

**SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY**



**VOCAL AREA
STUDENT HANDBOOK**

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2024-2025

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INTRODUCTION

Dear Voice Students,

Welcome to a new year at SHSU!

This handbook will serve as a guide to understand the opportunities, expectations, and requirements set forth by the School of Music and voice faculty. As such, it is important that you familiarize yourself with this document.

The goal of the Voice Area at SHSU is professional excellence: in our operations, in our teaching, in our standards, and in student outcomes. The school has a proud legacy and an ongoing commitment to the professional success of our graduates. I encourage you to value the opportunity you have now to be a part of this tradition. Make professional excellence your goal, and we will help you become your very best.

If you have any questions about the information in this handbook, do not hesitate to reach out to me or your voice teacher. We are all here to help you navigate through this degree.

I wish you a successful year of growth and beautiful music making!

Sincerely,



Emily Howes Heilman, DM
Voice Area Coordinator
Assistant Professor of Voice
Sam Houston State University

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

LESSONS

Applied Lessons

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

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

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

Studio Class

Studio Class is a group made up of all students studying with a particular instructor and will meet either Monday or Friday at 12:00 pm. The venue allows students to have performance opportunities and a family of support to provide positive feedback/reinforcement during their growth as singers and performers. Studio class attendance is mandatory.

Vocal Seminars

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

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

Performance Seminars

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

Performance Requirements:

- Everyone must perform once per semester, with the following exceptions:
 - Vocal Performance majors (graduate and undergraduate) must perform twice per semester as time permits.
 - Students performing a recital during that semester, or in the semester of their Proficiency, must perform twice per semester as time permits.
- Students are expected to dress in semiformal attire to perform in seminar. A knee-length dress or suit are examples of appropriate clothing. If you have questions about seminar performance attire, ask your teacher.

Seminar Sign-Up Policy

At the beginning of each semester, your teacher will sign you up for the required number of seminar performances. You are guaranteed a slot to perform on that/those date(s). Students will not be signed up for any more slots than is required for their major. This schedule will be communicated to students.

If you are performing in seminar, you must email your repertoire information to your teacher by their specified deadline. The repertoire must be sent (with all the required information) as a Microsoft word document, formatted according to the template on the voice area website. If you are not able to access the template, please email your instructor or the voice area coordinator to request a copy. Your teacher will then forward your repertoire information to the seminar email by 1:00PM the Monday before seminar.

If you miss a seminar performance because of illness, or if you would like to perform an extra time, you may send your program template to your teacher on weeks that you are not scheduled to sing. Your teacher will then forward the template to the seminar email. If time allows, you will be added to the seminar program on a first come, first served basis. It is your responsibility to keep track of when you are scheduled to sing and to submit your repertoire on time. *No late submissions will be accepted.*

Special Topic Seminars

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

COLLABORATIVE PIANISTS

Each student is responsible for securing a collaborative pianist. In an effort to assist, a list of known and available pianists will be provided by the vocal area. Students are not restricted to working with persons from this list, but their collaborative pianists must be able to play the material that is assigned. When arranging for a pianist, the student should make certain that the pianist is available during the lesson time and will also be able to play for vocal seminar as needed. The singer will sign a contract with their pianist at the beginning of the semester addressing fees and payment policy. Both the vocalist and pianist should refer to the Sample Coaching policy (Appendix A) for information on responsibilities and decorum.

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

PRACTICE REQUIREMENTS

There is no substitute for practice, and students should not feel confined to minimum requirements. The suggested *minimum* practice time is ten hours a week for performance majors and eight hours a week for all other voice majors. Students who need to grow in their musicianship skills should expect additional practice time. Consult the School of Music Student Handbook for further guidelines on practice requirements.

VOCAL JURIES

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

Jury grades for students who do not learn the required repertoire (see section on Repertoire Requirements) will be reduced accordingly. For instance, if a student is required to learn five songs, but only presents three for their jury, then they have only presented 60% of their required repertoire. As a result, their jury grade cannot be higher than a 60%.

In the student's fourth semester of lower-level study, they will be required to present a Vocal Proficiency, rather than a regular Vocal Jury. See the section on Vocal Proficiency Jury for more information.

