

~FLORIDA INTERNATIONAL UNIVERSITY\*SCHOOL OF MUSIC~

# *Division of Vocal Studies*

## Handbook & Guidelines

2013/2014

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## INTRODUCTION

The Division of Vocal Studies in the FIU School of Music offers a dynamic curriculum that includes private instruction from an outstanding artist/faculty. The curriculum emphasizes both solo and ensemble performance. Solo opportunities include weekly voice forums, student recitals, the FIU Opera Theater and solos with the FIU choral ensembles, instrumental & chamber ensembles, and New Music Ensemble. Vocal ensemble performance opportunities include the Concert Choir, University Chorale, Master Chorale, Collegium, Music Theatre Ensemble, and Vocal Jazz Combo. In addition to weekly voice lessons, FIU voice students also receive regular coaching in their repertoire from professionally trained coaches and accompanists.

In reading this handbook, students may notice inconsistencies or discrepancies that conflict with School of Music or other university documents. If a student notices any disparity between official university documents or policies and this student handbook, the student should consult directly with the Coordinator of Vocal Studies. In cases where a disparity is apparent, the official university document will take precedence.

## ELIGIBILITY FOR APPLIED INSTRUCTION

Anyone interested in vocal instruction at FIU must audition for the voice faculty. If it is determined that the candidate requires remedial study, the faculty may recommend a semester of technical preparation in Class Voice (MVV-1111). If the faculty considers the student capable of withstanding the rigors of private vocal study, the student will be recommended for private vocal instruction. Any student taking applied voice lessons will be expected to fulfill a co-requisite assignment to an FIU School of Music ensemble. All ensemble assignments for FIU voice students must be approved by the Coordinator of Choral Studies.

## STUDIO ASSIGNMENTS

Students may request assignment to a particular teacher by addressing their request to the area coordinator. It is possible to change studios if the preferred teacher has room in his/her class load and if approved by the area coordinator but, in the interest technical progress, it is strongly recommended that a student remain with their assigned teacher for at least one semester. The student must discuss any change of studio with both of the teachers involved and the area coordinator before the change will be granted.

The number of students that FIU voice faculty may accept is determined by teaching loads and School of Music policy. Whenever possible, the Director of Vocal Studies will endeavor to assign voice students to an instructor of their choice. A variety of factors determine every student/teacher assignment, among them the following priorities:

1. Graduate and undergraduate voice performance majors.
2. Music students whose major instrument is voice
3. FIU School of Music non-voice majors.
4. FIU non-music majors.

## ATTENDANCE POLICY

Attendance at studio lessons, private coachings, and ensemble rehearsals is the responsibility of the voice student. Absence without a valid medical excuse will result in a lowering of the student's grade. Instructors are not required to make up lessons or coachings that have been missed without valid excuse. On the other hand, students should understand that the voice faculty & staff are active performers and clinicians and may occasionally need to cancel or reschedule voice lessons and coachings. They will make every effort to make up these appointments at a mutually agreeable time.

FIU voice students are also required to attend regularly scheduled voice forums and departmental recitals. It is the policy of the School of Music that these forums and recitals are integral parts of a music education. The dates and times of these events are posted each semester. Poor attendance at these events will impact the student's applied voice grade.

## **OUTSIDE LESSONS & PERFORMANCES**

All outside performance activities by voice students must be approved by their applied teachers. Outside rehearsals and performances may not conflict with FIU classes or rehearsals. Since it is unethical for professional voice teachers to work with another teacher's student without the knowledge of both teachers, any student who studies with a non-FIU voice teacher will necessarily be academically dropped from their applied voice lessons.

## **JURY EXAMINATIONS & GRADING PROCEDURES**

Each applied instructor will submit to their students a syllabus explaining the requirements and expectations for the voice lessons. Students will receive assignments of appropriate repertoire, exercises and vocalises, translations, diction and memorization. The instructors will grade their students based on their evaluation of the student's progress and the student's fulfillment of the requirements as described in the syllabus. Applied voice grades are determined by averaging the instructor's grade (75 %) with the combined jury grade (25 %).

