

# UNIVERSITY OF SOUTH ALABAMA VOCAL AREA GUIDELINES

## **THE BUSINESS OF SINGING AT THE UNIVERSITY OF SOUTH ALABAMA**

The University of South Alabama Department of Music is dedicated to providing all its vocal students with a quality and systematic approach to the study of singing. Preparation of students for a lifetime of productive careers in singing is the central focus of the vocal area faculty. From the most elementary technique to the finer points of artistic development, USA's qualified and experienced faculty strives to prepare students for achievement as singers by equipping them with the tools to accomplish their goals in a wide array of vocal careers.

## **CURRICULUM OUTLINE**

### **Auditions**

All students entering the Department of Music as music majors/minors or Musical Theatre (B.F.A) are required to audition before the appropriate area faculty. Auditions for the Vocal Area are held throughout the academic year for incoming students. Some Vocal Area scholarship awards are offered in exchange for participation in Department of Music ensembles.

### **Barrier Exam**

A Barrier Examination, before the voice faculty, must be passed at the end of the fourth semester of applied lessons at the collegiate level<sup>\*</sup>; the regular jury session is extended to make this determination. Successful completion of the exam, at a composite score of 3.0 or higher, enables the student to pass into upper-level study. (See attached jury sheet for further details.) Students must demonstrate a degree of professional potential as performers, and must achieve excellent ratings in intonation, timbre, breath management, diction, expression, stage presence and sight reading. Proficiency in at least three foreign languages plus English must be demonstrated. Students will present all required repertoire including the chamber piece at the barrier exam.

### **Studio Master Class**

Studio Master Class is a monthly group meeting of applied voice students in which performance issues and techniques are addressed. Studio Master Class meets every 2<sup>nd</sup> Thursday from 3:30—4:30 p.m. Jury and barrier examination preparation is a specific focus, as well as other performance issues. There is no additional fee for Studio Master Class; accompanists for the class are the responsibility of the students.

### **Applied Voice Lessons – (special lab fees assessed)**

Students accepted into the Bachelor of Music degree program with emphasis in Vocal Performance (400 level at upper division); Music Education, Music Business, Interdisciplinary Studies with Emphasis in Voice (300 level at upper division); Lower Division Vocal Study for all Music Degree programs, Voice Minors and Musical Theatre Majors (200 level) must complete required studies in Applied Voice. Enrollment is open to Music Majors and Minors (400-300-200 levels) through audition. Applied students are

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<sup>\*</sup> *If a transfer student has completed four semesters of applied voice at the collegiate level at another institution, the barrier exam will not be given before at the end of the first semester of study at USA.*

responsible for providing their own accompanists. For all applied students, the jury grade each semester equals 1/3 of the final grade.

**SPECIFIC REQUIREMENTS BY APPLIED LEVEL**

**MUA 222 Lower Division Voice Study for Music Majors, Music Minors and Bachelor’s of Fine Arts in Musical Theater** (2 credit hours) – one hour lesson per week, + Studio Master Class. A minimum of four songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher’s discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student.

MUA 222 Freshman Year (fall/spring)	Italian Baroque Songs & Arias Early English / American / Latin / Musical Theater <sup>†</sup>	Suggested composers (or comparable alternatives)	
	<i>Implementation of basic technical processes of breath, resonance, and even scale production is the goal of the first year.</i>	Handel Paisiello Monteverdi Cesti Dowland Purcell	Carissimi Caldara Berlin Porter Hammerstein Kern
MUA 222 Sophomore Year (fall/spring)	Classical Italian Song and Opera / French Baroque / Classical German Song / Early Oratorio in Latin, Italian, and English	Suggested composers (or comparable alternatives)	
	<i>Extension of range, flexibility, ease of dynamic variance, mastery of basic expressive interpretation, and clear diction is the goal of the second year.</i>	Bach Haydn Mozart Schubert Lully	Rameau Vivaldi Gluck Beethoven Weber Loewe Sondheim Lloyd Weber
Barrier	Examination by music faculty	–“pass” at a score of 3.0 or higher is required to continue	

**MUA 423 Performance** (3 credit hours) one hour lesson per week, + Studio Master Class  
A minimum of six songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher’s discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student.

MUA 423 Junior Year (fall/spring)	Romantic art songs and arias of the German and French / Spanish or other language songs / Chamber works / Intermediate opera, operetta and oratorio	Suggested composers (or comparable alternatives)
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<sup>†</sup> Students working towards a BFA in musical theater will study both traditional and musical theatre repertoire.

