

Wichita State University School of Music Voice Department Handbook

Updated: November 2022 (version 4.6)

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INTRODUCTION

The Voice Department Handbook is designed to give those taking applied voice the resources to navigate the system. Included are explanations of how things should be done, requirements and helpful information to make your vocal studies efficient and enjoyable.

VOICE DEPARTMENT FACULTY

- Alan Held, Voice Area Chair, Ann & Dennis Ross Faculty of Distinction in Opera, Director of Opera, Professor of Voice
- Dr. Pina Mozzani, Professor of Voice
- Dr. Cristina Castaldi, Associate Professor of Music
- Michael Sylvester, Associate Professor of Music
- Dr. Ryan Beeken, Director of Choral Activities, Professor of Choral Studies
- Dr. Tom Wine, Director of Music Education, Professor of Music
- Michele A. Sylvester, Instructor of Voice

Faculty biographies can be found online [here](#).

The members of the voice faculty are here to help you. If you have a problem or an issue, please contact the appropriate faculty member for assistance.

COURSE NUMBERS

Various course numbers are used for applied voice lessons. These course numbers designate the division (lower, upper or graduate) and credit hours (1, 2 or 4).

The final number of the course number indicates the credit hours of that particular course (i.e., MUSA 232 is for 2 credits, while MUSA 234 is for 4 credits). A 2 credit hour course equals one 30-minute lesson

each week, and a 4 credit hour course equals two 30-minute lessons each week. Individual professors may offer additional time for each lesson or combine lessons times at the professor's discretion.

Here are the Applied Voice Course Numbers and descriptions:

MUSA 112Y. Voice – Non-majors 1-2 credit hours

Basic applied instruction for students who are not active in a music degree program. May not be used to fulfill music degree requirements. Repeatable.

MUSA 231Y. Applied Music Instruction for Majors - Voice 1 credit hour

For majors only. Study on secondary instruments. Basic instruction. Repeatable for credit. Lower division.

MUSA 232Y. Applied Music Instruction for Majors - Voice 2 credit hours

For majors only. Repeatable for credit. Lower division.

MUSA 431Y. Applied Music Instruction for Majors - Voice 1 credit hour

For majors only. Study on secondary instruments. Basic instruction. Repeatable for credit. Upper division.

MUSA 432Y. Applied Music Instruction for Majors - Voice 2 credit hours

For majors only. Repeatable for credit. Upper division.

MUSA 434Y. Applied Music Instruction for Majors - Voice 4 credit hours

For performance, pedagogy and accompanying majors only. Repeatable for credit. Upper division.

MUSA 712Y. Applied Music Instruction for Non-majors – Voice 1-2 credit hours

Basic applied instruction for students who are not active in a music degree program. May not be used to fulfill music degree requirements. Repeatable for credit.

MUSA 731Y. Applied Music Instruction for Majors - Voice 1 credit hour

For majors only. Study on secondary instruments. Basic instruction. Repeatable for credit. Graduate.

MUSA 732Y. Applied Music Instruction for Majors - Voice 1-2 credit hours

For majors only. Repeatable for credit. Graduate.

MUSA 734Y. Applied Music Instruction for Majors - Voice 4 credit hours

For performance and pedagogy majors or students preparing for master's degree recitals only. Repeatable for credit. Graduate.

ABOUT CRN

- CRN stands for **C**ourse **R**eference **N**umber. It is used to distinguish particular classes of a course from others of the same course.

- In Applied Voice, the CRN indicates the specific professor with whom you will study. Essentially, the CRN puts you in a specific teacher's studio. *This means that the CRN you register under is very important.*
- If in the registration process it is unclear which CRN you should use, please contact your designated teacher or the SOM Admissions Advisor, Trang Bui, for help.
- The CRNs change from semester to semester. If you register for the wrong CRN it can be changed without too much difficulty, but it is better to get it right from the beginning.

STUDIO/TEACHER ASSIGNMENT

The Voice Area Chair, in consultation with the Voice Faculty, will assign students to specific studios. Voice students may request a particular professor. Normally, the Chair will try to honor those requests with the professor's agreement and studio availability. At the completion of the semester jury, a review of studio placement may be conducted. Students may be reassigned at that time to other studios upon faculty consultation.

