

COURSE SYLLABUS
VOICE STUDIO

Fall 2016

APPLIED MUSIC MVV 1411, 2421, 3431, 4441, 6661

Instructor: Dr. Anthony Offerle
Day/Time: TBA (Lesson times are based on the available hours in the students' course schedule.)
Location: MUB: Room 343
Office: MUB: Room 343
Office Hours: As posted
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(352) 335-1708 (home) not after 10:00 please
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I. MATERIALS:

1. Music as assigned.
2. Students must be prepared to purchase music each semester.
3. A recording device for each lesson. (Cell phones are fine.)
4. Pencils and a Notebook.

II. COURSE DESCRIPTION:

See the attached University of Florida - School of Music / Voice Area Syllabus

III. COURSE OBJECTIVES:

See the attached University of Florida - School of Music / Voice Area Syllabus

III. EVALUATION:

See the attached Studio Grading Criteria and the University of Florida - School of Music / Voice Area Syllabus in addition to the attachments regarding studio policies and grading.

Please note: Students with disabilities:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Please see grading rubric, project details, and Voice Area Handbook below:

**STUDIO
WEEKLY LESSON
GRADING CRITERIA**

4	Excellent lesson. Student comes prepared for the lesson and has completed each of the weekly assignments without exception and demonstrates clear improvement from the previous week.
3	Good Lesson. Student comes prepared for the lesson has completed most of the weekly assignments and shown some signs of improvement.
2	Average lesson. Student comes prepared for the lesson has completed half of the weekly assignments and shows some signs of improvement.
1	Below average lesson. Student has completed few of the weekly assignments and shows little improvement
0	Poor lesson. Student has completed little if any of the previous week's assignments. Student is dismissed due to lack of preparation.
0	Missed Lesson.

Lesson preparation includes:

1. Musical preparation of each work assigned with excellent pitch, rhythm and diction at the following lesson (one week after the piece is assigned);
2. Rehearsal with the accompanist prior to the lesson each week;
3. Bringing all music and cassette tape or recording device.

Fifty percentage points (50%) of the final grade based on the minimum twelve lessons.

Comprehensive Analysis Piece (6%) See attached for a detailed description.

STUDIO

**STUDIO CLASS / LAB REQUIREMENT
GRADING CRITERIA**

10	Excellent work. Student has kept copious notes on each singer performing in Voice Lab throughout the semester and submitted a 200 word typed *summary. Students in this category will also attach programs from each of the voice area required concerts they supported.
8	Good work. Student has some kept notes on most singers performing in Voice Lab throughout the semester and submitted a 200 word typed *summary. Students in this category will also attach programs from each of the voice area required concerts they supported.
6	Average work. Student has kept notes on two of three singers performing in Voice Lab throughout the semester and submitted a 200 word typed *summary. Students in this category will also attach programs from

	all but one voice area required concerts they supported.
4	Below average work. Student has kept notes on one of three singers performing in Voice Lab throughout the semester and submitted a 200 word typed *summary. Students in this category will also attach programs from all but two voice area required concerts they supported.
2	Poor work. Student has kept notes on few of the singers performing in Voice Lab throughout the semester and submitted a 200 word typed *summary. Students in this category will also attach programs from all but three voice area required concerts they supported.
0	Student did not turn in a notebook.

Ten percentage points (10%) of the final grade based upon the total number of Voice Labs and required concerts.

VOCAL PROGRESS / RECITALS AND JURY EXAM

REPERTOIRE REQUIREMENTS (6.8%)

6.6	Student meets all the required literature requirements. <ul style="list-style-type: none"> • Vaccai 2 per semester • 7 - 8 songs memorized and performance ready - A • 6 - 7 songs memorized and performance ready - B • 5 - 6 songs memorized and performance ready - C • 4 - 5 songs memorized and performance ready - D
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VOCAL TECHNIQUE (6.8%)

6.6	Excellent
5.28	Good
3.3	Average
2.64	Below average
1.32	Poor

MUSICIANSHIP / DICTION (6.8%)

6.6	Excellent
5.28	Good
3.3	Average
2.64	Below average
1.32	Poor

TONE QUALITY (6.8%)

6.6	Excellent
5.28	Good
3.3	Average
2.64	Below average
1.32	Poor

ARTISTRY – EXPRESSION / STAGE PRESENCE (6.8%)

6.6	Excellent
5.28	Good
3.3	Average
2.64	Below average
1.32	Poor

34% percentage points of the final grade based upon the jury grade.

The jury grade is based on the performance during the vocal area – jury examination and all student and lab performances. The criteria is listed on this page and takes into consideration a national standard by which we assess all our voice students as well as the individual student’s progress over the course of the semester.

