

SUNY Fredonia School of Music
Voice Area Handbook
2024-2025



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PART I: POLICIES AND PROCEDURES

*VOICE LESSON POLICY

Students accepted and enrolled in Performance, BFA Musical Theatre, Music Education, Bachelor of Arts, and Composition majors with Extended Applied Lessons will receive one (1) 60-minute lesson per week. Voice majors in Music Therapy and Sound Recording Technology and some Composition majors will receive one (1) 30-minute lesson per week. Attendance at all scheduled lessons is mandatory.

**Please Note: Make-up lessons will be given only in the case of cancellation by the voice teacher. It is expected that all voice students will purchase music for use in weekly lessons, just as you would be expected to purchase textbooks for use in other classes. Unauthorized use of scans/copies is highly discouraged.*

GATEWAY EXAMINATIONS

The jury examination at the conclusion of the fourth semester of study for all applied voice majors is considered a "Gateway" examination (see "Jury Requirements"). This jury will serve as an audition for continuation in the program beyond the second year. Also, at the conclusion of the second semester of study, freshmen majoring in Performance must audition for continuation in the program beyond the first year. (see "Jury Requirements"). Sound Recording majors are the sole exception, as they enroll in only two semesters of studio lessons.

COMMON GRADING POLICY FOR APPLIED VOICE LESSONS AND JURIES

Non-Gateway Juries

- Weekly Lesson Grade:
 - Percentage of Final Grade 50%
 - Based on Responsibility, Preparedness, and progress
- Average of Jury Grade:
 - Percentage of Final Grade 30%
 - Jury grades are averaged using "grading scale" (see Grading Scale below)
- Voice Area Events:
 - Percentage of Final Grade 20%
 - Attendance at Voice Area Events. The number of required events will vary each semester. Grades will be assigned for each event - 20% of the final average, divided by the number of required events in a semester. (*MUS120 Recital Attendance is graded separately.*)

Gateway Juries (4th semester of lessons)

- Weekly Lesson Grade:
 - Percentage of Final Grade 30%
 - Description: Based on Responsibility, Preparedness, and progress
- Average of Jury Grade:
 - Percentage of Final Grade 50%
 - Jury grades are averaged using "grading scale". (see Grading Scale below)
- Voice Area Events:
 - Percentage of Final Grade 20%
 - Description: Attendance at Voice Area Events. The number of required events will vary each semester. Grades will be assigned for each event - 20% of the final average, divided by the number of required events in a semester. (*MUS120 Recital Attendance is graded separately.*)

Grading Scale			
Letter Grades assigned per final numerical average.		Numerical Score assigned to letter grade from Jury sheets.	
		A+	100
A	>92	A	96
A-	90-92	A-	92
B+	87-89	B+	89
B	83-86	B	86
B-	80-82	B-	82
C+	77-79	C+	79
C	73-76	C	76
C-	70-72	C-	72
D+	67-69	D+	69
D	63-66	D	66
D-	60-62	D-	62
F	<60	F	0

AUDITIONS

All students (incoming freshmen, transfer students and students currently enrolled at Fredonia) wishing to audition for a curricular program with an applied major in voice must do so on a scheduled School of Music audition day or during Voice Juries at semester's end. This includes current voice majors wishing to change curricula within the School of Music. Students planning to change majors within the voice area should understand that doing so may require additional semesters of study and therefore will prolong the student's time at Fredonia. **Special Note:** Auditions for the BFA in Musical Theatre degree program must be adjudicated by representative faculty from the disciplines of Music, Theatre, and Dance. Current audition information including dates can be found on the school of music website.

MASTER OF MUSIC DEGREE PROGRAMS

Any student wishing to audition for a curricular graduate program with an applied major in voice must have completed their baccalaureate degree before starting the new course of study. Auditions for [Master of Music in Performance](#) or [Master of Music Education \(recital track\)](#) degrees must be adjudicated by the applied voice faculty and accepted at the appropriate level [Click Here for Graduate Audition Requirements](#). Descriptions and lists of requirements for all degree programs may be found in the [University Catalog](#).