JURIES

- At the end of each semester, all voice majors (BM, BME and two-credit hour BA degrees) are required to perform a Jury, which is essentially a final exam in voice. The only exceptions are those who have presented a Senior or Graduate Recital in that semester.
- Prior to the Jury, students must register using the online jury system (a link will be emailed to you prior to juries), during which the student will:
 - Select the date, time, and length of the jury (coordinate this with your accompanist)
 - Create a repertory list by including ALL works they have studied that semester and noting those that are prepared and memorized for the Jury.
 - NOTE: the faculty has the right to refuse to hear the jury of any student who fails to complete the required information online. At the faculty's discretion, the jury can be made up at a later date/time, either during that semester's juries or the next.
- The student will choose the first piece to sing and the faculty will choose any subsequent pieces from the Jury repertory provided by the student.
- Missed Juries, due to health or other faculty-approved reasons, must be made up the next semester. Make-up juries will be held before the 2nd Thursday of the semester.
 - A student cannot progress to the next level of study until a missed jury is completed.
 - A missed Jury will result in an "INC" for that semester's grade until the Jury is successfully completed.
 - Failure to do a required Jury within the following semester will result in an "F" for the missed jury.

The amount of repertory required for a Jury, and by extension, for the semester, depends on the student's class standing. While there are standards set by the faculty, your professor has the right to ask you to prepare more or fewer pieces at the professor's discretion.

JURY REPERTOIRE REQUIREMENTS

BACHELOR OF MUSIC EDUCATION – VOICE EMPHASIS

| BME candidates, with voice as their principal instrument, must successfully complete a minimum of four semesters at the 232Y level and 3 at the 432Y level | Pieces to be Prepared | Memorized for Juries | Pieces Heard | Languages Required |
|--|-----------------------|----------------------|--|------------------------------|
| Level I (MUSA 232Y): This is the entry Level for all undergraduate majors pursuing the BME with voice as the principal instrument. Each student should demonstrate technical progress regarding breath management and tone production. | 5 | 3 | 2 | English Italian |
| Level II (MUSA 232Y): Each student should demonstrate proficiency in singing in Italian, knowledge of Baroque & Classical style, technical progress regarding breathing, support, as well as resonance and development of range. | 6 | 4 | 2 (3 if applying for 400 level standing) | English Italian German |
| Level III (MUSA 432Y): Each student should demonstrate proficiency in singing in German, knowledge of Romantic style and technical progress regarding freedom of tone and resonance. A majority of jurors and the student's voice teacher must concur that the student possesses the technical skill and musicality to successfully perform a <u>Senior Music Education Recital</u> . | 6 | 4 | 2 (3 if applying for Senior Recital Permission) | English Italian German |
| Level IV (MUSA 432Y): Each student should demonstrate proficiency in singing in three languages, a sense of all style periods, technical progress regarding freedom of tone and evenness of scale. (At the teacher's discretion, other languages may be introduced). | 6 | 4 | 2 (3 if applying for Senior Recital Permission) The Senior Music Education Recital will serve as the final jury. | English Italian German |

BACHELOR OF MUSIC – VOCAL PERFORMANCE

| BM candidates with voice performance emphasis must successfully complete a minimum of four semesters at the 232Y level and a minimum of four semesters at the 434Y. | Pieces to be Prepared | Memorized for Juries | Pieces Heard | Languages Required |
|---|-----------------------|--|---|--|
| Level I (MUSA 232Y): This is the entry Level for all undergraduate majors pursuing the BM with a performance emphasis. Each student should demonstrate technical progress regarding breath management and tone production. | 5 | 3 | 2 | English Italian |
| Level II (MUSA 232Y): Each student should demonstrate proficiency in singing in Italian, knowledge of Baroque & Classical style; technical progress regarding breathing, support, as well as resonance and development of range. Extra consideration is given to the passing of a student at this level. The student's voice is scrutinized for its innate operatic or other performance-oriented potential. The majority of jurors and the student's voice teacher must concur that the student possesses the technical skill and musicality to successfully perform a <u>Junior Recital</u> . | 7 | 4 | 2 | English Italian German |
| Level III (MUSA 434Y): Each student should demonstrate proficiency in singing English, Italian, and German; progress in French; technical progress regarding expansion of range, freedom of tone, resonance, evenness of scale and delineation of styles; development of characterization/acting ability; and the exploration of more demanding aria-type repertoire. A majority of jurors and the student's voice teacher must concur that the student possesses the technical skill and musicality to successfully perform a <u>Senior Performance Recital</u> within two additional semesters. | 8 | 5 (4 if performing a major role during that semester) | 3 (4 if applying for Senior Recital Permission) | English Italian German French |
| Level IV (MUSA 434Y): Each student should demonstrate proficiency in singing in four languages, a sense of all style periods as well as the stylistic difference between genres; improvement in technical progress regarding expansion of range, size of voice, freedom of tone, resonance, and characterization/acting. | 8 | 5 (4 if performing a major role during that semester) | 3 The Senior Recital will serve as the final jury. | English Italian German French |

