



## I. GUIDELINES FOR APPLIED VOICE STUDY

An audition is required to register for major applied voice numbers. Students must qualify at Level I of the Repertoire List (Appendix A).

The applied instructor will schedule lesson times.

Lessons for voice majors are fifty-five (55) minutes in length. Course requirements and grading policies are explained in detail in the syllabus.

**All voice students are required to attend Voice Studio Class on Wednesdays at 3:40 p.m.**

The schedule for the class is as follows:

3:40 – 4:30 Individual studios meet for Voice Studio Class

4:40 – 5:30 Students report for appropriate lecture course (see "Lecture Course Sequence" for additional information).

Voice Studio Class is a required part of your applied voice study. Guidelines for the studio class are found in the subsection entitled *Studio Class Requirements*. The class will meet every Wednesday from 3:40 p.m. to 4:30 p.m. in assigned rooms for each studio. A performance schedule for each class meeting will be determined by the applied instructor.

## II. LECTURE COURSE SEQUENCE

**The lecture course sequence is part of the overall course requirements for applied voice and is mandatory for all voice majors regardless of degree program.**

Each lecture course is graded independently by its respective instructor and is an integrated part of the final applied voice grade (See applied voice grade sheet).

The lecture course sequence covers essential issues for the voice and singing. Completion of the lecture sequence requires six semesters.

Year One:

Fall Semester: \*Italian and English  
Spring Semester: \*German Diction

Year Two:

Fall Semester: \*French Diction  
Spring Semester \*Vocal Pedagogy

Year Three

Fall Semester \*Song Literature  
Spring Semester \*Opera Literature and History

(\*Indicates classes in which Performance Majors must enroll; other voice majors take these lecture courses as part of MUAP 1281 and MUAP 3281).

Repertoire and Pedagogy (MULB 1174) is required for Performance majors and consists of attendance in Voice Studio Class and periodic individual coaching of the students on the required repertoire and literature for the concurrent semester. Performance majors are required to complete two semesters of MULB 1174.

### **III. SEMESTER LITERATURE REQUIREMENTS**

#### **Freshman Level (MUAP 1281)**

The semester requirements are six (6) songs per semester for students in all degree programs. Freshman students will be studying Italian, English and German diction; therefore, it is strongly recommended that repertoire is limited to these languages, and that repertoire in German to be assigned only in second semester, concurrent with German diction.

#### ***Required Jury Repertoire (Freshmen):***

1<sup>st</sup> Semester Jury: 2 pieces in Italian, 2 pieces in English, 2 pieces of instructor's choice (could be Latin, Italian, English or another accessible language if the student is particularly gifted)

2<sup>nd</sup> Semester Jury: At least 1 piece in Italian, 1 piece in English, 1 piece in German and 3 pieces of instructor's choice in Latin, Italian, English or German

#### **Sophomore Level (MUAP 1281)**

The semester requirements are six (6) songs or arias per semester for students in all degree programs. Sophomore students will be studying French diction; repertoire in

this language should be introduced in the semester in which the corresponding diction is studied. Opera and oratorio arias may be assigned at the instructor's discretion.

***Required Jury Repertoire (Sophomore):***

3<sup>rd</sup> Semester Jury: 1 piece in Italian, 1 piece in English, 1 piece in German, 1 piece in French and 2 pieces of instructor's choice in any of the languages listed above or Latin and Spanish.

4<sup>th</sup> Semester Jury\*: 1 piece in Italian, 1 piece in English, 1 piece in German, 1 piece in French and 2 pieces of instructor's choice in any of the languages listed above or Latin and Spanish.

\*If the student has completed the diction sequence and passed Music Theory IV successfully, he/she may apply to move to upper level applied voice numbers of MUAP 3281 (Education and BA tracks) or MUAP 3481 (Performance track). In that case the student must perform from memory a piece in German and a piece in French at his/her jury in addition to other selections.

**Junior and Senior Levels (MUAP 3281, MUAP 3481)**

Students in the **Music Education and Bachelor of Arts degree** programs are required to prepare six (6) songs per semester. Literature should be chosen with the cumulative repertoire requirements listed below and must include contrasting languages and styles. Students in the **Performance** program are required to prepare eight (8) songs or arias per semester that must include contrasting languages and styles in their jury repertoire.

**IV. JURIES**

All vocal music majors must sing a final jury examination each semester. No exceptions will be made. Only physician verified illness or serious emergencies constitute a reason for absence; it is the student's responsibility to notify the jury, and to reschedule a missed jury to remove the incomplete grade. Unexcused absence from a jury will result in a failing grade for the applied course.

The entire voice faculty grades jury examinations. The final jury grade is an average of the individual grades. Minimum repertoire requirements for the jury are:

	<b>MUAP 1281/3281</b>	<b>MUAP 3481</b>
<b>A</b>	6 songs or arias	8 songs or arias
<b>B</b>	5	7

C	4	6
D	3	4-5
F	fewer than 3	fewer than 4

Learning the minimum repertoire does not guarantee the highest possible grade, but makes the student eligible to receive it if the performance merits.