DOUBLE MAJORS

Students who choose to pursue a double major must plan to complete the full requirements for both programs. For example, a student earning both Music Education and Performance majors will need to plan on nine (9) semesters of college work to ensure sufficient time to complete eight (8) semesters of studio voice lessons as well as a semester for student teaching.

ENSEMBLE REQUIREMENTS

All voice students, with the exception of BFA Musical Theatre (303) and Master's Degree students are required to participate in a major choral ensemble (University Chorus, College Choir, Chamber Choir, or Camerata) during each semester in which they are enrolled in applied voice instruction. Placement auditions occur during the first week of each semester. Ensemble participation must occur concurrently with voice study regardless of degree program requirements. Students enrolled in Chamber Choir, College Choir, or Camerata must concurrently enroll in Masterworks Chorus (MUS 048) for .5 credit.

OPERA PRODUCTION PRACTICUM

All freshmen and transfer undergraduate students enrolled in studio voice lessons are required to enroll in one (1) semester of Opera Production Practicum (MUS 033) during their first year of study. All undergraduate Voice Performance Majors (366) are required to have earned a minimum of four (4) semesters of Opera Production Practicum credits before the completion of their degree program. The first year requirement noted above may count as one of the four required semesters.

MUS 033 is a required course; however, it is not a class in the traditional sense. The student's participation in this class is in the form of serving on a technical crew (lighting, costumes, hair and make-up, etc) or performing a principal role, supporting role, or in the ensemble of a mainstage university production (e.g. Hillman Opera or a mainstage theater or musical theater production). Crew assignments are made within six (6) weeks of the start of the semester, and students will be notified of their crew placement as soon as it is determined.

Opera Production Practicum credit may be earned in four (4) different ways:

1. Working on a crew (set, costume, hair and make-up, props, lighting, production, etc) for one (1) university mainstage production (e.g. Hillman Opera or a mainstage theater or musical theater production) during the semester of enrollment. A typical crew assignment includes working two or three evenings each week (2-3 hours per shift) - per the requirements of the specific crew head - for a period of approximately five (5) weeks. The student's involvement in striking the production upon the closing of the production is required.
2. Working on a crew (set, costume, hair and make-up, props, lighting, production, etc) for all university stage productions during the semester of enrollment. Attendance in this instance is reduced to one (1) evening per week for the entire semester. The student's involvement in striking the production upon the closing of the production is required.
3. Working on the running crew for the Hillman Opera in the fall semester or the Student Opera Theater Association's (SOTA) Opera Scenes in the spring semester. In addition to working all performance dates, your involvement will include set load-in and strike, evening hours (usually after 6:00 pm), and daytime hours (taking into account individual class schedules) for 2-3 weeks prior to opening night. The schedule is determined by the Theatre Arts faculty for the Hillman Opera and by the SOTA Faculty Advisors/Technical Staff for the Opera Scenes. Students may not be required for all of the above; however, they should plan on the maximum time commitment when considering scheduling options.
4. Performing a leading role, supporting role, or in the ensemble of a Hillman Opera production or main stage musical production during the semester of enrollment; approval of such role credit is given by the School of Music (SOM) Voice Faculty. The student's involvement in striking the production upon the closing of the production is required.

*NOTE: The maximum number of crew participations for which any student may receive Opera Production Practicum credit is three (3). A student may receive any number of Opera Production Practicum credits for approved performances (leading, secondary, and chorus roles).

When registering for Opera Production Practicum (MUS 033), please note the following to ensure that you register for the correct section:

MUS033 Section 01 Opera Production Practicum - Ensemble: Any student performing a principal role, supporting role, or in the ensemble of a university mainstage production (e.g. Hillman Opera or a mainstage theater or musical theater production) should register for this section of Opera Production Practicum.