All voice students are required to complete a jury examination at the end of the semester. Their assigned repertoire must be memorized. Voice students are also expected to submit a printed program including song translations and program notes. Program notes are to represent ORIGINAL research by the student.

As per School of Music policy, a voice major must receive no less than a letter grade of "B" in order to pass his/her Applied Music course. Students receiving a lower grade will be placed on probation for the duration of one semester. If they do not improve their applied grade to at least a "B," they will be dropped from the School of Music and no longer be considered a voice major. They will be allowed to re-audition for admission to the voice program after a one semester hiatus.

## **UPPER DIVISION JURIES**

Students seeking admission to Upper Division Applied Voice must complete a special jury at the end of the semester preceding their proposed entry to Upper Division. The student will be expected to sing all assigned repertoire for that semester. The amount and type of repertoire depends upon the degree program (BA or BM) and whether the student wishes to enter the Music Education/Music Technology/Composition/Music Business tracks, or the Vocal Performance track. Specific requirements for each track can be found in the Lower Division Jury Requirements.

## **ACCOMPANISTS**

As of the 2013/14 academic year, the School of Music will be employing fewer professional accompanists for voice juries and recitals. The Coordinator of Vocal Studies will work with the voice faculty and accompanying staff to determine those students with a priority for private coaching and accompaniment. All other voice students will have to apply to the Division of Keyboard Studies for a student accompanist. The Division of Keyboard Studies has instituted a policy whereby applied voice and instrumental majors can apply for the services of a student or staff accompanist.

Please note: There is a limited number of available student and staff accompanists for this purpose! Accompanists will be assigned on a "first come, first served" basis. It is critical that you and your teacher select your repertoire at the earliest opportunity and complete the request form. The forms are available in the Music Office and on the School of Music website: <http://music.fiu.edu/students-and-alumni/forms/index.html>. If the Division of Keyboard Studies is unable to provide a student or staff pianist, the student will have to hire a pianist. The Coordinator of Keyboard Studies will provide a list of qualified (and SOM approved) accompanists upon request.

## VOICE FORUMS

Students in the Division of Vocal Studies meet every Tuesday from 3:30 – 4:45 for a combined performance forum of all FIU voice studios. All Applied Voice students MUST attend. In addition, all lower division Performance majors are required to attend a non-credit “performance” class on Fridays from 9:00 – 10:50am. Most individual voice studios will also hold their own studio forums. Days & times will be arranged and assigned by the individual instructors.

All voice students are urged to attend these important performance and learning opportunities. Throughout the academic year, the Voice Division will also invite special clinicians to speak on a variety of voice-related topics. In addition, prominent professional singers and pedagogues will present master classes on technique and interpretation throughout the academic year. A complete list of masterclasses and clinics will be announced at the first combined voice forum.

All students in the School of Music are required to attend the Departmental Recitals, which meet periodically on Thursdays from 3:30 – 4:45pm. This is a public forum for outstanding music students to display their progress before the entire School of Music and the general public. The voice faculty will select voice students to perform at these events, based on their progress in the weekly voice forums.

Attendance at all voice forums and departmental recitals is mandatory for ALL voice students!

## JURY REPERTOIRE REQUIREMENTS

To a great extent, all jury repertoire for FIU voice students should be “classical art music.” The definition of the types of repertoire acceptable for juries will reflect the recommendations of the *National Association of Teachers of Singing* for classical vocal repertoire. This may include some formal arrangements of sacred hymns, or spirituals and/or traditional folk songs in their original languages. This does NOT include vocalises, or musical theater selections (unless required for a specific degree program or track). Most 19<sup>th</sup>-century operetta repertoire is also acceptable, but it must be sung in the original language.

