific recital dates prior to turning in their form. Faculty must sign the form prior to submission. Students should make an appointment with their teacher to select potential dates one week prior to the concert coordinator's deadline for turning in the date selection form. Do not wait until the last minute and then rush to your teacher between lessons.

Each recitalist must have selected and contacted a pianist 3 months prior to the recital. If the recital is to be given in the fall semester, the recitalist should have begun the collaboration with the pianist during the previous spring semester. If the level of preparation is not up to a high standard the teacher has the authority to cancel the recital.

No participation in Premium Blend or Ithacappella will be permitted in the year of the degree required recital.

RECITAL HEARING PROCEDURE

During the first week of classes each semester, students giving recitals during that semester will receive materials from the recital hearing coordinator. The recital hearing takes place 2 -3 weeks prior to the scheduled recital. All of the repertoire for the recital must be memorized for the hearing. If a student is ill and cannot sing at the scheduled hearing time, the hearing will be re-scheduled for no more than one week later. If the student is also ill for the rescheduled hearing date, the recital will be canceled, re-scheduled for a later semester, and a grade of incomplete will be given.

If the student is performing chamber music selections with instruments, the instrumentalists are encouraged to be at the hearing. If they cannot be present, the pianist must be prepared to play an accompaniment. If the student is using selections with other singers, they must be available to sing at the hearing. Chamber music selections do not need to be memorized for the recital. All other selections including duets and trios must be memorized. **Note:** if the required music is not memorized, the student will fail the hearing.

The student recitalist and his/her accompanist must wear appropriate performance attire for the hearing (see page 8).

Enough copies of the program, translations, and program notes must be brought to the hearing for each faculty evaluator. The program must be typed in the official format as designated in the "Recital Information Packet" available from the concert coordinator. Note: failure to provide a program and translations will lower the hearing grade.

FAILURE OF HEARING

Each voice faculty member present will grade the student's performance in the hearing, and the average of these grades will be the hearing grade. This grade is 2/3 of the final recital grade. The studio teacher will assign the other 1/3 of the grade after the recital.

If the student receives an average grade lower than C- in your hearing, the recital will be canceled. Recitals that are canceled for any reason other than serious illness must be re-scheduled for a later semester. The grade will be assigned as incomplete, and the grade from the failed hearing will not be calculated into the next hearing grade.

Graduate lecture recitals do not require a pre-recital hearing. A committee of three faculty members including the individual's private teacher hears and grades the graduate lecture recital. The graduate student is responsible for contacting two other faculty to attend and grade the lecture recital.

Dress rehearsal scheduling for required recitals will take place when the completed Performer's Packet is returned to the concert coordinator. The voice faculty requires that dress rehearsals be scheduled at this time and that the performance faculty teacher be consulted about rehearsal time prior to final scheduling with the concert coordinator.

PROGRAM STANDARDS FOR THE JUNIOR RECITAL

An acceptable junior recital program will include 40-45 minutes of actual music. The entire event (including intermission) should not exceed 60 minutes. Required languages are Italian, German, French and English. Once language requirements are met for the recital, students may add additional repertoire in other languages. All recital literature must meet the approval of the studio teacher.

Required literature for the Junior Recital

1. **A group of literature from the Renaissance/Baroque/ or Classical era.** Languages acceptable in this group will be Italian, German, French, Spanish, or English. Representative composers for the Renaissance/Baroque periods: Bach, Buxtehude, Peri, Monteverdi, Caccini, Corelli, Purcell, Handel, Lully, and Dowland. Representative composers for the Classical period (1750-1820): Haydn, Mozart, Beethoven, Schubert, Martini, and others. Languages may be Italian, German, French, Spanish, or English.

2. **A group representing the Romantic/post-Romantic movement in vocal literature** - German Lieder, the French Mélodie and chanson, Romantic Italian songs, and Spanish Romantic songs. Representative composers include Schumann, Brahms, Wolf, Strauss, Fauré, Ravel, Debussy, Verdi, Donizetti, Bellini, Rossini, Donaudy, Obradors, Granados, and others.
3. **A group of 20th century American or British songs.** Representative composers may include Vaughan Williams, Ireland, Quilter, Head, Barber, Copland, Bernstein, Hoiby, Rorem, Duke, Ives, Britten, and others.