MUS033 Section 02 Opera Production Practicum - Crew: Any Freshman (or transfer student) enrolled in studio voice lessons who is not performing a principal role, supporting role, or in the ensemble of a university mainstage production (e.g. Hillman Opera or a mainstage theater or musical theater production) should register for this section of Opera Production Practicum and will be assigned to a production crew.

Once properly registered for Opera Production Practicum, please email Angela Haas at Angela.Haas@fredonia.edu no later than September 15 in the fall semester and no later than February 1 in the spring semester to let him know if you have any experience in or particular interest in serving on any of the following crews:

- Load-In
- Paint and Props
- Spotlight Operators
- Light Board Operators
- Supertitles Operator
- Deck Crew
- Costumes
- Hair and Make-Up

Students enrolled in Opera Production Practicum will be graded on timely and efficient communication, and attendance and participation in their assigned role/crew.

VOICE AREA REQUIRED EVENTS

At the start of each semester, the Voice Area Required Events (VAR) list will be distributed by the Voice Faculty. Upon distribution, the responsibility for compliance with the above policy rests solely with the individual student. (Outside concert attendance will be given credit at the discretion of the studio teacher upon presentation of proof of attendance; outside events must be at or above the level of performances from the prescribed list.)

These events include but are not limited to all performances by members of the Voice Faculty, major choral ensembles, guest artists, Student Opera Theatre Association (SOTA), sponsored events, and mainstage opera and musical theater productions.

The Voice Area Required Events are also required for Musical Theater students, however, understanding that these students have many evening responsibilities related to their degree program, excused absences will be handled through the individual applied teacher.

Attendance at the Voice Area Required Events will be monitored within the student's individual studio.

CONCERT ATTENDANCE (MUS 120)

Students must participate and enroll in MUS 120 each semester they are registered in studio lessons, attending eight (8) concerts each semester of enrollment. [Here is a link to a list of approved events.](#)

The Voice Area suggests that at least three (3) of these concerts be outside the Voice Area. It is suggested that the remaining five (5) be from the "Voice Area Required Events" (VAR) list.

ACCOMPANISTS

It is the student's responsibility to find an accompanist who can be available for their applied voice lessons, Recital Seminar, juries, and performances. Accompanists will typically be needed for the second half-hour of each weekly voice lesson, beginning after the first few weeks of initial study. Your accompanist should also be prepared to rehearse with you for 30-minutes each week (singers must remember that accompanists are equal partners in music making. Ensemble preparation is not to be neglected; this includes being prompt to rehearsals and lessons and providing fully-legible copies of your music to your accompanist well in advance of your weekly lessons and rehearsals).

ACCOMPANIMENT OPTION FOR PERFORMANCE MAJORS

Voice Performance (366) majors will be given the option of fulfilling their MUS 418 piano requirements by serving as an accompanist for one (1) voice student, under the supervision of both a studio teacher and the MUS 418 class piano teacher. Requirements would include regular attendance to accompany the voice student's lessons, rehearsing one hour per week with the student, and practicing the repertoire alone to insure competency on the piano part(s). Accompanying the voice student's jury would serve as the final examination for the accompanist's MUS 418 requirements, in addition to any demonstration that the MUS 418 teacher would request. If the performance major does not elect this option, MUS 418 must be completed according to the standard course requirements.

FOREIGN LANGUAGE REQUIREMENT FOR PERFORMANCE MAJORS

In addition to the diction courses offered within the School of Music, Voice Performance (366) majors are strongly advised to complete a minimum of four (4) semesters of college-level study in foreign language as part of their degree program; a minimum of four (4) semesters of German, French, Italian, or Spanish by advisement. Students in the Applied Music (336) degree program are highly encouraged to complete this language requirement, thus utilizing foreign language study to partially complete the needed 66 credit hours outside of the major area.