Jury Repertoire Requirements

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

ALL VOICE STUDENTS:

Semester 1 & 2: VOIC 1201 for 2 credit hours

Minimum of 4 pieces (suggested 10-12 minutes) memorized and prepared for the jury

- Language requirements at the discretion of the teacher

Semester 3: VOIC 1201 for 2 credit hours

Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury
• Language requirements at the discretion of the teacher

Semester 4: VOIC 1201 for 2 credit hours (Proficiency Semester*)

Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury

- Four languages must be represented (English, Italian, German, French) in diverse musical styles and periods.
- One song must be independently prepared (with instructor approval).
- **ALL FIVE SONGS WILL BE SUNG IN THE ORDER OF THE STUDENT'S CHOOSING. IN ADDITION, PROGRAM NOTES AND TRANSLATIONS FOR EACH SELECTION (in performance order) MUST BE PRESENTED TO THE FACULTY.**

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

Semesters 5, 6, 7, & 8: VOIC 3201 for 2 credit hours

Minimum of 6 pieces (suggested 18-25 minutes) memorized and prepared for the jury (Certain arias, songs, and opera roles can be substituted for more than one song at the discretion of the instructor.)

- Language Requirements at the discretion of the teacher
- One non-classical piece may be presented at the discretion of the teacher (a song from the musical theatre cannon is highly encouraged)

GRADING POLICY

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

- **Jury Grade:** Combined average of each professor's evaluation of your jury performance. For the Proficiency Jury, after the student has performed, the jury will then pass or fail the student's progression to upper-level vocal study.
- **FINAL GRADE:** Semesters 1–3, 5–8: Studio grade: 70% Jury grade: 30%
Semester 4 (Proficiency) Studio grade: 70% Proficiency: 30%
Recital Semester: Studio grade: 70% Hearing: 30%

The final average is reduced for any unexcused vocal seminar/studio/recital absences (see below). Each instructor will also have grading policies and requirements that are specific to that instructor's studio.

RECITAL ATTENDANCE

Vocal Area Recital Attendance

All students who are currently enrolled in voice and whose principal instrument is voice are required to attend a predetermined number of student voice recitals each semester. These recitals will be published in the Voice Area Calendar and will be made available to students within the first two weeks of class. Recitals that are scheduled after the Voice Area Calendar is printed, or recitals that change date or time, are no longer required attendance (though still highly recommended).

Vocal students are expected to attend all voice faculty and guest artist recitals. Recital attendance gives students an opportunity to learn from faculty and other students in the recital process, it creates a supportive environment among colleagues, and it provides concert attendance credit, already required by the School of Music. Attendance will be kept (separate from the School of Music's recital attendance system) in a manner that will be communicated to vocal students during vocal seminar, studio lessons, or by other means. *Each unexcused absence from a required recital will result in a 5% decrease from the student's overall semester grade.* If students have a legitimate schedule conflict that prevents them from meeting this requirement, they are expected to attend the dress rehearsal. If a conflict remains, they must discuss it with their instructors and receive approval in order for the requirement to be modified.

Concert Attendance

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

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

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

Please note, there is a significant amount of cross-over between concert attendance (tracked by the school of music) and voice recital attendance (tracked by the voice area), but there are several differences. Be aware of the requirements for *both* in each semester.

VOCAL PROFICIENCY JURY

Each vocal student is required to pass a vocal proficiency jury before being admitted into upper-level applied study. The proficiency jury is normally presented at the conclusion of the fourth

semester of vocal study (or, in the case of transfer students who have already studied for four semesters elsewhere, at the conclusion of their first or second semester at SHSU). The student is required to memorize five songs, which will be presented to the jury. Of the five songs presented, one song must be self-prepared (with instructor recommendation and approval).

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

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

It is strongly urged that Music Education and Vocal Performance students complete the singer's diction sequence prior to singing the proficiency jury, although it is recognized that in some cases, such as that of transfer students, this may not be possible. In those cases, it is incumbent upon the student to seek the necessary instructional help with diction to meet the proficiency jury requirement. The decision to attempt a proficiency jury without having completed the diction sequence must be discussed with the applied teacher and have applied teacher approval.