OUTLINE FOR
COMPREHENSIVE ANALYSIS PIECE
(Sample projects are available for your perusal.)

The Comprehensive Piece will count as six (6%) percent of the final grade and will be evaluated based on content, thorough research, and attention to detail. Punctuation and grammar will also be taken into consideration.

The intent of this component is to unite the academic music areas of theory, history, and other related classes with the musical performance process.

One of the mission goals of the University of Florida - School of Music is to integrate the knowledge our students glean throughout their musical training into the study of their applied areas. Therefore, each semester studio members will be assigned a piece designated as “the comprehensive analysis piece.” In addition to learning and performing this selection, students will complete a detailed historical background report on the composer and the work. Students who have had Music Theory will also complete a theoretical analysis of this piece based upon their completed course work in the music theory sequence.

Weekly Expectations: As soon as a piece is assigned, questions 1-10 in the Music

History Section and Question 1 in the Music Theory Section should be prepared for the next lesson. All pieces will also be transcribed into IPA based upon the student's level of completion of the Language Diction course sequence. Include a copy of all work in a separate section of your Voice Notebook.

Music History & Text Study

1. Composer's
name _____

2. Composer's birth and death (if
applicable) _____

3. Title of the piece

4. Larger work (opera, song cycle,
etc.) _____

5. Date of composition

6. Language

7. Poet/Librettist

8. What is the word-by-word translation of the selection?

9. What is the poetic translation of the selection?

10. Give a brief synopsis of the larger work. For instance, if you are singing an aria, describe your character and the role your character plays in the plot. If the song is from a song cycle, what is the main idea of the set?

In no less than one thousand (1000) words, **type** an essay on the significance of your piece in the overall output of the composer you and your teacher have chosen. For example, if the composer is Beethoven, you will not want to spend time researching his nine symphonies, but rather focus on his vocal music. A few basic questions you will want to answer in your essay are listed below.

1. What genre of composition is the composer primarily known?

2. Who were the composer's contemporaries? (In music, politics, literature, etc.)

3. In what musical period would you classify your selection?
(Medieval, Renaissance, Baroque, Classical, Romantic, 20th
Century)

RESOURCES :

Include a bibliography of the materials you use in your research. Note: This includes any information you find on the Internet. The Internet should be used only after you have explored the references listed below.

These selected materials from our library should help you with your essay. Use them to get started.

- [Baker's Biographical Dictionary of Musicians](#)
by Theodore Baker, Nicolas Slonimsky.
- [The New Grove Dictionary of Music and Musicians](#)
by John Tyrrell (Editor), Stanley Sadie (Editor).
- [A History of Song](#) - Denis Stevens
- [The Interpretation of French Song](#) by Pierre Bernac
- [The Fischer-Dieskau Book of Lieder: The Original Texts of over 750 Songs](#) by Dietrich Fischer-Dieskau (Editor), et al
- [The Ring of Words: An Anthology of Song Texts](#) by Philip Lieson Miller (Compiler), Phillip L. Miller
- [Word-By-Word Translations of Songs and Arias: Part I German and French](#)
by Berton Coffin, et al.
- [Word-By-Word Translations of Songs and Arias: part II, Italian Songs and Arias](#)
by A. Schoep.

Please refer to

<http://www.dso.ufl.edu/judicial/honestybrochure.htm> on the UF Dean of Students page on the University of Florida website for a description of the academic honest policy. Any essay in which plagiarized material is found will receive a zero grade and the incident will be reported to Student Judicial Affairs.

Music Theory

For students who have taken theory classes only. Depending on your level of course work in the Music Theory course sequence, answer the following questions to the best of your ability.

1. **Score Preparation (Applies to all assigned pieces for the semester.)**
 - **Number the measures on the score, either by line or by fives**
 - **Be sure to define all the composer's and/or editor's markings and indications**
2. **Analysis (Provide your answers on a separate piece of paper)**
 - What is the key?
 - Does the piece modulate and if so, where?
 - Provide under the music a harmonic analysis based on your current understanding of harmony.
 - How does the accompaniment relate to the voice? Is your part doubled, does the underlining harmony help you in any way, etc.?
3. **Form Diagram**
 - Label the main sections with capital letters: A B etc.
 - If you know the name of the form, indicate it at the top of the piece

- Draw a diagram of the form on a separate piece of paper showing the phrases with arc and measure numbers. At the end of each phrase indicate the cadence and measure numbers. Include any repeat signs, *DC*, *DS*, and *fine* indications

TRANSCRIPTION (For those students who have completed Language Diction I or II.)

On a separate piece of paper, provide an IPA transcription of your selections.