PART II: JURIES AND RECITALS

VOICE JURY EXAMINATIONS

Voice jury examinations are a required and valuable part of Fredonia's Voice Area curriculum. They allow students to show their development and offer the Voice Faculty an opportunity to evaluate the student's progress in vocal performance in relationship to their level of study (MUS 126, MUS 345, etc.) and to the student's curriculum. Additionally, juries give the faculty an opportunity to offer written comments in order for the student to continue growing as a young musician and performer. Numerous factors may enter into a faculty member's evaluation of the jury. Some important (not necessarily in priority order) faculty considerations are:

1. Quality of Preparation - including, but not limited to:

- Accuracy of pitches, rhythms, and diction
- A good sense of ensemble with their accompanist
- Phrasing, tempo, and navigation of range and tessitura
- Understanding of the text

There is no substitute for thorough and accurate preparation!

2. Quality of the Vocal Instrument. Important factors are:

- Beauty and clarity of tone
- Range
- Vibrato
- Dynamic flexibility
- Intonation
- The ability to sing a legato line

3. Quality of the Performance. In addition to the previously mentioned items, faculty considerations include:

- Genuine understanding of the words
- Expressive values that are honest, thoughtful, and interesting to the listener
- Genuine emotional involvement with the text
- Desire to communicate the meaning of the words and music
- An apparent enjoyment of, and commitment to, the act of singing

As musicians, we are fortunate to have the opportunity to share via our performances the music of great composers. The Voice Faculty views this as a privilege and responsibility. Our love of the art form can help us to meet the challenge of vocal performance. Please approach the voice juries in this spirit. It was your love of music which brought you to Fredonia in the first place – please continue to grow through it and with it!

JURY REQUIREMENTS

Year	Semester	Major	Requirement
Freshman	1	ALL (125)	3 songs, 2 languages
	2	PERF, MUED, BFA (126)	4 songs, 2 languages
		All Others (126)	3 songs, 2 languages
Sophomore	1	PERF (245)	5 songs, 3 languages
		MUED (225), BFA (235)	4 songs, 2 languages
		All Others (205, 225)	4 songs, 2 languages
	2 ("Gateway Jury")	PERF (246)	6 songs, 3 languages, 1 independent
		MUED (226)	4 songs, 3 languages
		BFA (236)	5 songs, 2 languages, 2 classical/Golden Age
		All Others (226, 206)	4 songs, 3 languages
Junior	1 & 2	PERF (345/6)	Junior Performance Recital (35-45 mins)
		BFA (335/6)	6 selections: 2 songs (1 independent) & 4 cuts
		All Others (325/6)	5 songs, 3 languages
Senior	1 & 2	PERF (445/6)	Senior Performance Recital (45-55 mins)
		BFA (435/6)	Consult Recital Repertoire below for requirements
		All Others (425/6)	Graduation Recital (25-35 mins) Honors Graduation Recital (35-45 mins)
Graduate	1 & 2	PERF & MUED Recital Track	6 selections, (1 independent)

RECITAL REQUIREMENTS FOR JUNIORS AND SENIORS - SEMESTERS I & II

Performance (366): Junior Performance Recital

The Junior Performance Recital is to be given in the 346 semester. Successful completion of all recital requirements, including appropriate languages, historical styles, and technical proficiencies will be necessary for continuation in the performance curriculum. A jury is required only if the teacher is concerned that the student may not be ready for a performance recital the following semester. If a jury is requested, the requirements will be as follows:

- Six (6) selections in three (3) languages and contrasting styles will be prepared and presented at the jury. One (1) of the six selections is to be prepared independently by the student.

WRITTEN REQUIREMENTS FOR JUNIORS AND SENIORS

Program Notes

As part of the requirements for the Junior and Senior recitals, the student will write program notes for their recital programs. The program notes will address musical and textual considerations in each set or group of songs, as well as the composer's historical and musical contributions as expressed by the given selection. In addition to content, the recital program's grade will be based on correct grammar and construction, organization, and clarity of communication. After a successful recital hearing, the program notes – with proper citation of research, including footnotes and bibliography – will be submitted by the student to their voice teacher two (2) weeks prior to the recital performance date (the footnotes and bibliography will be deleted from the final printed program). The program notes should be one-half page in length and single-spaced for each set or song cycle on the program. They should be descriptive of the music and seek to illustrate the unifying thread or theme around which the program or set of songs is organized. (See addendum for additional information).