	<i>Enrichment of diction, nuance, and tone color, culminating in intermediate interpretive ease with French Mélodie and German Lieder is the goal of the junior year of instruction. Acquaintance with basic chamber music techniques in small ensembles is also stressed. Competence at this level is demonstrated in the junior recital.</i>	Brahms Schubert Wolf Fauré Debussy Massenet Franck Gounod Dubois Saint-Saëns Duparc Liszt Schumann	Franz Granados Nin Britten Barber Hopkinson Foster McDowell Griffes Ives Duke Sullivan Carpenter
MUA 423 Junior Recital	One-half hour of music – Recital hearing must be passed before the full voice faculty at least three weeks before the recital – translations of works for recital audience required	Song, oratorio, opera, and music theater presented in a traditional recital format (chronological) – must be deemed appropriate at the intermediate level – must contain at least 3 languages. Recital repertoire will not contain previously performed materials.	
MUA 423 Senior Year (fall/spring)	Advanced Romantic works / 20 <sup>th</sup> Century opera, operetta, song, and chamber works	Suggested composers (or comparable alternatives)	
	<i>Mastery of the instrument as demonstrated in the advanced interpretation and performance of musically challenging literature is the goal of the last year of undergraduate instruction. Performance in the senior recital must indicate professional promise.</i>	Offenbach Borodin Mussorgsky Tchaikovsky Rachmanivov Dvorak Strauss Mahler Chausson Berlioz Ravel Respighi Menotti Puccini Bellini Rossini	Poulenc Milhaud Hindemith Kodály Rodrigo Falla Obradors Turina Copland Bernstein Offenbach Lowe Rorem Argento Hoiby Donaudy

<p>MUA 423 Senior Recital</p>	<p>One hour of music – Recital hearing must be passed before the full voice faculty at least three weeks before the recital – translations and historical program notes of works for recital audience required (notes approved at recital hearing)</p>	<p>Combined program of song, oratorio, opera, operetta, music theater – must contain at least one chamber work in a traditional recital format – must contain a composition by a living composer– must be deemed appropriate for an advanced level – must contain at least 4 languages, including Italian, German, and French. The recital repertoire will not contain previously performed material.</p>
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**MUA 322 Concentration** (2 credit hours) one hour lesson per week, + Studio Master Class  
 A minimum of five songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher’s discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student.

<p>MUA 322 Junior Year (fall/spring)</p>	<p>Romantic art songs and arias of the German and French / Spanish or other language songs / Chamber works / Intermediate opera, operetta and oratorio</p>	<p>Suggested composers (or comparable alternatives)</p>	
	<p><i>Enrichment of diction, nuance, and tone color, culminating in intermediate interpretive ease with French Mélodie and German Lieder is the goal of the junior year of instruction. Acquaintance with basic chamber music techniques in small ensembles is also stressed.</i></p>	<p>Brahms Schubert Wolf Fauré Debussy Massenet Franck Gounod Dubois Saint-Saëns Duparc Liszt Schumann</p>	<p>Franz Granados Nin Britten Barber Hopkinson Foster McDowell Griffes Ives Duke Sullivan Carpenter</p>
<p>MUA 322 Senior Year (fall/spring)</p>	<p>Advanced Romantic works / 20<sup>th</sup> Century opera, operetta, song, and chamber works</p>	<p>Suggested composers (or comparable alternatives)</p>	

	<p><i>Facility with the instrument as demonstrated in the advanced interpretation and performance of musically challenging literature is the goal of the last year of undergraduate instruction. Performance in the senior recital must indicate competence in and knowledge of traditional vocal repertoire.</i></p>	<p>Offenbach Borodin Mussorgsky Tchaikovsky Rachmaninov Dvorak Strauss Mahler Chausson Berlioz Ravel Respighi Menotti Puccini Bellini Rossini</p>	<p>Poulenc Milhaud Hindemith Kodály Rodrigo Falla Obradors Turina Copland Bernstein Offenbach Lowe Rorem Argento Hoiby Donaudy</p>
<p>MUA 322 Senior Recital</p>	<p>One-half hour of music – Recital hearing must be passed before the full voice faculty at least three weeks before the recital – translations and historical program notes of works for recital audience required (notes approved at recital hearing)</p>	<p>Combined program of song, oratorio, opera, operetta, music theater –must contain at least one chamber work in a traditional recital format – must be deemed appropriate for an advanced level – must contain a composition by a living composer –must contain at least 3 languages, including Italian, German, and French. The recital must be compiled of literature studied at the 322 level.</p>	