MASTER OF MUSIC EDUCATION - VOICE EMPHASIS

| | Pieces to be Prepared | Memorized for Juries | Pieces Heard | Languages Required |
|---|------------------------------|--|--|------------------------------|
| Level V (MUSA 732Y) This is the entry level for graduate Music Education students. Each student should demonstrate a proficiency in singing in three languages and have studied French repertoire; a sense of all style periods; technical progress regarding evenness of scale, resonance and clarity of tone. | 7 | 4 | 2 (3 if applying for Master recital permission) | English Italian German |
| Level VI (MUSA 732Y) Each student should demonstrate proficiency in singing in three languages and should be reasonably comfortable with French; technical progress made regarding freedom of tone with no obvious technical weaknesses. A majority of jurors and the student's voice teacher must concur that the student possesses the technical skill and musicality to successfully perform a <u>Graduate Music Education Recital</u> . | 7 | 5 (4 if performing a major role during that semester) | 3 (The Graduate Music Education Recital will serve as the final jury) | English Italian German |

MASTER OF MUSIC - VOCAL PERFORMANCE/OPERA

| | Pieces to be Prepared | Memorized for Juries | Pieces Heard | Languages Required |
|---|------------------------------|--|--|--|
| Level VII (MUSA 734Y) This is the entry level for graduate Performance students. The student's voice should demonstrate a capability of an operatic or other performance-oriented career. The student should demonstrate a proficiency in singing in four languages, a sense of all style periods and genres; technical progress regarding expansion of size of voice, evenness of scale and freedom of tone. | 8 | 6 (5 if performing a major role during that semester) | 3 (4 if applying for Master recital permission) | English Italian German French |
| Level VIII (MUSA 734Y) Each student should demonstrate command of four languages, stage presence, a solid sense of all facets of style, and a well-grounded technique with no obvious weaknesses. A majority of jurors and the student's voice teacher must concur that the student possesses the technical skill and musicality to successfully perform a <u>Graduate Performance Recital</u> . | 8 | 6 (5 if performing a major role during that semester) | 3 (The Graduate Recital will serve as the Final Jury) | English Italian German French |

PERFORMANCE CERTIFICATE

| | Pieces to be Prepared | Memorized for Juries | Pieces Heard | Languages Required |
|---|------------------------------|-----------------------------|---------------------|--|
| The student should demonstrate competency for a performance-oriented career. The student should have proficiency in singing in foreign languages, a sense of musical style and genre as well as technical progress. | 8 | 5 | 3 | English Italian German French |

BFA IN MUSICAL THEATRE

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| BFA in Musical Theatre: consult the requirements as stipulated by the School of Performing Arts. |
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BACHELOR OF ARTS – VOICE EMPHASIS

| | Pieces to be Prepared | Memorized for Juries | Pieces Heard | |
|--|------------------------------|-----------------------------|---------------------|--|
| BA students taking voice for two credits (MUSA 232Y, MUSA 432Y) are required to do a jury. | 2 | 2 | 2 | |

ADVANCEMENT TO JUNIOR STANDING

Junior standing is a prerequisite for enrolling in the 432Y and 434Y Applied Voice for the BM major and prior to the scheduling of the Junior Recital. BME students must gain Junior Standing prior to scheduling a senior recital. Continuing students and Transfer Students who have achieved performance skills appropriate for the Junior-level study will be designated with Junior Standing. For continuing students,

the decision will take place at the completion of the 4th semester jury. For transfer students, this decision will take place at the student's audition. If Junior Standing is delayed because of inadequate proficiency, the student will continue to enroll at the 232Y level until the Junior Standing status has been approved. Postponement of the Junior Standing longer than two semesters will result in a special hearing/jury to consider dismissal from the BM/BME major. Junior Standing will be noted on the Jury Examination/Recital Record Form (JE/RR).

RECITALS

BM majors are required to perform both a Junior and a Senior Recital. BME majors need only present a Senior Recital. Graduate MM Voice Performance and Opera Performance majors are required to present a Graduate Recital. MME options are listed below.

Normally, two semesters before the recital date, students must request Recital Permission at that semester's Jury. Successfully completing a Recital Permission will allow the student to schedule and proceed toward their recital.

- Six weeks prior to the recital date Recital Committee members should be invited to participate on the committee.
 - The student is responsible, in consultation with their voice teacher, for selecting a Recital Committee.
- Three weeks or more prior to the scheduled recital date, the student must pass a Recital Hearing.
- Ideally, the chosen Committee will hear both the Recital Hearing and the recital.- Grades must be submitted for MM and MME Recitals.
- NOTE: BM students must successfully complete a Junior Recital before seeking permission for a Senior Recital.
- **Information on scheduling your recital date** can be found [here](#). You may need to scroll down until you see *Student Degree Recital Information*.