Senior Performance (366) Recital

**Senior Paper and Oral Defense*

- a) The student will be required to write a paper discussing musical and textual considerations, historical context, and the composer's historical/musical contributions as expressed by the given selection. The content of the paper will be based on one song cycle, set of songs, or large piece by one composer from the senior recital (e.g., "Der Hirt auf dem Felsen", a Bach cantata, "Songs of Travel", "Knoxville Summer of 1915", etc). In addition to content, the paper's grade will be based on correct grammar and construction, organization, and clarity of communication. The paper should be ten (10) pages minimum in length, double spaced, and must include proper citation of research and musical examples, footnotes, and a bibliography.
- b) In addition, the student will be prepared for a 20-30 minute oral defense of the paper which will take place in lieu of a sung jury in the semester preceding the recital. (See addendum for additional information).

**Three (3) copies of the paper must be submitted electronically by the student to their voice teacher by the following appropriate due date:*

- Spring Recital: December 1
- Fall Recital: April 1

Graduate Students – Semesters I & II, Performance (366), Music Education (152)

In those cases when a jury is required (for example, a student who has not presented a recital in the present semester and has not prepared a recital hearing that would be required to present a jury during finals week), the requirements will be as follows:

- Six (6) selections in three (3) languages and contrasting styles prepared and presented at the jury. One (1) of the six selections is to be prepared independently by the student.

For the Master's of Music in Choral Conducting, students will present a variety of repertoire which, based on the studio professor's discretion, best represents their vocal skill set.

ILLNESS AT THE TIME OF A SCHEDULED JURY

In case of illness at the time of a scheduled jury, a student should request and will be given a grade of "Incomplete" and a make-up jury will be scheduled during the first two (2) weeks of the subsequent semester. Upon completion of the make-up jury, a Change of Grade Form will be processed by the studio teacher. If a second semester senior is unable to complete the jury exam due to illness, it will be the responsibility of the studio teacher to assign a grade.

The following will be accepted in lieu of a jury exam in the semester during which they are presented:

- Junior Performance Recital
- Honors/Concerto/Performer's Certificate Audition
- Graduation Recital
- Honors Recital
- Senior Performance Recital
- Performer's Certificate Recital
- Concerto Performance
- Senior Performance of a Major Role (BFA majors and Performer's Certificate candidates only)
- Special Recitals, Lecture Recitals (At the discretion of the Voice Faculty)

The Jury requirements will be reduced by half for those students who sing major roles (as determined by the Voice Faculty) in the Hillman Opera or Mainstage Musical Theatre productions.

RECITAL HEARINGS

Every voice student must pass a Recital Hearing adjudicated by the Voice Faculty before they may present any curricular recital. A hearing will be scheduled a minimum of two (2) weeks before the recital date. All persons participating in the recital must attend the hearing. At that time, the recitalist will prepare copies of the proposed recital (with accurate timings listed by each set) for the Voice Faculty. The recitalist will be prepared to sing the entire program from memory. While time limitations will likely prevent the Voice Faculty from listening to the entire program in the Recital Hearing, the faculty will choose selections from the program and at least one (1) selection from each group of songs will be heard. The Voice Faculty will consider quality of preparation (e.g., accuracy of pitches and rhythms, diction, phrasing and tempo, ensemble, understanding of text) and quality of performance (e.g., expressiveness, genuine understanding of the words, communication of emotion) to determine the outcome of the hearing. Students should also refer to the [School of Music Recital Handbook](#) for further information.