**OTHER VOCAL AREA COURSES**

**Directed Studies: Opera History and Literature** – MUS 494 (3 credit hours per semester)  
 Opera History and Literature is designed to give the student exposure to the development of opera from its earliest forms to the present day while developing critical skills when observing varying styles of the genre. The course is offered as needed

**Vocal Diction** – MUS 202 / MUS 203 (1 credit hour per semester)  
 Complete education of the trained singer necessarily involves the study of languages and their distinct inflections, pronunciations, and nuances. The study of foreign languages in the college curriculum alone does not address the subtleties involved in singing a language as opposed to speaking it. Consequently, much time is devoted to the mastery of diction principles appropriate to the standard sung languages of English, Italian, German, and French. The two-semester series (MUS 202 and MUS 203) consists of two one-hour class meetings per week. The course series is designed for adequate study and experience with each language, its principles of diction, and the development of a process to analyze for performance any given vocal work in that language. This lecture / performance course, rooted in the International Phonetic Alphabet (IPA), is intended to enable singers to analyze and perform standard vocal repertoire. The series is required of all Vocal Performance and Vocal Music Education majors and is recommended for Music Business (Vocal) majors.

**Solo Vocal Literature – MUL 444 (3 credit hours)**

The course is a comprehensive overview of standard solo vocal repertoire within the foundation of historical performance practice of sacred and secular vocal music from its beginnings to the present. This is a required course for all students pursuing the degrees of Bachelor of Music with Concentration in Vocal Performance or Concentration in Music Education. Enrollment is open to vocal concentration and performance students who have completed the Music History sequence (MUL 335/336) or who have permission of the Coordinator of Vocal Applied Studies. In addition to an acquaintance with standard vocal repertoire, exercises with current reference guides, web sites, and source books enable the student to effectively choose repertoire for both individual performance needs and teaching. The parameters of this course include an historical overview of vocal literature, recital programming and performance experience with song literature, research techniques, and historical performance practice principles.

**Vocal Pedagogy – MUE 448 (2 credit hours)**

Part of the skill set of any vocal artist is the ability to convey “the process of singing.” In addition to learning teaching techniques, voice science concepts, and basic physiology (for the purpose of helping others learn to sing), students gain an increased understanding of their own instruments. Students with a strong background in vocal pedagogy upon entering graduate school may also have the opportunity to apply for teaching assistantships as they pursue Masters and Doctoral degree programs. Vocal Pedagogy is a course for the upper level voice major with concentration in performance or music education. Students enrolled in the course will:

- Become conversant with the standard terminology of the physiological and technical elements of vocal production
- Obtain skills to structure vocal training in various formats
- Understand the physical processes involved in singing
- Evaluate teaching methods of active voice teachers through studio observations
- Experience studio teaching, involving a student volunteer, in a four-week vocal training session

# USA Department of Music: Applied Vocal Jury/Vocal Barrier Form

Name \_\_\_\_\_ JAG Number \_\_\_\_\_

Course Number: MUA \_\_\_\_\_ Semester of Study \_\_\_\_\_ Degree Program \_\_\_\_\_

Current Semester \_\_\_\_\_ Studio Grade \_\_\_\_\_ Teacher's Signature \_\_\_\_\_

List Performances in and out of the University during the Current Semester:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Jury Repertoire: Title Composer

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

Range: 5 = Outstanding; 4 = Excellent; 3 = Good; 2 = Adequate; 1 = Poor; 0 = Unsatisfactory  
 Grading Scale: 5-4 = A; 4-3 = B; 3-2 = C; 2-1 = D; 1-0 = F

Repertoire Selection #	Timbre	Intonation	Musical Accuracy	Breath Management	Diction	Dynamic Expression	Interpretation & Musicality	Sight Reading	INITIAL AVERAGE
Category Avg.									
<b>Final Average</b>									