Recital Committees shall consist of:

- **BM Junior and Senior Recitals:** The student's voice teacher, another voice department faculty member and a SOM Faculty member from any discipline.
- **BME Senior Recital:** The student's voice teacher, another voice department faculty member and a Music Education faculty member.
- **MM Graduate Recital:** The student's voice teacher and two other voice department faculty members.
- **MME (Voice emphasis) Graduate Recital:** The student's voice teacher, another voice department faculty member and a member of the Music Theory, Musicology or Music Education faculty.

All of the recital material should be memorized and presented at the Recital Hearing (except ensembles). The Recital Hearing Committee may choose to hear all or part of the recital repertoire. After passing the Recital Hearing the student can submit their program, translations, etc. for printing.

Recital times are intended to be minimum to maximum times. Recital requirements are:

- **BM Junior Recitals:** Between 25-30 minutes of music (no intermission) from three major musical time periods and styles. English, Italian, German, and French are required. Other languages are optional. Recital times are intended to be minimum to maximum times.
- **BM Senior Recitals:** Between 45-50 minutes of music (optional 10 minute intermission) representing the main musical style periods must be presented. English, Italian, German, and French are required. Other languages are optional. Opera/Oratorio must be included. Recital times are intended to be minimum to maximum times.
- **BME Senior Recitals:** Between 25-30 minutes of music (no intermission). Several musical style periods and languages should be included, at the discretion of the student's voice teacher. If recommended by the student's voice teacher and approved by the Recital Hearing Committee, the BME student may present a longer recital (no longer than 50 minutes). The Committee may also recommend that the performance be in a non-public, faculty-only setting. Recital times are intended to be minimum to maximum times.
- **MM Graduate Recitals:** Between 50-60 minutes of music (optional 10 minute intermission) representing the main musical style periods. English, Italian, German, and French are required. Other languages are optional. Opera/Oratorio and Recitative should be included. Recital times are intended to be minimum to maximum times.
- **MME (Voice emphasis) Graduate Students:** A Capstone Project is required, and may consist of:
 - Presenting a recital of 35-45 minutes of music covering the same material and languages as the MM Recital. French, however, is optional.
 - Writing a Thesis on an approved topic.
 - Giving a lecture recital of 35-45 minutes on an approved topic.
 - Recital times are intended to be minimum to maximum times.

LESSON ACCOMPANISTS

Voice faculty may require students to have an accompanist at many or all lessons. Consult your voice teacher for details. Students should budget for this expense. Voice Department approved accompanists are members of **The Accompanists Guild**, whose members and policies can be found [here](#). There are other accompanists available in the community and among the student body, sometimes including students in the accompanying class. Your voice teacher has the right to accept or refuse any individual accompanist at lessons.

MASTER CLASS

Each voice studio will have a mandatory, weekly 50-minute master class. These are usually opportunities for students to perform and receive feedback in a group setting. Faculty members may, at their

discretion, use the time to address subjects of their choosing. Students performing at a master class must provide an accompanist at the student's expense.

TRANSFER STUDENT PLACEMENT

Undergraduate transfer students will be placed into either the Lower Division or the Upper Division by voice faculty decision at the time of the acceptance into the WSU School of Music. Successful applicants will be advised of their placement after they are admitted to WSU and accepted by the School of Music and the Voice Department.

REQUEST TO CHANGE STUDIOS

The desire or need to change studios is something we hope you do not experience. However, no teacher is the right teacher for every student and occasionally there is a need to move from one to studio to another. This is not to be done lightly or often. Our desire is to make this process, when necessary, as comfortable as possible and will be assisted by following these procedures:

1. Once a student has decided he/she needs to move to another studio, the first thing the student should do is arrange a time with her/his current teacher to discuss the issue. It may be that a conversation with your current teacher is all that is needed.
2. If that conversation does not resolve your issue, the next step is to speak with the Voice Area Chair. If your current teacher is the Voice Department Chair, then you need to speak with the SOM Director. The Voice Department Chair or, if applicable the SOM Director, will determine if the change is warranted.
3. If approved, a *Change of Voice Studio Form* must be signed by:
 - Your current teacher
 - The Voice Area Chair or the SOM Director
 - Your new teacher

A change of studio cannot be made during a semester. Exceptions can be made in extreme situations.

OPERA information can be found [here](#).

CHOIR information can be found [here](#).

CHANGE OF VOICE STUDIO REQUEST FORM

Date: _____

Student's Name (printed): _____

Student's WSU ID: _____

I wish to change voice studios. I have discussed this with my current voice professor and have concluded that our differences are irreconcilable.

Student's signature

I have spoken with the student named above about our conflict and agree that a resolution is not likely and that transferring to a new studio will be in the student's best interest.

Current professor's signature

I have agreed to accept the student named above into my voice studio.

New professor's signature

Signature of the voice area chair or the School of Music Director

Semester and year in which the transfer is to be effective