RECITAL ENCORE POLICY

No encores are permitted

RECITAL REPERTOIRE

Graduation and Junior Performance Recitals

Working within the timing requirements listed above, Graduation and Junior Performance Recitals should contain a minimum of three (3) languages and repertoire representative of historical style periods from the 17th-century through the 20th-century.

*Honors, Senior Performance, Performer's Certificate, and *Graduate Recitals*

Working within the requirements listed above, Honors, Senior Performance, Performer's Certificate and Graduate Recitals should contain a minimum of four (4) languages and repertoire representative of historical style periods from the 17th-century through the 20th-century.

**For additional information, please see requirements for the Master's of Music in Voice Performance*

BFA Musical Theatre Recital

- Requirement: All BFA Musical Theater Majors will present a capstone recital during the MUS436 semester of applied voice lessons
- Length: 25-35 minutes of music
- Repertoire: A breadth of repertoire exploring at least five (5) of the following eras:

- ◇ *Pre-1920's: opera or operetta, or classical song*
- ◇ *Musicals of the Jazz Age (1920-1939): e.g. The Student Prince; Threepenny Opera; Showboat; Strike Up the Band; Good News!; etc*
- ◇ *The Golden Age (1940-1959): e.g. Pal Joey; Lady in the Dark; Oklahoma!; One Touch of Venus; On the Town; Carousel; Annie Get Your Gun; Allegro; Brigadoon; Street Scene; Kiss Me, Kate!; South Pacific; Guys and Dolls; Peter Pan; The King and I; Wonderful Town; The Pajama Game; Candide; My Fair Lady, The Most Happy Fella; etc*
- ◇ *Post Golden Age (1960-1969): e.g. Bye Bye Birdie; Camelot; Oliver; The Fantasticks; Milk and Honey; I Can Get it for You Wholesale; 110 in the Shade; She Loves Me; Anyone Can Whistle; Fiddler on the Roof; Funny Girl; Cabaret; Dames at Sea; Sweet Charity; The Apple Tree; Hair; etc*
- ◇ *Pre-Contemporary (1970-1999): e.g: Company; Evita; Jesus Christ Superstar; Purlie; Follies; Godspell; Grease; Pippin; A Little Night Music; The Rocky Horror Show; The Wiz; A Chorus Line; Chicago; Barnum; Les Misérables; Merrily We Roll Along; Little Shop of Horrors; Nine; Baby; Chess; Sunday in the Park with George; Big River; The Mystery of Edwin Drood; Into the Woods; Carrie; Aspects of Love; Grand Hotel; etc.*
- ◇ *Contemporary (2000-2019): e.g. Bare; Seussical; The Wild Party (LaChiusa); The Last Five Years; Urinetown; Hairspray; Memphis; Avenue Q; Elegies; The Light in the Piazza; Wicked; Spamalot; Billy Elliot; In the Heights; Little Women; The Color Purple; Chaplin; Spring Awakening; Next to Normal; The Pirate Queen; [title of show]; 13; Cry Baby; Legally Blonde; 9 to 5; Bonnie and Clyde; etc.*
- ◇ *Current (2020-present): e.g. A Killer Party; Back to the Future; Dreamland; Emojiland; Breathe; In Pieces; Kimberly Akimbo; Ratatouille; The Visitor; A Beautiful Noise; Mrs. Doubtfire; New York, New York, etc.*
- Honors Recital: The Honors Recital must include a significant classical music component. Repertoire for the Musical Theater portion should be the same as for the BFA Musical Theatre Recital listed above.