Notebooks are due no on the day and time of your jury.

VOICE AREA HANDBOOK

OBJECTIVE:

In the following pages, you will find information that will assist you in your study of singing at the University of Florida – School of Music. The policies and procedures defined herein are to provide you with a source for unification of expectations and a resource for unified student information in your applied voice lessons. Understanding and adherence to these guidelines will enhance your ability to reach your full potential as a vocal musician and the successful completion of your degree.

VOICE STUDY GOALS:

The expressive, accurate, aesthetically pleasing, and stylistically appropriate interpretation of songs and arias is the ultimate goal of voice study. This goal is achieved through the development of:

1. Intonation (Singing music is tune.)
2. Quality (Development of an aesthetically pleasing tone naturally capable of a varied and expressive color.)
3. Diction (Delivering the text intelligibly with accurate pronunciation of the language of the song.)
4. Agility (Singing intervals, melismatic passages, and embellishments accurately and within the appropriate tempo of the song.)

5. Range (Development of the natural extensions of the vocal instrument, both up and down, without compromising vocal quality health.)
6. Stage Presence: Enhancing the singer's ability to convey the meaning and emotion of the song through acting skills and stage etiquette.

MATERIALS:

Building your personal music collection -

Each student is expected to have purchased the music used in voice study. Duplication of music is illegal and is not allowed unless the appropriate scores are in the purchased possession of the student. Your teacher may furnish you with duplicated copies of repertoire until your books have been purchased, but you must be prepared to build your personal music library as part of your study. Copyright laws regarding duplication for study purposes must be followed carefully and may not be used to circumvent the building of a personal music library through purchase of materials. The cost of building your library will never be reduced, so budget accordingly and secure your scores as you use them. It's the law. A list of music suppliers will be furnished upon request.

ACCOMPANISTS:

You are expected to secure the services of an accompanist for your voice study and to pay them promptly according to their fee schedule. Grades will not be issued until payment has been made to your accompanist. There are several professional pianists available to play a specified weekly rehearsal period for you as well as to be present for your lesson. If you wish to have a fellow student play for you, you must secure the permission of your studio teacher before making such an arrangement.

Protocol:

Students should:

1. Always treat their collaborative artist with the utmost respect and consideration.
2. Check with their pianist as to their preferences for receiving literature, scheduling rehearsals, etc.
3. Never, for any reason, miss a scheduled rehearsal without contacting their pianist.
4. Understand their studio grade will be affected should they be found to be unprofessional in this area.

LESSON ATTENDANCE:

Your prompt attendance is expected at each assigned lesson period with materials prepared as assigned.

MAKE-UP LESSONS:

1. Lessons missed because of student illness, religious holiday observance, field trips, tours, and other University of Florida approved activities will be made up as arranged with the teacher and **only** when the professor has been notified 24 hours in advance.
2. Sudden illness situations will be dealt with by the teacher on an individual basis, but the teacher is not **required** to make up a lesson missed due to illness any more than a professor in another area is expected to meet individually away from regular class time for a student missing their class.
3. Lessons missed due to lack of preparation or lessons during which the student is dismissed from the studio for reasons of preparation will not be made up.
4. Lessons missed when the professor is absent for professional obligations or due to illness will be rescheduled or covered by another instructor.
5. One (1) lesson per semester missed by the professor is not subject to make-up. Extended teacher absences due to illness or professional engagements are subject to School of Music policy.

STUDIO CLASS:

Studio class, which meets on Wednesdays at 12:50 PM or as arranged by the instructor, is considered an extension of the lesson experience and **attendance is mandatory**. Each student is expected to sing at least once each semester in studio class. Performance in combined studio is at the discretion of the instructor.

PREPARATION EXPECTATIONS:

Each instructor has their own set of expectations regarding your preparation for lessons. These will be spelled out specifically in the individual studio syllabus you will receive at the beginning of the semester. Certain considerations, however, are considered universal. As a voice major, you are to consider your vocal study to be

the most significant portion of your educational process, and are, therefore, to place it as the top priority of your time plan. Your “job” during your time at UF is your study, with voice being the first consideration. The faculty realizes the need to hold employment, to participate in religious activities, etc., but these must **NOT** become excuses for non-preparation or non-participation. Lack of satisfactory lesson performance due to “that big paper that’s due” or “a major theory test” or “my church obligations this weekend” or “I had to work” are considered to be an indication of poor time management on the part of the student and may be reflected in the grade given for the lesson or the semester.

Outline of Expectations:

Each student’s progress is directly related to the amount of time spent each day training the voice. Below are the minimum requirements for the Voice Area.