The only exceptions to the above-mentioned requirements are those students in the BA Musical Theatre track. The jury requirements for their specific track are outlined below. In addition, some other “BA” track students, who may be working on a specific senior research project, may propose the study of other types of vocal music as part of their research. The students must make this clear in the proposal for their Senior Research Project and receive the approval of their project advisor and a voice faculty committee.

NOTE: The purpose of repertoire selection throughout the course of study is to be exposed to as many languages and musical style periods as possible. Students should therefore strive to study and perform works by a wide variety of composers from each national school and style period and avoid repeating the same repertoire or composer until the performance of their degree recitals. On that occasion, the student may wish to program groups of selections by the same composer and should work with their instructor and the recital committee to create a balanced and meaningful program.

These requirements represent the minimum required for the juries. Each applied instructor has the prerogative to augment the repertoire according to their studio philosophy, however, only the required repertoire of these guidelines will be presented at the final jury. If there is any question as to what may constitute appropriate repertoire, either the teacher or the student should consult with the area coordinator. All songs and arias for the juries must be memorized and sung in the original language. Any questions regarding “correct language” should be discussed with the area coordinator before the repertoire is assigned. Each voice student will submit a program and complete repertoire list at their final jury. The repertoire list will be added to the student’s file. No repetition of repertoire on juries from semester to semester will be allowed.

Jury requirements are as follows:

### Lower Division Principal and Major Applied Voice

MVV-1311 (BA and BM majors): Minimum of two songs in the first semester of study. One song must be in English and the other in a foreign language as assigned by the instructor. In the second semester of study, the student must learn a minimum of three songs. The choice of songs must represent different languages, periods and styles as assigned by the instructor.

MVV-1311 (BA in Musical Theatre majors): Minimum of two songs in the first semester of study. One song must be in English and the other in a foreign language as assigned by the instructor. In the second semester of study, the student must learn a minimum of three songs. The choice of songs must represent three different languages, periods and styles and may include one Musical Theatre selection.

MVV-1411: Minimum of three songs in the first semester of study. The choice of songs must represent two different languages, periods and styles. In the second semester of study, the student must learn a minimum of four songs. The choice of songs must represent three different languages, periods and styles.

MVV-2321 (BA and BM majors): Minimum of four songs in the first semester of study. The choice of songs must represent three different languages, periods and styles. In the second semester of study, candidates for Upper Division Music Education, Music Technology or Composition are required to learn five songs or arias representing four different languages, styles and periods.

MVV-2321 (BA in Musical Theatre): Minimum of four songs in the first semester of study. The choice of repertoire must represent three languages, periods, and styles and may also include one Musical Theatre selection. In the second semester of study, the student must learn a minimum of five songs or arias representing four different languages and style periods. Two of these selections may be from the Musical Theatre repertoire.

MVV-2421: Minimum of five songs or arias in the first semester of study. The choice of songs must represent four different languages, periods and styles. In the second semester of study, the student must learn a minimum of six songs or arias. The choice of repertoire must represent at least four different languages, periods and styles. All candidates for Upper Division in the Vocal Performance track must perform at least one selection composed by a twentieth- or twenty-first-century American composer.

### **UPPER DIVISION**

Upon completion of all Lower Division requirements, sophomore-level vocal students will be required to complete an audition for Upper Division. For further details regarding the repertoire requirements, see the jury requirements for second semester sophomore applied voice (see above).

**Note: In order to be admitted to Upper Division Applied Voice, students must have completed all Lower Division Theory requirements. They must also complete the Level IV Sight-singing exam at the time of their audition.**

### Upper Division Principal and Major Applied Voice

MVV-3331 (BA and BM majors): Minimum of five songs or arias in the first semester. The choice of songs must represent four different languages, periods and styles. In the second semester of study, the student must perform six songs or arias representing five languages and style periods. For all BM students in the Composition, Music Business, or Music Technology tracks, this represents the final semester of applied vocal study. These students will be required to sing their entire repertoire at the time of the jury.