HONORS RECITALS, PERFORMER'S CERTIFICATE & CONCERTO AWARDS

Eligibility and Timing

- Students in Music Education (152), Musical Theatre (303), or Applied Music (336) may audition for an Honors Recital, a Performer's Certificate, and/or a Concerto performance. A minimum grade point of 2.0 is required to qualify.
- Students in Performance (366) may audition for a Performer's Certificate and/or a Concerto performance, but not an Honors Recital. A minimum grade point average of 2.0 is required to qualify.
- Note: Students should have earned "A" or "A-" grades in their Applied Voice Lessons for the two preceding semesters to be eligible to audition for an award.
- Voice Students are not eligible to audition for any of the above without the support and approval of their studio teacher.
- Auditions
 - ◇ *Honors Recital: These auditions happen during juries of the semester immediately preceding the recital semester. For example, if you have a student wishing to perform an Honors Recital in the fall, they will do their audition in the preceding spring semester juries. If their Honors Recital would not be until the spring, they will audition during the preceding fall juries in December.*
 - ◇ *Concerto Competition: These auditions happen during the spring semester, with a Voice Area preliminary round, usually in April and the finals near the end of the semester.*
 - ◇ *Performer's Certificate: The Voice Area holds auditions for PC at the beginning of the Fall semester.*

- A student is eligible to audition for Honors, Performer's Certificate, and Concerto only once. An unsuccessful audition at any level of the auditions disqualifies the student from further consideration.
- Graduate students are not eligible for an Honors Recital or Performer's Certificate award.
- Graduate students who have previously won the Concerto Competition as an undergraduate are not eligible.

A student may audition for:

- ◇ Honors Recital only (366 not eligible)
- ◇ Honors Recital and Concerto Award (366 not eligible for Honors Recital)
- ◇ Honors Recital, Performer's Certificate and Concerto Award (366 not eligible for Honors Recital)
- ◇ Performer's Certificate only
- ◇ Concerto Award only
- ◇ Performer's Certificate and Concerto Award

CONCERTO COMPETITION

[Concerto Competition Procedures & Rules](#)

[Concerto Competition Approval Form](#)

PART III: CURRICULUM AND ADDENDA

Master of Music in Voice Performance: [Master of Music in Voice Performance Degree Requirements](#)

Link to Student Recital Handbook: [Student Recital Information](#)

Recital Hearing Forms: Recitalists are responsible for creating a recital program with individual timings for each song, prior to the hearing. These should be shared digitally with students' individual voice teachers prior to the day of the hearing. Please make sure the program includes the specific type of recital, student name, instrument, assisting musicians, day, date, time and location.

Program Notes: As part of the requirements for a Bachelor of Music degree in Voice Performance, the student will write program notes for their junior and senior recital programs. The program notes will address musical and textual considerations in each set or group of songs, as well as composer's historical and musical contributions as expressed by the given selection. In addition to content, the program's grade will be based on correct grammar and construction, organization, and clarity of communication. After a successful hearing, the program notes with proper citation of research, including footnotes and bibliography, will be submitted by the student to his/her voice teacher two weeks prior to the performance date. (The footnotes and bibliography will be deleted from the final printed program). The notes should be one-half page in length, single spaced, for each set or song cycle on the program. They should be descriptive of the music and seek to illustrate the unifying thread or theme around which the program or set of songs is organized.

In preparation for writing the program notes, the student should explore the following questions/ideas:

Biographical and Historical perspective:

1. When was the song written? What is its place in the history of the genre?
2. What kind of composition is it? What is the plot or text?
3. For whom or for what function or reason was it composed?
4. What are the composer's and poet's birth and death dates and nationality? What biographical or historical data are needed to understand each song and compositional style?

Description of Style:

1. Who is singing? What is the relative importance of tone color and dynamics? What are the noteworthy sound events?
2. Is the style modal, tonal atonal? Is the texture homophonic or contrapuntal or mixed? What is the nature of the chordal vocabulary, of harmonic rhythms, of dissonance treatment, and of cadences? Are there affective chords and tone painting?
3. What is the scale or mode, the range, tessitura and the nature of motion? What is the range of dynamics? Are there continuous (spun-out) or clearly articulated phrases? Is the tempo constant or changing? Is the meter regular or irregular?
4. How does language affect contour of melody? Is the melody diatonic, skipping, chromatic? Are there any repetitive or sequential patterns? Is there ornamentation and where?
5. How does the composer treat the text? Is the music or text more important? How do they interact? Is there use of text painting? How does the text affect the mood and specific style of the piece?