1. A minimum of one hour daily*, six days a week, spent either in vocalization, score study, translation of language, study of the poetry of your music, etc. should be put into your budgeting of time. (*May be broken into two thirty-minute sessions or as advised by the studio teacher.)
2. Sign out a practice room at the beginning of the year and use it regularly.
3. Students should meet with their pianist each week or as often as recommended by their teacher.

COURSE DESCRIPTIONS:

MVV 1411 STUDY:

Essentials of posture, breath control, tone production, and appropriate aural perception are studied at the MVV 1411 level. Repertoire assignments will be made after careful consideration of the technical, vocal, and musical needs of the student. The interpretation and memorization of the assigned repertoire will be stressed.

Examination Requirements:

- 1) A jury examination of the MVV 1411 student in their first semester of study at UF is at the discretion of the studio teacher.
- 2) The second semester MVV 1411 student will present a list of the repertoire studied during the first two (2) semesters of study to the voice jury. Study and memorization of at least eight (8) songs during the MVV 1411 study year is expected. Normally these songs will be selected from the English and Italian repertoire, but limited exposure to other languages may be included at the discretion of the teacher.

- 3) The student and his/her teacher will select the first piece to be presented to the jury and the panel will select the second from the list of memorized repertoire.
- 4) A student may not register for MVV 2421 until the requirements of MVV 1411 have been met and must continue study at the 1411 level until successful completion thereof.

MVV 2421 STUDY:

Further study of the essentials of posture, breath control, tone production and appropriate aural perception is studied at the MVV 2421 level. Repertoire assignments will be made taking into consideration the technical, vocal and musical growth of the singer.

The interpretation and memorization of the repertoire will be stressed.

Examination Requirements:

- 1) The student and his/her teacher will select the first piece to be presented to the jury and the panel will select the second from the list of memorized repertoire.
- 2) A minimum of six ***NEW*** selections must be prepared ***each*** semester for the jury. Students should check their individual studio syllabus for specific grading criteria and repertoire requirements. The repertoire studied should include songs or arias in German, French, English or Italian, or another language at the discretion of the studio teacher and reflecting a particular language interest or expertise on the part of the student. Opera recitatives and arias in the original language and oratorio recitatives and arias in the original language will be introduced at the MVV 2421 level and should be offered for jury consideration if the studio teacher feels the student has matured sufficiently in their technique and vocal maturity.
- 3) A student who does not successfully meet the requirements of MVV 2421 study must repeat the semester with the same course number until the requirements are met.

MVV 3431 STUDY:

Successful completion of the pre-professional jury is required before a student may continue study at the MVV 3431 level.

A more complete mastery of the essentials of posture, breath control, tone production and appropriate aural perception are studied and expected at the MVV 3431 level. Repertoire assignments will be made taking into consideration the technical, vocal and musical growth of the singer. The interpretation and memorization of the repertoire will be stressed.

Examination Requirements:

- 1) The student and his/her teacher will choose the selection with which the jury is to begin. The panel from the list of memorized repertoire will choose the second selection.
- 2) A minimum of six ***NEW*** selections must be prepared ***each*** semester for the jury. Students should check their individual studio syllabus for specific grading criteria and repertoire requirements. The level of difficulty is expected to be higher than that studied at the MVV 2421 level and no repertoire may be repeated from previous UF study. Repertoire in German and French must be sung and a recitative and aria from opera and from oratorio performed in the original language is expected (when recitatives are appropriate). Additional languages other than English or Italian may be represented in the performed repertoire when the teacher feels it is in the best interest of the special talents or language study of the student. Such diversity is encouraged in light of our expanding world and broadening musical horizons.
- 3) A student who has not successfully completed the requirements for

MVV 3431 may not register for additional voice study until the requirements have been met.

MVV 4441 STUDY:

Successful completion of the 4000 level jury performed at the conclusion of MVV 3431 study is required before a student is allowed to enter MVV 4441.

A higher level of accomplishment in the mastery of the essentials of posture, breath control, tone production and aural perception is expected at the MVV 4441 level, and the teaching emphasis will fall more heavily on interpretation, stylistic components, and the integration of the vocal technique. Repertoire selections will be made in preparation for the recital that concludes MVV 4441 study. Repertoire selected for the recital should reflect the variety, level of difficulty, languages, styles and historical periods normally considered essential for successful submission of program and performance tape for admission to quality graduate programs.

Examination Requirements:

- 1) The student and his/her teacher will choose the selection with which the jury will begin. The panel will select the second selection from the list of memorized repertoire.
- 2) A minimum of six ***NEW*** selections must be prepared for the jury. The repertoire should be in keeping with preparing the student for their MVV 4441 recital and should display appropriate languages, styles, and historical periods as well as offerings from the world of opera and oratorio in the original language.
- 3) A student who has not successfully completed the requirements for MVV 4441 may not apply for graduation until the requirements have been met.