MVV-3331 (BA in Musical Theatre): Minimum of five selections, primarily from the Musical Theatre repertoire. In the second semester of study, the student will learn six selections, primarily from the Musical Theatre repertoire. As is the case with the “classical” vocal track, the student should endeavor to explore a wide variety of styles, periods (and languages) and seek to study the complete American Songbook.

MVV-3431: Minimum of seven songs or arias. The choice of songs must represent five different languages, periods and styles. In the second semester of study, junior voice performance majors are expected to complete a “Junior Voice Recital” (MVV-3970). **A student who fails to complete a junior recital after three semesters will be withdrawn from the Voice Division and the School of Music.** Requirements for the Junior Recital can be found below.

MVV-4341 (BM Music Ed): Minimum of seven songs or arias. The repertoire must represent five different languages, periods and styles. In the second semester of study, students are expected to complete their “Senior Recital” (MVV-4971). **Any student who fails to complete a senior recital after three semesters will be withdrawn from the Voice Division and School of Music.** Requirements for the Senior Recital can be found below.

MVV-4341 (BA in Musical Theatre): During the senior year of vocal study for this degree, the student will likely be working on a “Senior Performance Project” to be presented during the final semester of senior-level applied voice. At the jury for the first semester of study, the student will present 15 minutes of music from their Senior Project, as well as a one-page written “proposal,” outlining the general thesis of their project. The proposal should also include a complete of the repertoire to be performed. As part of the 15 minutes presentation, the student may also include a maximum 2-minute monologue. In the second semester of study, the student will present their Senior Project in lieu of a final jury. The parameters and the requirements for this project will be approved in advance by the project advisor and the voice faculty.

MVV-4441: Minimum of seven songs or arias in the first semester of study. The choice of songs must represent five different languages, periods and styles. In the second semester of study, students are expected to complete a “Senior Recital” (MVV-4971). The choice of jury repertoire must represent five different languages, periods, styles. Note: Students will be allowed to take a maximum of three semesters of senior-level voice. **Any student who fails to complete a senior recital after three semesters will be withdrawn from the Voice Division and School of Music.**

#### Graduate Applied Voice

MVV-5351: Minimum of three songs in the first semester of study. In the second semester of study and all following semesters, the student must learn a minimum of four songs. The choice of songs each semester must represent different languages, periods and styles.

MVV-5451: Minimum of seven songs or arias in the first semester of study representing five different languages and style periods. Graduate students are required to give three recitals during their program of study. (See recital requirements below.) In each semester when the student does not perform a recital, he/she will be required to sing seven songs or arias on their jury. The choice of jury repertoire must represent a minimum of five different languages, periods and styles. **If the student fails to complete one of their graduate recitals after three semesters of study, they will be withdrawn from the Voice Division and the School of Music.**

#### **RECITALS**

MVV-3970, Junior Recital Voice (Performance): The student must perform a minimum of 30 minutes of music, representing a minimum of four different languages, periods and styles. One section of the program must be represented by a 20<sup>th</sup>-century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level III Music Theory and Sight-Singing. Note: only 1/5 (six minutes) of this program may be represented by opera or oratorio arias.

MVV-4971, Senior Recital Voice (Performance): The student must perform a minimum of 60 minutes of music, representing a minimum of five different languages, periods and styles. One section of the program must be represented by an American-hemisphere composer born after 1945 and reflect the compositional style and sophistication as studied in Level IV Music Theory and Sight-Singing. Note: only 1/5 (12 minutes) of this program may be represented by opera or oratorio arias.

MVV-4971, Senior Recital Voice (Music Education): The student must perform a minimum of 30 minutes of music, representing a minimum of four different languages, periods and styles. One section of the program must be represented by a 20<sup>th</sup>-century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level III Music Theory and Sight-Singing. Note: only 1/5 (12 minutes) of this program may be represented by opera or oratorio arias.