Optional literature for the Junior Recital

1. An operatic aria, oratorio aria, or chamber music selection with instruments may be chosen at the teacher's discretion. This category is optional.
2. A group of songs of non-standard repertoire languages (for example, Gaelic, Portuguese, Hungarian, Czech, etc.)
3. Musical Theatre literature.

If the student and teacher agree to present a musical theatre group this may be added only after the above literature requirements have been met and may not exceed three selections.

The junior recital is a solo performance. Duets, trios, etc. will be limited to one selection.

PROGRAM STANDARDS FOR THE SENIOR RECITAL

An acceptable senior recital program will include 50-60 minutes of actual music. The entire event (including intermission) should not exceed 75 minutes. Required languages are Italian, German, French and English. Once language requirements are met for the recital, students may add additional repertoire in other languages. All recital literature must meet the approval of the studio teacher.

The voice faculty feels that the senior recital should meet the basic guidelines of the junior recital. However, more flexibility of historical style and groups will be allowed in programming with the teacher's approval. If a musical theatre group is added, initial repertoire requirements must be met first. The musical theatre group will be limited to three selections. The senior recital is a solo performance. Duets, trios, etc. will be limited to one selection.

GRADUATE RECITALS

The graduate performance recital will follow the above structure but with an emphasis on more vocally and musically difficult repertoire. If the student has a special interest in a specific style or composer and wishes to depart from the above structure, approval of the individual teacher is required. The performance recital requires a pre-recital hearing at least 2 weeks before the required recital date. See pp. 17-18 for Hearing Procedures.

The graduate lecture recital shall consist of about 60% lecture and 40% performance determined at the discretion of the teacher. Typical total length of the lecture and performance should be 1 hour with a 10-15 minute intermission. Students must consult with the performance teacher when selecting the subject for the lecture recital. Studio teachers have the final authority in determining the appropriateness of a lecture recital topic. Students are also encouraged to consult with the music history faculty for assistance in determining an appropriate topic. The student is responsible for finding their own grading committee for the lecture recital. The committee should comprise the voice teacher, another voice faculty member, and a faculty member outside the voice area.

The graduate student has the option of doing either one lecture recital and one performance recital **or** 2 performance recitals.

RECITAL CANCELLATION

Student recitals canceled for any reason other than serious illness or death in the family may not be rescheduled in the same semester.

STAFF PIANIST PROGRAM

Student must consult with teacher prior to requesting a specific pianist for the recital. Students must request a staff pianist three months prior to the recital and follow the staff pianist procedures as set forth by the staff pianist coordinator.

A required junior, senior or graduate recital is a capstone project that integrates all of the various elements of vocal study into a summative performance. An undergraduate recital includes music written by composers from different historical periods. The requirements for a variety of styles and languages help the student to build a base of experience from a full range of the standard vocal repertoire. In addition to the complex process of learning, interpreting, and dramatically preparing the music, the student also has the opportunity to learn the "business" of preparing a recital. This includes setting a date and reserving the hall; hiring and working with an accompanist and other musicians; preparing program notes, translations, program copies, and publicity; choosing appropriate attire for the performance; arranging for rehearsals; and learning to pace the preparation of the performance itself. The voice faculty recommends that students begin to prepare for a full-length recital as early as a year before the actual performance date. This allows plenty of time for choosing repertoire, working out technical problems, learning and memorizing the music, and for artistic polishing of the performance as well as timely completion of other aspects of the performance experience. The graduate solo recital demonstrates a higher level of vocal and musical mastery, while the lecture recital allows the singer to demonstrate scholarly ability as well as performing skills.

ELECTIVE RECITALS

Because of high demands on faculty time during a semester, students wishing to give an elective recital must consult with their teacher. There are many factors to consider in determining whether or not a student will be allowed to give an elective recital. These factors may include the student's health, work habits, growth up to the time of the recital, teacher's performing/teaching/personal schedule, and the number of required and other elective recitals within the studio. The student is encouraged to talk to the teacher concerning the elective recital at least the semester before the possible recital date.

The level of the teacher's involvement in the elective recital is at the teacher's discretion.

Only outstanding seniors can give a solo elective recital at the discretion of the teacher. All other students may be invited to give a joint elective recital at the discretion of the teacher.

Repertoire - The solo elective recital program of no more than 45 minutes of music should be chosen with the approval of the applied teacher. The joint elective recital will also be no longer than 45 minutes. Generally, the repertoire suggestions for the degree required recital should be used as a guideline for the elective recital.