GRADING:

Grades are based on four factors:

1. Lesson attendance
2. Initiative
3. Progress
4. Jury performance

Individual studio teachers are responsible for determining the final grade and may have a supplemental grading criteria and additional requirements. If so, the student will be given a studio syllabus with specific information as to how the student will be evaluated.

PROFESSIONAL GUIDANCE:

1. At the end of the **first semester** of study, all beginning students will sing one selection (minimum) for the voice faculty to demonstrate their progress.
2. A consultation with the voice student, reviewing their progress and potential for a successful completion of their degree path takes place at the end of the **full year** of study.
3. Students, for whom a change of major is suggested, may choose to have one additional probationary semester of study. A re-evaluation will take place at the

student's jury. NOTE: Music reading skills will be a significant component of the evaluation.

VOICE JURIES

At the end of each semester, students must perform a jury for the voice faculty. The number of songs required for the jury depends on the level of study. (See "Repertoire Requirements")

All material must be memorized. The student will choose one song to begin the jury. The faculty will then choose other selections from the prepared material. If the student fails the jury, the student must repeat a semester of voice study at the same level.

Pre-Professional Jury

Except in unusual circumstances agreed upon by the Voice Area Head and the academic advisor, each student is expected to perform a pre-profession jury at the conclusion of the fourth semester of voice study (MVV 2421). Failure to successfully complete all portions of the jury may result in voice study being continued at the MVV 2421 level for one additional semester (not being allowed to register for MVV 3431). Passage of the exam must be completed at the end of said additional semester. Inability to pass all portions of the pre-professional jury may conclude your study as a voice major unless other arrangements are made as are deemed appropriate through consultation between the Head of the Voice Area and the School of Music Advisor. See the *School of Music Student Handbook* for specific information about the jury policies. This requirement is in keeping with the policies of the University of Florida requiring successful completion of an examination process before entry into upper division courses is allowed.

Procedures:

- Cover Sheet

The student will bring appropriate copies of a cover sheet outlining their academic and vocal progress along with appropriate copies of their repertoire record to the jury. This cover sheet is obtained from the studio teacher.

- Prepared Material

The student may be asked to perform any or all repertoire assigned for the semester during which the jury is taken. In addition, questions about musical concepts, historical perspectives, etc. may be asked regarding other repertoire studied in the preceding semesters. Memorization is required.

- Aural Presentation

The student is expected to present a 3-5 minute aural presentation regarding a selection to be performed on the jury. **The aural presentation is comparable in content and length to those given during the singer's diction sequence.** Please be certain to cite your sources Original research is expected, rather than material generated through Internet searches. While note cards are acceptable, it is expected that the student will have made the material “their own” and will present it as such, rather than merely reading a prepared script.

- Sight-Singing and Rhythmic Accuracy:

The student will be asked to read at sight material demonstrating their accuracy in music reading skills. Accuracy of reading rhythmic examples is also expected. Failure to demonstrate either of these skills may result in the student not being allowed to continue into the MVV 3431 level of study until such skills are demonstrated. Remedial skill development training may also be required. Regular attendance at and participation in required remedial training classes will be reported to the studio teacher and considered in the grading process. The sight-reading/rhythmic skills jury may be required a second time. Failure to successfully complete the jury on the second attempt will be considered an indication that the student should be seeking success in another major and will require consultation with the School of Music Advisor toward that end.

*** Sight-Singing Class for Singers:**

On a regular basis, special classes are offered to assist some students in strengthening their music reading skills. Your teacher may require you to participate in such classes as part of your studio study. This requirement, when made, is **NOT** to be considered a polite request but should be seen as an integral part of your study that will be considered in the total consideration of your studio grade.

REPERTOIRE REQUIREMENTS:

It is expected that each voice student will learn a ***minimum*** of **six new** songs each semester for the jury. Students should check their individual studio syllabus for specific grading criteria and repertoire requirements. While your teacher may choose to have you continue selected repertoire from one semester to another, this does not reduce the requirement for the student to learn six new

pieces of repertoire each semester and should be seen as repertoire studied over and above the minimum requirement. Memorization is required for all repertoire except chamber music performed with multiple chamber musicians. **It is understandable that musical theater and other contemporary commercial music may be studied during a given semester at the teacher's discretion; however, such repertoire should not be included in the semester repertoire list as part of the minimum requirements or performed in combined studio.**

Each studio teacher will select repertoire for the student based upon the vocal development of the student. The following should be seen as general guidelines for the indicated semester of study, regardless of course number. Transfer student repertoire should be selected according to the number of semesters of voice study being accepted toward their degree.