Analysis of Structure:

1. What is the overall form of the piece? ABA, through-composed, strophic, modified strophic, rondo?
2. If a song cycle, what are the number of songs and the nature of inter-relationships? Is there a poetic, thematic, motivic, or harmonic interconnection?
3. Does the growth process of the piece work by spinning out a melody, motive, contrast and recurrence? Does the melody and accompaniment share material? What is the relationship between the melody and accompaniment?

Senior Paper & *Oral Defense Addendum

Due date for Spring Recital: December 1

Due date for Fall Recital: April 1

Length: 10 pages minimum, double spaced

Content: Choose one song cycle, set of songs, or large work by one composer from your recital program and explore the following questions/ideas in depth. In your paper, include the information that is pertinent to a better understanding of this work. Illustrate using measure numbers and musical examples from your chosen composition.

A. Biographical and Historical Information

- Composer and Poet
- Birth and death dates
- Native land
- Biographical/historical data
- Significant historical events or trends of the time period
- Musical –style trends in art song in the specific time period & country
- Literary /poetic trends of the specific time period & country
- World/country current events
- Biographical/historical data pertinent to the understanding of the song
- Biographical/historical data that affect compositional style.

B. Analysis of Musical Setting

- Form: ABA (tonic-dominant-tonic, major-minor-major, major-relative minor etc.) through composed, strophic, modified strophic, etc.
- Sound: Melody and Accompaniment: range, tessitura, dynamics
- Harmony: Harmonic analysis: include analysis of dissonance, modulations, bi-tonality, affective chords, and tone painting.
- Rhythm: Tempo & Meter: Rhythmic effect of vowel-consonant patterns; alliteration.

- Melody: How does language affect contour of melody? Is melody diatonic? Skipping? Chromatic? Any repetitive or sequential patterns? Is there ornamentation?
- Text: How does composer treat the text? In music or text more important? How do they interact? Is there use of text painting? How does text affect the mood and specific musical style of the piece?
- Orchestration (if applicable) - what is the original orchestration of this piece? How does this reflect the time period? Is the voice treated as an equal instrument or as a soloist? Give evidence to support your answer. How do the vocal part and instrumentation interact?

The body of your paper should answer the following questions:

- What are the basic style characteristics of this composer?
- What are his/her main stylistic periods and/or features? Which of these features occur in the work you are singing?
- Is this piece different from his/her typical style? In what way?
- What compositional techniques help to create dramatic impact in this work? Be specific. Use examples from the composition to illustrate your points.

Please enjoy your research. This exercise is intended to enrich your experience as an artist. We look forward to reading and hearing about your discoveries!

**A 20-30 minute oral defense will take place in lieu of a sung jury in the semester preceding the recital. The applied teacher will determine the revision schedule for each student.*

VOICE FACULTY

Faculty	Mason Hall	Email
Dr. Aurora Deeds	2010	Aurora.Depaul@fredonia.edu
Amanda Lynn Bottoms	3148	bott8324@fredonia.edu
Dr. Angela Haas (Co-Chair of Voice Area)	3146	angela.haas@fredonia.edu
Joe Dan Harper	3147	joe.harper@fredonia.edu
James Harrington	1147	harrington@fredonia.edu
Lisa Layman	2052	lisa.layman@fredonia.edu
Don Marrazzo	2161	marrazzo@fredonia.edu
Lynne McMurtry	2153	mcmurtry@fredonia.edu
Julie Newell (Co-Chair of Voice Area)	2150	julie.newell@fredonia.edu
Kyle van Schoonhoven	2154	vans1744@fredonia.edu
Dr. Robert Strauss	2151	Robert.Strauss@fredonia.edu
Dr. Kim Upcraft	2149	Upcraft@fredonia.edu
Brent Weber	3152	Brent.Weber@fredonia.edu