MUS-5905, Masters Recital (Voice): Graduate vocal students are required to perform three recitals in order to complete their degree program. The first recital (to be performed in their second semester of study) will be a 30- minute program, with repertoire representing a minimum of five different languages, periods and styles. One section of the program must be represented by a 20<sup>th</sup> century American-hemisphere composer and reflect the compositional style and sophistication as studied in Level III Music Theory and Sight-Singing. Note: only 1/5 (6 minutes) of this program may be represented by opera or oratorio arias.

The second recital will be in the form of a “Lecture Recital.” The student will choose a topic (to be approved by the recital committee) and make a 45 minute public presentation. The program should involve a minimum of 20 minutes of singing by the student. For further information, consult with the Coordinator of Vocal Studies.

The final (degree) recital will be performed in the final semester of study. The student must perform a minimum of 60 minutes of music, representing a minimum of five different languages, periods and styles. One section of the program must be represented by an American-hemisphere composer born after 1945 and reflect the compositional style and sophistication as studied in Level IV Music Theory and Sight-Singing. Note: only 1/5 (12 minutes) of this program may be represented by opera or oratorio arias.

**Note: It is possible, after consultation with members of the recital committee, for a student to repeat one song or aria from a previous jury on one of their recital programs. This selection should not exceed three minutes in length. Please also note that ALL recital repertoire MUST be performed from memory. This includes chamber works and contemporary works for voice. Any exceptions to this rule must be approved in advance of the preliminary recital by the entire recital committee.**

### RECITAL COMMITTEES

If a student is planning a recital, they are expected to consult with the area coordinator and select a recital committee made up of three School of Music faculty. These should include the student’s applied voice teacher, the area coordinator and at least one other full-time faculty. In the case of graduate recitals, all committee members must belong to the university graduate faculty. All repertoire for the recital must be approved by the committee members well in advance of the recital hearing. The student must consult with each committee member before selecting a recital date. The recital date must then be approved by the School of Music Business Manager. All three committee members must be present at the time of the recital and the student must receive a 2/3 vote of approval in order to pass.

### RECITAL ACCOMPANIST FEES

As mentioned above, the School of Music will no longer employ a full staff of professional accompanists for juries and recitals. However, the Division of Vocal Studies will continue to maintain a full-time staff coach/accompanist to accompany all degree recitals. The salary of the staff accompanist covers only the normal, one-semester lesson and preparation period. The final rehearsal and performance of the recital is to be paid for by the recitalist. In agreement with the professional accompanying staff of the Voice Division, the recital accompanying fees for undergraduate recitals are as follows:

30-minute recital = \$150.00

60-minute recital = \$200.00

For graduate recitals, they are as follows:

30-minute recital = \$150.00

45-minute lecture recital = \$150.00

60-minute thesis recital = \$200.00

This amount must be paid in full at the time of the final rehearsal for the recital. Please note: If the recitalist must cancel or postpone the recital to a later date, the recitalist is still obliged to pay the pianist for the services rendered.

### **RECORDING FEES**

All graduate voice students are required to record their final degree recital as a university document of the completion of their degree program. All other voice students are encouraged to record their junior and senior recitals. Please follow the Recording Studio procedures as outlined in the Student Handbook of the School of Music.

### **MASTERS RECITAL**

All graduate students in Vocal Performance are urged to work carefully with their applied instructor and their recital committee in the planning of their final recital program. Since much of your final program may be a repeat of material from the Lecture Recital, graduate students are allowed to form their program for up to 20 minutes of previous recital material. This recital should serve as a culmination of your technical, artistic, and scholarly development at FIU and demonstrate your readiness to enter the professional arena. Your program notes should reflect the highest standards of scholarship and English grammar, as required in the graduate Music Theory and History courses. These notes will include original research, bibliography, footnotes, and translations of all vocal selections in the recital. Following the approval of your recital committee, the notes will be vetted by the Director of Graduate Studies.