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

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

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

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

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

Criteria for the Vocal Proficiency Jury

For items marked:

- - Student must demonstrate a *high degree* of proficiency
- - Student must demonstrate an *acceptable and progressing* level of proficiency

Technique

- **Breathing Mechanism**
The student must show a developing breathing mechanism that indicates future success in the performance of intermediate to advanced repertoire.
- **Quality of Timbre**
The student should show evidence of a vocal tone that is consistent with the demands of performing classical music and related musical genres.
- **Diction**
The student will be expected to satisfy all aspects of diction appropriate for two years of vocal study (including foreign languages).
- **Vocal Range**
The student will perform with a vocal range that is expanding and that indicates growth toward success in upper-level study, according to the intrinsic abilities of each student.
- **General Technical Foundation**
The student must display a general technical foundation, or the beginnings of such ability, that indicates both progress toward and anticipated success in upper-level study.

Musicianship

- **Rhythm and Pitch Accuracy**
The student must perform all repertoire with both rhythmic and pitch accuracy.
- **Intonation**
The student will display accurate intonation in their proficiency examination.
- **Musical Style and Expression**
Through their interpretation of proficiency repertoire, the student will demonstrate an understanding of and an ability to render a variety of appropriate musical styles, a developing dynamic range, and musical phrasing that helps to convey both the content and structure of respective texts.

Repertoire and Program Notes

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

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

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

Performance Skills

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

STUDENT RECITALS

Recital Requirements

The Half (Junior) Recital, VOIC 3202, is the required recital for Music Education majors and Music Performance majors in their junior year. Music Education majors should present this recital during semester seven; Music Performance majors should present this recital during semester six. The Half Recital should be 25-30 minutes in length and may be presented in collaboration with another VOIC 3202 Junior recitalist. *If the student wishes to present this recital early, they must petition and be granted approval from the voice area.* If the recital occurs within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In this event, a project or assignment may be required in lieu of the jury.

The Full (Senior) Recital, MUSI 4117, is required for undergraduate Music Performance majors in their senior year (normally presented during semester eight) and for graduate Music Performance majors. The Full Recital should be 45-60 minutes in length. *If the student wishes to present this recital early, they must petition and be granted approval from the voice area.* If the recital occurs within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In this event, a project or assignment may be required in lieu of the jury.

Recital Scheduling

Students are encouraged to schedule their recitals early to obtain their desired date. Consult the *Student Recital Instructions* document available on the School of Music Current Students website (<https://www.shsu.edu/academics/music/current-students/>) for further instructions on recital scheduling. Any desired recital date and time must be approved by both the voice instructor and collaborative pianist *before* the date is requested through the music office.

Recital Hearing

Before a student may present a sanctioned vocal recital, they must pass their recital hearing. The hearing must be completed at least two weeks before the intended recital date. Hearings will be scheduled by the faculty at the beginning of each semester.

The student must email their completed program to the applied teacher in advance of the hearing (see appendix C). This program will include the pieces in recital order, timings of songs, translations, and program notes (see appendix D). It should be completely formatted as though it would be handed out to the audience.

The student will begin with a selection of their choice, after which the jury panel will choose additional selections as desired. The jury panel will assess whether the student and collaborative artist(s) are prepared for the recital. In some circumstances, the faculty request to re-hear a portion of the repertoire before rendering a final decision. If the student fails the jury, it is their responsibility to reschedule the recital. The new recital will require its own recital jury, which

must take place at least one month after the failed jury. For further information regarding recital requirements and procedures, see the School of Music Student Handbook.

ENSEMBLES

Choral Music at Sam

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

Auditions for the choral ensembles take place at the beginning of each academic year.

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

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

Opera Workshop at Sam

Description

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

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

Students selected for this ensemble are expected to participate in this ensemble for the duration of the academic year.

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

culminating scenes performance in the spring semester. Singers in this cast may participate in opera theater performances by invitation of the opera faculty.