Upon graduation, a voice student is expected to have a repertoire of sixty songs listed on their vita.

Studio Changing Policy:

Communication is a crucial part of the voice teacher / voice student relationship. An open and ongoing dialogue with your applied instructor will lead to a meaningful and enlightening singing experience that allows you to reach your full potential. With this in mind, it is the unified policy of the voice area faculty that changing studios be highly discouraged. Should a student feel this is needed; the following procedure must be properly followed without exception:

1. No student should approach another studio teacher about changing studios without first having a conference with their current teacher. While your teacher may seem clairvoyant at times, it is always best to have a frank and open discussion about your questions.
2. Upon completion of step one, should the teacher agree that a change would be prudent, the student may then speak to another faculty member about changing studios. (NOTE: Be aware that studio space is extremely limited and all studios are full at the beginning of each fall semester.)
3. If the student believes that after completing steps one and two they require further assistance in resolving the matter, they may schedule a meeting with the Chair of the Voice Area.

RECITAL PROCEDURES:

- Junior Recital

Your junior recital should be the culminating experience of your voice study if you are a Music Education major, a Bachelor of Arts major, or a Bachelor of Music student with a major in an outside field. The junior recital should not exceed 30 minutes of music and is normally shared with another student in the interest of scheduling and audience generation.

- Senior Recital

If you are a Bachelor of Music student with a performance major or are seeking the Performer's Certificate, you will also perform a senior recital, which should be your ultimate goal. The senior recital should not exceed 60 minutes of music.

The following guidelines should be followed:

- Recital Eligibility

The privilege of performing a recital on campus is reserved for students completing their sixth (6th) semester of study (MVV 3431) or their MVV 3431 study, if a transfer student. Senior recitals are reserved for students finishing the MVV 4441 study sequence. No other recital opportunities are available through the School of Music. It should be understood that a recital is a privilege earned through completion of a specific course of study and demonstrating such completion. While a student may, with the permission of their teacher, choose to perform a recital off-campus before the completion of their MVV 3431 sequence, it should be clear that this is not a recital connected to the School of Music curriculum and is not eligible for School of Music publicity, printing, or recital attendance.

- Recital Lengths

Music Education junior recitals and Bachelor of Arts recitals are expected to have a minimum of 20 minutes of music and a maximum of 30 minutes of music in their program. Bachelor of Music/Outside Field singers are expected to have a minimum of 25 minutes of music and a maximum of 30 minutes of music in their junior recital (MVV 3431 completion). Performance majors and Performer Certificate (MVV 4441) candidates should have a minimum of 50 minutes and a maximum of 60 minutes of music in their program.

- Selecting a Date

Consult with your teacher and your collaborating musician(s) regarding possible and desirable dates. The calendar is very crowded, so be prepared with several

alternatives and be flexible. Not all requests for all students can be accommodated. Secure the appropriate "Recital date request" form from the Music Office and complete it, including recital hearing dates, recital committee members names and signatures, dress rehearsal date and time, requested date and an alternate date, all accompanied by the signature of your teacher. This form is then submitted to the Music Office and you or your teacher will be notified when a decision on the date has been made.

- Recital Committee

You are expected to have two members of the voice faculty (your teacher and one other) at your pre-recital hearing and at your recital, as well as one other School of Music faculty member from outside the Voice Area. These committee members are expected to be present at your recital, although a review of your recorded performance is acceptable in unusual circumstances. The committee members are responsible for submission of a suggested grade to your teacher. Your teacher has final authority over your grade.

- Pre-Recital Hearing

School of Music policy states that each student must pass a pre-recital hearing a minimum of 14 days prior to the recital date. All music must be appropriately prepared and memorized (chamber music need not be memorized when accompanied by chamber musicians) and program materials, including program notes and translations, presented to the committee for editing and approval. The final, approved program, program notes, and translations must be submitted to the School of Music Office via e-mail attachment a minimum of two weeks prior to the recital date.

- Program Notes

Your teacher may require you to prepare program notes to accompany your printed program. Such material assists your audience in understanding the depths of the music you are singing as well as giving you the opportunity to grow in your musical knowledge. Notes should be brief, germane to the music, and written in a style appropriate to your education at the University of Florida. **Please be certain to cite all sources.**

- Printed Program

It should be remembered that your recital program is an official document of the School of Music of the University of Florida. Your listings of composers should include their birth and death dates (living composers will be indicated as, for example, b.1943). Your program should follow the standard format used for programs at the School of Music and should not be privately printed on other paper, use other fonts, decorations, etc. Personal notes of appreciation, dedications, religious statements, biographies, or other material not clearly related to the presentation of the music is not appropriate and will not be

included. While offering words of appreciation to teachers, parents, loved ones, etc. is in good taste, such gestures must be done privately, not through inclusion in the official document.