Juror's Signature \_\_\_\_\_

Juror's Grade \_\_\_\_\_

*See Reverse Side for Comments*

Composite Jury Grade \_\_\_\_\_

Barrier Passed: Yes/No \_\_\_\_\_

**UNIVERSITY OF SOUTH ALABAMA VOCAL AREA RECITAL PROTOCOL****Degree Recitals:**

- I. Barrier Exams and Second Year Music Theory must be successfully completed before any student can schedule a degree recital. (Exceptions to the Theory requirement may be granted by the Chair for transfer students in Vocal Performance preparing junior recitals.)
- II. The teacher and the student must prepare a traditional program of either 30 minutes of music (Junior Recitals – Performance & Senior Recitals – Music Education, Music Business, Interdisciplinary Studies) or 60 minutes of music for Performance Degree Senior Recitals. A qualified recital accompanist is the responsibility of the student; a list of accompanist will be listed on the voice area board.
- III. A traditional recital is considered to contain chronologically presented music from all style periods, including early Italian, art song, opera, oratorio, operetta, and music theatre.
- IV. The teacher and student must schedule a mutually-convenient tentative performance date and rehearsal date with the Events Coordinator. The date will become official upon the student's successful completion of the Recital Hearing.
- V. The teacher must ascertain a convenient time for the Voice Faculty to hear the entire recital (memorized) at least three weeks prior to the Recital Date and must schedule the Recital Hall or the Rehearsal Hall for the hearing – hearing evaluation sheets completed.
- VI. The teacher must provide a complete program, printed with composers and dates, foreign text translations, and accurate timings of all selections for the hearing committee. Forms are available online. Voice Faculty signatures are required to approve a recital for performance. Upon approval by the hearing committee, the teacher will present a rough draft of the recital program, all translations and additional program notes to the Events Coordinator using the Music Department template no later than two weeks before the recital date.
- VII. The teacher must make sure that the Voice Faculty will be present at the actual recital for the performance and adjudication. The formal recital Grade Sheet is also available online.
- VIII. After gaining grades and signatures, the teacher must file 10 copies of the program in the music office, plus a copy of the program stapled to the grade sheet. The applied teacher will also convey the grade for the recital to the Vocal Area Coordinator for final grading.
- IX. The Vocal Area Coordinator will assist the teacher in any of these steps, as desired.

**Non-Degree Student Voice Recitals:**

These recitals must be sponsored by a Voice Faculty member and their content reviewed by the Vocal Area Coordinator and the Facilities Committee prior to scheduling.

**Studio Recitals:**

It is assumed that the studio teacher will be responsible for presenting appropriate material for general audiences.

**\*\* All Recitals Must Limit Rehearsal Scheduling in the Hall to Two Sessions and must be scheduled through the Events Coordinator.**

## UNIVERSITY OF SOUTH ALABAMA VOCAL AND CHORAL AREA STUDENT ORGANIZATIONS AND ENSEMBLES

**USA Chorale**—The premiere choral ensemble at the University of South Alabama. It is a select group of auditioned singers who strive to perform the gamut of choral literature at a high level of performance. Auditions for this group are held at the beginning of each semester.

**USA Concert Choir**— This large choral ensemble is dedicated to performing a wide variety of choral literature as well as developing the student’s vocal instrument. A great deal of attention is spent on increasing the musical knowledge of each individual.

**USA Opera Theatre.** – Students participating in the productions of USAOT are part of a student organization dedicated to bringing performances of opera, operetta, and music theatre to the Laidlaw Performing Arts Center for the purpose of entertaining the university community and patrons at large. Past projects include Puccini’s *Gianni Schicchi*, Smetana’s *The Bartered Bride*, Gilbert and Sullivan’s *The Mikado*, *Pirates of Penzance*, and *H.M.S. Pinafore*, Donizetti’s *Elixir of Love*, Mozart’s *Abduction from the Seraglio* and *Cosi fan tutte*, as well as *Hair*, *The Mystery of Edwin Drood* and Cole Porter’s *Anything Goes* in conjunction with USA’s Theatre Department. There are no dues for membership, and a meeting for officer elections is announced early in fall.

### UNIVERSITY OF SOUTH ALABAMA VOCAL AREA FACULTY

**André Chiang, M.M.** (Baritone)

*Instructor of Music*

Applied Voice, Diction, Class Voice

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**Laura Moore, D. M. A.** (Mezzo soprano)

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Director of Choral Activities

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**Thomas Rowell, D.M.A.** (Tenor)

*Associate Professor of Voice*

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**Linda Zoghby, M.M.** (Soprano)

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