Audition Requirements

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

Rehearsal Schedule

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

Expectations

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

ADDITIONAL INFORMATION

Music Therapy Capstone

A *Music Therapy Capstone* will take place during all therapy majors' final semester of applied voice (3201). Music Therapy majors will be expected to perform a minimum of 3 selections back-to-back. This will occur either during seminar or a specially scheduled Music Therapy Capstone Recital (depending on numbers and hall availability).

Concert Etiquette

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

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

Taking Time Off from Studies

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

Changing Studios/Instructors

PLEASE NOTE: Changing studio teachers is not a small matter and should not be requested without careful thought. The School of Music has excellent teachers, and you may be confident in all of them.

Students wishing to request a change of studio teachers must follow the procedure described below:

1. Prior to initiating a studio change, the student must speak with their current teacher to discuss issues and concerns that presumably have fostered the reasons for a change in studio teacher. Resolution of these issues prior to pursuing a change is in the best interests of the student, faculty members, and the School of Music. The change of studio teachers must be a last resort when all other efforts have been exhausted.
2. If no resolution is achieved, a Change of Studio form must be completed and given to the Voice Area Coordinator. This form will require the following information:
 - a. The name of the current studio teacher.
 - b. The reason(s) for the requesting a change.
 - c. The name of the requested new studio teacher.
3. The current studio teacher will next speak with the Voice Area Coordinator. The Coordinator, in collaboration with the other voice faculty, will consider the request and inform the student of the final decision in writing.

4. If dissatisfied with the decision, the student may appeal to the Director of the School of Music.

KEEP IN MIND:

- *A new teacher request is a request only and may only be considered as space is available. Students requesting a change of studio are neither guaranteed the change, nor are they guaranteed a spot in their requested new studio.*
- *Studio changes may occur only between semesters, preferably at the end of an academic year. Requests must be received at the end of a semester so that studio space may be properly considered*
- *Failure by the student to follow this protocol in every detail may result in the denial of the request.*
- *Studio changes may not be requested in the middle of your first or last year of study.*
- *Each student will be allowed only one change per degree unless there are extenuating circumstances. Continuity of instruction is vital, and more than one switch puts a student's education at risk.*

At any point, you are welcome to contact the Voice Area Coordinator for help navigating this process. If your current studio teacher is the Voice Area Coordinator, you may contact the previous Voice Area Coordinator.

APPENDICES

Appendix A: Recital Program Style Sheet

General rules for typed programs:

- Font: Times New Roman, size:12
- Page margins should be set at 1 inch top to bottom and left to right.
- Names of composers and composer dates should be right aligned (using right-aligned tabs).
- All students must become familiar with adding diacritical marks (accents, umlauts, etc.) digitally. *Missing diacritical marks are considered misspellings.*

Aria titles should be:

- Font: Times New Roman, size:12
- In quotation marks when referring to an aria excerpted from a larger work, such as an opera or oratorio, e.g. “Where’er you walk” from *Semele*
- Separated from the recitative that precedes it by an ellipsis, e.g. “Guinse al fin il momento... Deh vieni non tardar” from *Le nozze di Figaro*

Art Song titles should be:

- Font: Times New Roman, size:12
- Capitalized according to the method for each language
 - German: Nouns and words used as nouns are capitalized, e.g. Die junge Nonne, Du bist die Ruh
 - French: Capitalize words through the first proper noun (name of person place or thing), e.g. La Belle Dame sans merci, Une Flûte invisible
 - Italian: The first letter of an Italian title and proper nouns, e.g. O del mio amato ben
- Song Cycle titles should be italicized, e.g. *Six Elizabethan Songs, Die schöne Müllerin*

While students do receive formatting assistance for recitals given for the vocal department at SHSU, it is imperative that the student understands how to format a program for use in their careers.

Sam Houston State University
School of Music
presents

Margins should be 1" top and
bottom, right and left

Student Recital
Floria Tosca, soprano
Franz Liszt, piano

Program

O cessate di piagarmi

Alessandro Scarlatti
(1660-1725)

Amarilli mia bella

Giulio Caccini
(1545-1618)

Il mio bel foco

Benedetto Marcello
(1686-1739)

To set the composer name and date on the right margin, double click on the tab stop at the ruler bar and set the alignment to right at 6.5". Do not use the space bar to achieve margins.