Accompanists - the student is responsible for procuring and paying an accompanist. The studio teacher must approve the student's choice of accompanist.

Scheduling - An elective recital cannot be scheduled in conflict with a required recital within the studio. Be sure to consult the larger performing schedule before deciding on a recital date. All recitals given in the Whalen Center must be approved through the Concert coordinator's office. Recitals will be scheduled only when classes are in session. No recitals will be scheduled on the last day of classes prior to break or exams. The solo and joint recitals are limited to one hour, including intermission. Rehearsal time is limited to a maximum of two hours. This includes the set-up time as well as the time it takes to return the space to its original condition. The recital performer is responsible for cleaning up the area. The applied teacher is not obliged to attend dress rehearsals for elective recitals.

Program Printing Policy – Programs for elective recitals are the responsibility of the student(s) giving the recital. The student(s) prepares all aspects of the program including format. Once the student(s)' private lesson teachers(s) has (have) approved the program, **two** copies of the program must be delivered to the Music Office for inclusion in the program archive.

Students may elect to have the School of Music make copies. If the school duplicates the programs, the following requirements apply:

1. The approved program must be dropped off with the music office receptionist **no later than two weeks prior to the recital date.**

2. The school will make **black and white** duplicates only. The copies will be on ivory paper.
3. The student(s) is(are) responsible for picking up the duplicated programs and taking them to the recital. The student(s) is (are) responsible for the safekeeping of the programs.
4. Copies for the School of Music files will be made from the program dropped off in the music office. If no copy is submitted, the student is **required to provide the music office with two copies of whatever program the student uses for the recital.**

Program Posting – The School of Music will post the programs under the following conditions:

1. **Three copies of the program** must be delivered to the Music Office **no later than one week before the recital date.**
2. The program must be no larger than a “half sheet” of paper. That is, no larger than the school’s programs for other events, or 8 1/2 x 5 1/2 inches. (A reduced copy of a larger program is acceptable.)

Space - Nabenhauer is the only available performing space for elective recitals in the Whalen Center. Choice of time and location must be in consultation with and approval of the major teacher. The concert coordinator will use a lottery system for selection of dates. This lottery will be run similarly to the degree required recital lottery.

If a student decides to give an elective recital on-campus outside of the Whalen Center the student must schedule the elective recital in the Muller Chapel or Clark Lounge and must reserve these rooms through the Office of Conference and Event Services. Elective recitals outside of the Whalen Center will be without support services provided by the School of Music. If the student wishes to give an off-campus recital, the Unitarian church is often used for these events. Recitals in the Muller Chapel and Unitarian Church have a rental fee.

No reservation is confirmed until all forms are completed and signed by the Campus Center and Special Events/Conferences Manager of Facility Scheduling. Reservations can be made Monday through Friday from 9:00 a.m.-4:00 p.m. The forms will be processed within 48 hours and returned to the student's local address. Forms must be submitted three weeks prior to the desired recital date.

MAKE-UP LESSONS

When a student has to miss a lesson because of illness, he/she should notify the teacher by telephone 24 hours in advance or, at the latest, the morning of the lesson. The student should **NOT** come by the studio to inform the teacher of illness or to try to sing due to the likelihood of spreading germs. If the student is the first lesson of the day, he/she should notify the teacher by phone **BOTH** at home **AND** at school. Only one lesson canceled due to illness will be made up. In the case of prolonged illness, more than one lesson may be made up at the teacher's discretion as time allows.

Teachers attempt to start lessons on time, but sometimes lessons run over. Therefore, students are expected to arrive vocally and mentally warmed up at their lesson time. If the student is more than 10 minutes late, the lesson will be canceled and will not be made up unless there is an excuse acceptable to the teacher.

If, due to an unfortunate circumstance, the teacher is more than 10 minutes late, students should assume the lesson is canceled and contact the teacher to schedule a make-up.

If a teacher misses a lesson because of illness, performance, or other obligations, these lessons are routinely made up. The teacher will offer times for these make-up lessons. It is the student's responsibility to sign up for a make-up lesson time.

Lessons missed for reasons other than illness, death in the family, court appearances, religious observances, or Ithaca College scheduled events will not routinely be made up. If a student is just too tired to take a lesson, this will not be made up. The intense teaching loads and other faculty responsibilities at Ithaca College do not give the voice faculty enough flexibility in the schedule to reschedule multiple lessons.