- Recital Repertoire

Repertoire selected for degree recital presentation should reflect the repertoire studied in the studio and should offer examples of the student's highest level of achievement. "Pop" music or Contemporary Christian repertoire are not sung as part of the repertoire studied in the degree program and should not be included in the recital program. Such repertoire can be sung at a post-recital reception, at a "house music concert" or in recitals held off-campus, as the student and teacher may wish. All repertoire sung on the recital program must be approved by the studio teacher and should represent NASM standards.

- Recordings

Students are responsible for recording their own recitals. Details of this process are in Appendix 1 below. You will need to contact Trent Weller two weeks prior to your recital to confirm the arrangements. Note: If you are going to have someone outside the university record your recital, you must let Trent know two weeks prior to the date. It is mandatory that a copy of the recital then be given to Trent no less than a week after the concert. An email with the codes and directions will be sent to the student and teacher in advance of the recital.

- Receptions

School of Music policy prohibits food or beverages in the classrooms of the Music Building. Students wishing to have a social gathering following the recital are encouraged to do such at a private residence, in a residence hall lounge, or in an off-campus facility. Traffic flow in the Music Building is a serious problem. Using the hallways for reception purposes creates an awkward blocking of the walkways and is frequently compromised by weather in light of the building being open to the elements and is, therefore, discouraged. An announcement regarding a reception can be made before the recital begins and maps distributed at the conclusion of the program, if the student wishes.

Performer's Certificate:

The Performers Certificate is an option allowing students in a non-performance venue to receive an additional year of study and to perform a senior recital. The Performers Certificate opportunity is awarded to a student upon the recommendation of the junior recital committee and is dependant upon available

space in the teaching studios. Check the *School of Music Student Handbook* for complete details about admission to the Performers Certificate program.

Recital / Voice Area Attendance:

The School of Music requires each student to register for a course called "Recital Attendance". This course requires the student to attend a specified number of recitals each semester for a specific number of semesters. Plan ahead and complete this requirement early. Friday afternoon Convocations are an excellent way to complete this requirement, but **DO NOT** delay completion of this course requirement.

The voice area expects you to be in attendance at the recitals of your colleagues. You will be given a calendar early in the semester that outlines the dates for faculty recitals, student recitals, special events, etc. **As part of your education and out of respect for your teachers and your colleagues, you are expected to be in attendance at these events.** Some teachers may require you to write reviews or observations of such recitals and include such writings in your grade considerations.

It is highly recommended that students begin compiling a notebook consisting of all the recital programs (including notes and translations) from the voice concerts and special events they attend on or off campus. This record will be invaluable to the singer who must familiarize him or herself with standard repertoire and provide a resource for programming future recitals.

Ensemble Participation:

- Choral Ensembles

School of Music Choral Ensemble participation is a significant part of the vocal and professional growth of each undergraduate voice student. Undergraduate students enrolled in an applied voice studio are required to audition each semester for the Director of Choral Activities for participation in choral ensembles.

Students performing their degree recital are required to be in only one ensemble during the semester of their recital. Special considerations will be resolved through discussions with the Director of Choral Activities, the studio teacher and, when necessary, the Director of the School of Music. Studio teacher special requests for participation limits or voice placement should be submitted to the Director of Choral Activities.

- Graduate Voice Student Ensembles

Graduate voice majors are required to complete two (2) ensemble credits, during their residency at UF. They may audition for any School of Music ensemble that

fulfills that requirement. It is highly recommended that they register for an ensemble in consultation with their studio teacher and graduate music advisor.

- Opera Theatre

Performing with the Opera Theatre and enrollment in the Opera Workshop (MUO 3503) allows the singer to enhance their vocal training through an onstage theatrical experience. For both the vocal performance, music education, and outside field major alike, the opportunity to perform on a theatrical stage is essential to becoming both a marketable classical singer and an experienced educator.

Registration for Opera Workshop (MUO 3503) is open to all students without an audition. Students who wish to join the Opera Theatre and be considered for lead roles in major mainstage productions must audition and consult with their studio teachers. All assigned leading roles are also subject to the teacher's approval. Singers who are presenting a recital and who would like to sing a major role in the opera should be careful to weigh the time commitments of a production with the demands of their academic classes and those of preparing a vocal recital. If possible, singers who wish to perform should schedule their recitals during a semester where there is not a major production.