Fantoches
Nuit d'étoiles

Claude Debussy
(1862-1918)

Morgen
Nacht
Zueignung

Richard Strauss
(1864-1949)

Rain Has Fallen
Vanished
Intoxication

Robert Ward
(b. 1917)

November 23, 2021
7:30 p.m. Recital Hall

Appendix B: Recital Program Notes Style Sheet

Program Notes

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

Things to remember:

- Student's name, voice part, and a title (e.g. Program Notes) should appear at the top of the first page of notes.
- Texts and translations should be printed with the English translation and texts in facing columns.
- Due credit should be given to the poet and translator of the poetry.
- Program notes should not contain extraneous photos, dedications, or graphics.

Resources:

- When researching your program notes, it is vital to consult reputable, academic sources. Some recommended sources include:
 - Published encyclopedias (online or otherwise)
 - Grove Music Online (subscription through the SHSU Library)
 - Any book in our school library
- Wikipedia is *not* considered a reputable source as its entries are user generated.

A note about citation and plagiarism:

According to Harvard's website, plagiarism can be defined this way:

"In academic writing, it is considered plagiarism to draw any idea or any language from someone else without adequately crediting that source in your paper. It doesn't matter whether the source is a published author, another student, a website without clear authorship, a website that sells academic papers, or any other person: Taking credit for anyone else's work is stealing, and it is unacceptable in all academic situations, whether you do it intentionally or by accident."¹

The operative words in this definition are *ideas* and *language*. It is common practice in program notes to include facts and personal interpretation without citation. Common knowledge (like dates, birth places, compositional style, etc.) does not need to be cited in program notes. However, if any direct quotes are pulled from sources, they must be cited and put into quotation marks. If any unique idea, such as one person's analysis of a piece is used, this also must be cited. Put into simpler words, *students cannot simply copy and paste full sentences from sources. This is considered plagiarism, and it is an academic honesty violation.*

¹ "What Constitutes Plagiarism?," Harvard Guide to Using Resources, Harvard University, accessed June 4, 2024, <https://usingsources.fas.harvard.edu/what-constitutes-plagiarism-0>.

Floria Tosca, soprano

Program Notes

(partial, for examples)

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

O cessate di piagarmi,
O lasciatemi morir!
Luci ingrante, dispietate,
Più del gelo e più de' marmi
fredde e sorde a' miei martir

—Nicoló Minato (ca.1630-1698)

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

—anonymous

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

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

—Giovanni Battista Guarini

Amaryllis my beauty,
do you not believe my heart's desire,
that you are my love?
Believe it thus: and if fear assails you,
Doubt not its truth.
Open my breast and see written on my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.

—Katherine McGuire

Benedetto Marcello (1686-1739) was a prolific Italian composer during the early Baroque period. Besides several oratorios, operas, and large-scale scenic *serenate*, he wrote over 400 solo cantatas, published collections of chamber and orchestral music, and left a number of instrumental works in manuscript. The output of his effort is a music where decorative effects are banished, text dominates, complicated harmony and counterpoints are present, and archaic, melismatic elements alternate with unexpected modulation and dissonance.

Il mio bel foco,
O lontano o vicino
Ch'esser poss'io,

Senza cangiar mai
Per voi, care pupille,
Arderà sempre.
Quella fiamma che m'accende
Piace tanto all'alma mia,

Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.
—anonymous

My fire of love
however far
or near I might be

never changing
for you dearest eyes
will always burn.
The flame which kindled me
Is so pleased with my soul
That it never dies.
And if fate entrusts me to you,
Lovely rays of my beloved sun,
my soul will never
long for any other light.
—Bertram Kottman

Appendix C: Sample Coaching Policy

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

SHSU School of Music COACHINGS POLICY AND AGREEMENT

1. Before coming to your coaching, know the following by heart:

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

2. Identify the number of "ideas" in the piece and be able to start from any of them.

An "idea" is considered any textual phrase that ends with one of these punctuation marks:

- Period
- Exclamation mark
- Question mark

3. Create a vernacular translation of each idea

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

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

SIGNATURE _____

DATE _____