If the student must miss a lesson because of tour performances, early departure for vacation, NYSSMA conferences, etc., he/she must notify the teacher at least 5 teaching days in advance. The student is then responsible for switching lesson times with another student.

Out of courtesy it is strongly recommended that a student inform the applied teacher of any planned absence from a lesson at least 24 hours ahead of time by phone or e-mail.

If a student misses or cancels a make-up lesson, that lesson **WILL NOT** be rescheduled.

STUDIO CHANGES

Studying for four years with the same teacher is most preferable for undergraduate voice students. However, if a situation arises in which the student or teacher feels that the work is not progressing as desired, the teacher and the student should discuss the situation in a responsible manner. If either the student or the teacher feels that it is necessary to have a mediator for this discussion, an appointment should be made to meet with the performance area chairperson. Steps to remedy the situation should then be taken by the student and the teacher in a responsible manner. The steps are listed below:

1. Teacher or student feels work is not progressing as desired.
2. Teacher and/or student takes the initiative to discuss the situation.
3. If either teacher or student feels that the situation has not improved and that a change is necessary, a final discussion is held at the end of the semester.
4. Student observes lesson (s) and/or rep class (es) with the knowledge of the current teacher.
5. Student and/or teacher make an appointment with the Performance Studies chairperson. Student states studio preference(s) and/or teacher makes studio recommendation.
6. No individual lessons are given by prospective new teacher(s).
7. Student contacts chairperson to discuss choice of teacher.
8. Student notified later, after grades are submitted, whether the Dean and the performance chair have approved choice.
9. A week after the studio change has been approved, the performance area chair e-mails the current teacher that the student is changing studios.
10. The student contacts the current teacher to say he/she is changing studios.
11. Studio changes occur only at semester breaks.

Studio changes will be considered only if the above steps are followed.

PERFORMANCE OPPORTUNITIES

ON CAMPUS

Choral Ensembles: Every voice major is required to participate in one choral ensemble. No student will be allowed to register for more than one major and one minor ensemble in any given semester. Major ensembles are Choir, Chorus, and Women's Chorale. Minor ensembles are Madrigals and Vocal Jazz.

Opera Production: Ithaca College presents a fully staged opera production in Dillingham Center every year. Any student enrolled for credit in at least 3 hours of course work other than voice lessons, opera, or required degree recital is eligible to audition for the opera. Other opera performances with casting by audition may be scheduled by the Director of Opera.

Opera Workshop and Musical Theatre Workshop: These two classes offer training in the musical and theatrical performance styles of these genres. The semester's work usually concludes with a performance. Students must audition for acceptance into these classes, generally open to juniors, seniors, and graduate students. If a student is enrolled in Opera Workshop, he/she may not be in a minor ensemble – Madrigals or Vocal Jazz.

Note: Any solo or scene the student is performing in a choral ensemble, opera production, or Opera Workshop should be brought to the studio teacher for adequate preparation.

Ithaca College Concerto Competition: The Concerto Competition is open to all members of the Ithaca College School of Music who are enrolled for private lessons. The award is a performance with the Ithaca College Orchestra at the end of Block III. Each performance area holds preliminary auditions the first week of the spring semester. The outstanding performers from each area then compete in the finals of the Concerto Competition. The finals are held on the first Saturday of the spring semester (see procedures on pages 28-29).

EXTRACURRICULAR PERFORMING OPPORTUNITIES AT ITHACA

COLLEGE: The voice faculty supports the involvement of students in outside performance opportunities. However, students are expected to consult with their studio teacher about the appropriateness of participation before auditioning for or accepting any role or administrative involvement with a non-Ithaca college School of Music group. Curricular activities always take precedence over non-curricular activities.

Regional and local NATS Competitions: NATS stands for the National Association of Teachers of Singing. This organization sponsors competitions for young singers at the local and regional level. Each year, the regional NATS organization holds a competition at a college located in the five-state area of the region-New York, New Jersey, Pennsylvania, Delaware, West Virginia, and Montreal, Canada. Individual teachers may or may not decide to attend this competition in a given year. Because of intense scheduling, and Ithaca College conflicts, it is often difficult for the studios to attend. Studio Teachers can provide more information on the nature of the competition, the repertoire requirements, and costs involved in participation.