SUMMARY

The voice faculty wants you to be successful in your vocal studies. Remember that we are all members of the Voice Area and should always work to support and foster one another in our musical, academic and personal growth. Strive for excellence and to reach new heights. Go boldly forward with the information, challenges, techniques, and opportunities set before you by your teacher. Enrich yourself by taking advantage of the many opportunities available through the School of Music and the University of Florida.

** Revised: August 2016*

Appendix 1



So, You're Going To Give a Recital

Well, there are a few things you need to know to make sure everything goes smoothly. With this handy little instruction sheet and a few special items, your recital should be just SWELL! C

1. Door Code – You're going to want to get into the room, right? Of course you will! Well, just make sure you've gotten the door code from Trent before the big event. You don't want to be left scrambling at the last minute! S
2. Door Keys – You'll probably want to get to things that are backstage. How about the Green Room? You might even want to let other people in to see your performance, right? That's where the door keys come in! On the key ring you'll find keys that will open the Backstage and Green Room areas, unlock the piano, and open the media cart. There's even a key that will let you lock down the push bars on the outer doors to keep them open so your adoring fans can get in. Just push down the bar, turn the key until it clicks, and Voila! – You're in business. v
3. Audio/Video Recorder – You want to remember this day forever. You want to record this performance! Now, you may have chosen to hire someone to record the performance for you, but if you didn't, you can get an easy-to-use digital audio or video recorder to use for FREE! That's right, FREE! Just let Trent know what you need and then follow these simple steps on the day of your performance. w
 - a. Go to the outside part of the booth closest to the stage.
 - b. Audio Recorder – 0)

- i. Plug the power cable into the nearest outlet and then into the recorder. Do not rely on the battery power. It is only to be used as a back-up.
 - ii. Find the microphone cables on the floor in the right-hand corner. Plug them into the bottom of the recorder (silver cable in the right-hand port).
 - iii. Pull the On/Off slider on the left side of the recorder toward you for 1 second.
 - iv. When the recorder is fully on, make sure the 1 and 2 Input buttons on the front of the recorder are lit. If they are not, press one of them and they should both turn red.
 - v. Do a sound check by pressing the record button once. You should see the levels on the screen start to jump. Have someone watch the levels while you play a portion of your softest and loudest sections from your performance. If an adjustment needs to be made, use the REC LEVEL button on the right side of the recorder. It works just like a volume button. Unless you are in a larger ensemble or are just obnoxiously loud, somewhere between 75 and 80 is a good default setting. Press the stop button when you are done with the sound check.
 - vi. When you are ready to record, you will press the record button twice. The first time, the button will light up in red and blink. The screen will show the recorder as being paused. Press it the second time and the button will light up solid red and the recording will begin. That's it! Perform away!
 - vii. When the performance is over, just press the stop button once and turn off the recorder the same way you turned it on, and unplug the power and the microphone cables. No fuss, no muss!
- c. Video recorder – u
- i. Set up the tripod.
 - ii. Attach the camera to the tripod.
 - iii. Plug the power cable (if one is provided) into the nearest outlet and then into the recorder.
 - iv. Open the flip screen on the camera. This will turn on the camera.
 - v. Adjust the angle (tripod handle) and zoom (silver slider on top of the camera) to your liking.
 - vi. When you are ready to record, press the silver button with the red dot located on the back right side of the camera. Done! You are recording and should see REC in red on the screen.

- vii. When the performance is over, just hit the silver record button again to stop the recording and shut the camera. (Make sure you close the lens again as well if it is a manual lens cover). Just pack it up and you're done!
- 4. Lights – The lights are all on presets. There are 4 light control panels located inside each ground floor entrance, in the backstage area, and in the recording booth. w
 - a. Preset 1 is all the fluorescent lights and should be used during set-up and tear-down.
 - b. Preset 2 is the Lecture Recital setting and should be used, well, when you are giving a lecture recital. It will light the downstage right lecture position, the downstage center portion of the stage to a lesser degree, and some minimal lighting over the seating area. The stage will be bright enough to see to perform, but not so bright as to wash out the projection screen for your presentation.
 - c. Preset 3 is your performance light setting, with the stage fully lit and the seating area dark.
 - d. Preset 4 is the lecture setting. This will light up a downstage right section of the stage and the seating area only, leaving the rest of the stage area dark so anything projected on the screen can be seen clearly.

REMEMBER! No food or drink of any kind is allowed in MUB 101 at any time! 3

When your recital is over, make sure you have put everything you used away, turned off the lights, collected any of your extra recital programs, and closed and locked all the doors. Make sure the keys and recorder(s) get back to where they belong as soon as possible. W

Congratulations! At this point, you have successfully given a recital, and it was just SWELL!