### **PRELIMINARY RECITAL HEARINGS**

Every voice student planning a degree recital must also schedule a recital “hearing” approximately four weeks prior to the date of the planned recital. The hearing must be attended by the applied instructor and at least two other music faculty. Faculty who serve on the recital committee must also serve at the preliminary hearing. The purpose of the preliminary hearing is to determine whether the student is adequately prepared for the public performance of their selected repertoire. It is expected that the repertoire will be completely memorized. In addition, the student will demonstrate adequate technical and interpretive skills suggesting a clear path toward a successful recital.

### **PROGRAM NOTES**

Program notes are required for all voice recitals and juries. These notes must reflect original research by the student and include complete translations of the song and aria texts. The style and content of the jury and recital notes should follow the format for music research and writing as required in all SOM Music History courses.

### **CONCERT ATTENDANCE**

All undergraduate music majors must be registered for Recital Attendance (MUS-1010/3040). This course requires each student to attend a specific number of recitals each semester they are registered for Applied Voice. It is strongly recommended that all voice majors attend as many Vocal/Choral recitals and concerts as possible.

### **DRESS AND DEPORTMENT**

It is expected that vocal students will conduct themselves with professional decorum at all Vocal/Choral rehearsals and concerts. In most cases, a specific dress code will be required. Students should consult with their teacher about the appropriate type of clothing for these occasions. Voice students should also give careful thought to the type of clothing that they wear in their private lessons and ensemble rehearsals. Although fashion and style remain an important aspect of public performance, comfort and ease of presentation are of primary importance to the singer. The student should select clothing that allows for freedom of movement and ease in breathing and singing.



## PRACTICE ROOMS

There are numerous practice rooms available to Voice Division students in both the Performing Arts Center and in the VH (Viertes Haus) facility. Please give proper care to these rooms and any equipment housed therein. Most pianos in the School of Music are on loan from a private vendor. Please do not place food or liquids on or in these valuable instruments.

## SEXUAL HARASSMENT POLICY

As per university policy, students are entitled to work and study in an atmosphere free from unsolicited and unwelcome sexual overtures or innuendoes. The nature of a voice lesson will often present situations in which teacher and student are discussing physical anatomy and general health and well-being. At times, it may be necessary for the teacher to touch a student in order to demonstrate some aspect of vocal technique. To avoid any misunderstanding, the teacher will discuss any such contact with the student before proceeding. It is expected that student and teacher will be able to speak openly about all aspects of vocal production and interpretation without any embarrassment or discomfort.

## FACULTY/STAFF CONTACT INFORMATION

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## LINKS

### Professional Organizations

American Choral Directors Association  
<http://www.acdaonline.org>

Classical Singer Network  
<http://www.classicalsinger.com/>

Florida Vocal Association  
<http://www.fva.net/>

Music Educators National Conference  
<http://www.menc.org/>

National Association of Teachers of Singing:  
<http://www.nats.org>

Vocalist: International Singers Network  
<http://www.vocalist.org/>

### Vocal Health & Hygiene

The Florida Center for Vocal Health  
<http://www.fcvh.com/health.htm>

### Diction & Translations

Aria Database  
<http://www.aria-database.com/>

IPA Source  
<http://www.ipasource.com>

Diction Domain  
<http://www.scaredofthat.com/dictiondomain/>

The Lied and Art Song Texts Page  
<http://www.recmusic.org/lieder/>

Web Translations  
<http://babelfish.altavista.com/>

### Historical Background

Classical Music Archives  
<http://www.classicalarchives.com/>

FIU Online Music Journals  
<http://library.fiu.edu/assistance/music/journals.html>

### Music Repertoire Sources

<http://www.dlib.indiana.edu/variations/scores/>