The local NATS organizations, Central New York/Finger Lakes Chapter, (CNYFL-NATS), holds its annual competition during the fall semester. It is a one-day commitment in which students compete with other students in their class level. Literature requirements and categories are mandated by the NATS organization. Requirements for local and regional competitions are the same. This information is mailed to the individual studio teacher by the host school.

Ithacapella and Premium Blend: These are student-directed ensembles. Ithacapella is a men's chorus and Premium Blend is a women's chorus. These choruses have very active performing schedules both on and off campus. Membership in these groups requires a significant time commitment. The groups also offer an opportunity for students to gain experience as conductors, arrangers, and administrators of arts organizations. Members are selected by audition. Students in Ithacapella or Premium Blend are not allowed to be members of Madrigals or Vocal Jazz. For reasons of vocal health the voice faculty strongly discourages simultaneous participation in more than one vocal ensemble and Opera Workshop.

Student theatre groups: Student-directed groups such as Triple Threat Theatre and No Bucks Theatre frequently hold performances of musicals and plays on campus. Participation is determined by audition. Performances are fully staged and, in the case of musicals, are performed with an orchestra. Again, these performances offer opportunities for stage experience as well as conducting, technical support, and administrative

positions. These productions also require a significant time commitment and participation must be carefully evaluated with the studio teacher.

Additional On-Campus Performing Opportunities: Many other opportunities exist for performing on campus. At the discretion of the studio teacher, students may give an elective recital for credit. Students may perform on other students' recitals, on a composition recital, in student-run performances of oratorio, opera, jazz, or other literature. Students who want more performance experience may always create their own opportunities for solo or group performance. Taking initiative for creating performance opportunities is an important skill to learn. Chapel services, informal concerts in the Pub, and lunchtime concerts in the lobby of the Whalen Center for Music are just a few possible performing venues on campus.

OFF-CAMPUS PERFORMING OPPORTUNITIES

The city of Ithaca offers many performing opportunities as well. Again, students are expected to consult with their studio teacher on the advisability of taking on these outside commitments. Off-campus performing groups include the Cornell Savoyards, and several local theaters such as the Kitchen Theatre. These organizations frequently post notices of auditions in the School of Music or the Theatre Department. You may also call the organizations for more information. Students may also contact area schools, both public and private; local senior citizens facilities such as Longview, Beechwood, and Kendal at Ithaca; local clubs and restaurants, or area churches about offering performances.

AUDITION POLICIES

CHORAL ENSEMBLE AUDITION POLICIES

No student will be allowed to register for more than one major and one minor ensemble.

All students must audition at the beginning of the Fall semester for an appropriate ensemble assignment. This includes those who will be student teaching Block I and all entering and returning students, both undergraduate and graduate, as well as non-music majors who wish to participate in an ensemble.

Students auditioning for Chorus, Choir, Women's Chorale, and Madrigal singers should sign up at Studio 3212. Everyone must sign up for an audition slot. Vocal Jazz auditions will be held at an announced time and place. See the board at Studio 3212 for information.

Students should bring a prepared piece to demonstrate their vocal work. Students must bring an original copy of the piece. Photocopies of music will be destroyed! Students are encouraged to bring their own accompanist, and appropriate audition attire is expected. New students are encouraged to choose a piece that is well within their ability. Students will be asked to vocalize and to demonstrate their aural abilities as well as sight-singing abilities.

Vocal jazz auditions will require repertoire from a standard jazz ballad. The student must provide a lead sheet unless the student has brought his or her own accompanist. Improvisation in the audition is encouraged but not required.

OPERA AUDITION POLICIES

Opera auditions are open to all members of the Ithaca College campus who are enrolled for credit in at least 3 credits of course work other than voice lessons, a degree required recital, or the opera itself.

Students who are block teaching and wish to audition for the opera must contact the opera director to arrange a separate audition time.

See the board outside Studio 2306 for complete information on audition requirements.

Announcements of audition dates will be posted on the studio teachers' bulletin boards as well as outside Studio 2306.

AUDITION POLICIES FOR MUSICALS

All members of the Ithaca College community are eligible to audition for the yearly musical.

See the board outside Studio 2306 for complete information on audition requirements. Also check the notice boards in Dillingham for audition information.

OPERA WORKSHOP AUDITION POLICIES

Students with junior or senior standing and graduate students are eligible to audition for Opera Workshop.

See the board outside Studio 2306 for complete information on audition requirements for Opera Workshop.

If the student is enrolled in Opera Workshop, the number of other ensembles he or she may be enrolled in is limited to one major ensemble.

CONCERTO COMPETITION PROCEDURES

Any Ithaca College student enrolled for private lessons with an Ithaca College faculty member for credit during the semester of the Concerto Program may participate in the Concerto Competition at the discretion of the professor. Literature for the competition must be chosen with the approval of the studio teacher and the conductor of the orchestra. Literature may include opera, oratorio, chamber music, and orchestrated art songs. The conductor will request an orchestra score of unfamiliar literature before approval.

All contestants must perform from memory and provide their own accompanist.

Preliminary rounds will be held in the evening of the first three days of classes in the Spring semester.

Dress rehearsal time on the stage for the preliminary rounds will take place on the weekend immediately preceding the start of the Spring semester classes. Vocalists will receive 30 minutes dress rehearsal time on the stage.

The quality of the performance will be the only consideration for selecting students to proceed as finalists in the Concerto Competition.

The preliminary round for vocalists will be limited to 7 minutes for each singer from the time he/she enters the stage.

The final round of the competition will be scheduled on the first Sunday following the first week of classes in the Spring Semester. The competition will begin at 10:00 a.m.

All finalists must complete and submit a Concerto Competition Form to the Music Office by 1:00 p.m. on the Thursday prior to the final round.

Finalists must report to the Music Office at the time specified on the Concerto Competition Form in order to draw a number to determine the time of their competition appearance in the final round.

Dress rehearsal time on the stage will also be signed out at this time. Vocalists may sign up for a 30-minute dress rehearsal.

The quality of the performance will be the only consideration for selecting students to solo with the orchestra.

Finalists will appear as scheduled with no exceptions. Inability to appear at the scheduled time, for any reason, will disqualify the finalist from the competition. The Concerto Program Concert will be scheduled for the Saturday evening prior to Spring Break.

The competition winners will meet individually with the orchestra conductor to arrange an appropriate rehearsal schedule for the concert. Soloists are responsible for checking the orchestra's posted rehearsal schedule for rehearsal times with the orchestra, and for notifying teacher of rehearsal times.

WHERE TO BUY MUSIC

Music can be purchased locally at Hickey's Music Store in Ithaca, located on Adams and Dey Street. The phone number is 272-8262. Music ordered over the phone is delivered to the School of Music on Wednesday mornings at 10:00 a.m.

Music can be special ordered at:

Yesterday Music Service in Cambridge MA, 617-547-826

TIS Music Catalog 1-800-421-8132. TIS has a 15% discount on all opera scores and 5% discount on e-mail, fax, or US mail orders. The TIS website is www.tismusic.com

HEALTH HABITS

Because your body is your instrument, it is very important for singers to maintain physical health. Students, like professionals, are solely responsible for their personal health. Professional singers who miss rehearsals and performances due to illness are frequently fired or not rehired by an organization. Public school music teachers who miss an excessive number of classes run the risk of not having their contracts renewed by their school system. If you are often ill or act in an irresponsible manner, word gets around and your marketability decreases!

Therefore, it is necessary for both teachers and performers to stay healthy.

Tips to stay healthy:

Wash your hands frequently.

Avoid contact with others who have colds.

Get a good amount of sleep.

Create and stick to an exercise program.

Eat a balanced diet of good foods and avoid excessive alcohol consumption.

Take a daily multivitamin.

DO NOT SMOKE CIGARETTES OR MARIJUANA as they can cause permanent damage to your instrument.

Wear a coat and scarf when the weather turns bad.

If you are unable to maintain your health, you will miss lessons and inhibit your progress as a singer/musician. It will be difficult to complete all degree requirements successfully if you have chronic health problems. **Remember that your teacher will only be able to make up one lesson due to illness each semester.** Also, if you are sick, stay at home, rest, and get better. It is difficult to have a singing career if you suffer from chronic illness.

Important voice area phone numbers

Voice area coordinator	David Parks	Room 2208	4-3095
Performance area chairperson	Kim Dunnick	Room 3207	4-1111
Juries coordinator	Jennifer Kay	Room 2302	4-1610
Hearings coordinator	Patrice Pastore Brad Hougham	Room 3204 Room 2311	4-3049 4-1939
Concert coordinator	Erik Kibelsbeck	Room 3324	4-3717
Staff pianist coordinator	Charis Dimaras	Room 2335	4-3440