In addition to the juries all voice majors must perform at midterm performance each semester. Midterm performances are scheduled by the vocal area coordinator at the beginning of each semester. You will receive detailed information about the midterm performance from your applied instructors. An accompanist will be provided for the midterm performance. Students are required to pay a nominal fee to defray the cost. In addition, each student is required to perform on the Friday 10:20 recitals once per academic year (no cost to students).

If the student successfully learns and performs a complete role with Lamar Opera Theatre, he/she might be eligible for repertoire reduction at the juries for the concurrent semester. Details of repertoire reductions will be communicated to your applied instructor each semester by the director of Lamar Opera Theatre.

All music must be memorized with the exception of oratorio arias and chamber works.

Sign-up sheets for juries will be posted at least two weeks prior to the exam week by the voice area coordinator. Students must consult the Lamar University final exam schedule to ensure their jury times do not conflict with other scheduled final exams.

## V. RECITALS

All students are required to perform on the Friday 10:20 Student Recital once per academic year.

Senior recitals for B.M. degree with certification in music education should last a minimum of 25 minutes and must include literature of at least Level 4 from the list given in Appendix A.

Junior recitals for performance majors should last a minimum of 25 minutes and must include literature of at least Level 4 from the list given in Appendix A.

Senior recitals for performance majors must last a minimum of 50 minutes and must include literature at Level V and VI from the list given in Appendix A.

Junior Recitals and Senior Recitals for B.M. degree (half recitals) are to be scheduled at 5:30 p.m. Monday through Thursday. Senior Recitals must be scheduled for 5:30 p.m. or 7:30 p.m. Monday through Thursday. **Recitals cannot be scheduled on weekends.**

Recitals must be performed on campus. **Degree recitals cannot be performed off Lamar University campus.** A faculty committee of at least three members must be present to evaluate recitals given by performance majors.

It is the responsibility of the applied teacher to obtain written approval from each faculty member on the committee upon the student's successful completion of the recital program. Mr. Peirce, the staff collaborative pianist, accompanies student performance. The guidelines for scheduling rehearsals can be found in Appendix B.

## **VI. CUMULATIVE REPERTOIRE REQUIREMENTS**

### **Bachelor of Music in Vocal Performance**

Candidates for the Bachelor of Music in Vocal Performance are required to have listed a total of sixty (60) songs on jury sheets or recital program for completion of the degree program. There must be a minimum of twelve (12) in each of the major languages (Italian, French, German, and English), with twelve (12) additional songs or arias. The repertoire must represent a variety of styles and composers.

### **Bachelor of Music leading to Teacher Certification**

Candidates for the Bachelor of Music leading to Teacher Certification are required to have listed a total of forty (40) songs and arias on jury sheets or recital program, with a minimum of eight (8) in each of the major languages (Italian, French, German, and English), with eight (8) additional songs and arias.

### **Bachelor of Arts in Music**

Candidates for the Bachelor of Arts in Music and the Bachelor of Arts in Music Business are required to have listed thirty-five (35) songs and arias on jury sheets, with a minimum of seven (7) in each of the major languages (Italian, French, German, and English), with seven (7) additional songs and arias.

## **VII. Vocal Proficiency for Secondary Voice (MUAP 1181 for Music Majors who are not on Voice Degree Tracks)**

The voice faculty recommends completion of a minimum of four semesters of secondary voice instruction before applying for vocal proficiency. The voice instruction includes a private lesson or class voice each week, as well as a voice lab, which includes the lecture sequence of diction instruction.

The proficiency exam requires a performance for the voice faculty, and will be scheduled with voice juries at the end of the semester, with the instructor's approval. Four songs must be sung from memory. The candidate must demonstrate adequate breath management, vocal tone and resonance, correct diction, and attention to artistic interpretation. Repertoire must include

- 1 song or aria in Italian
- 1 song or aria in English
- 1 song or aria in French or German
- 1 additional song or aria (instructor's choice).

## **SYLLABUS FOR UNDERGRADUATE APPLIED VOICE**

**MUAP 1281, 3281, 3481  
&  
Repertoire and Pedagogy MULB 1174**

Instructors

Debra Greschner  
Dr. Serdar Ilban (Vocal Area Coordinator)  
Dr. Jammieca Mott

Course Description

The course is an introduction to the art and science of singing through

- 1) Applied instruction
- 2) Classroom lectures presenting English, Latin, Italian, French and German diction; the structure and function of the voice; and an introduction to vocal literature.

Course Objective

- 1) Improve and develop a healthy vocal technique
- 2) Develop an understanding of the vocal mechanism and establish pedagogic strategies
- 3) Improve and develop interpretive abilities
- 4) Increase knowledge of repertoire
- 5) Improve musicianship

Course Texts

- 1) The Vocal Area Handbook
- 2) Vocal repertoire assigned by the applied instructor\*
- 3) Required text assigned by the lecture course instructor

\*Students are required to purchase or borrow from the library their assigned vocal repertoire.

Course Format

The applied instructor will schedule individual lesson times with each student.

All students enrolled in applied voice are required to attend the vocal area studio class and lecture classes that meet on Wednesday at 3:40 p.m.

The schedule is:

3:40 – 4:30     Studios meet for Individual Voice Studio Class

4:40 – 5:30 Lecture Course

Year One: Italian and English Diction; German Diction (Mott)

Year Two: French Diction (Ilban); Voice Pedagogy (Greschner)

Year Three: Song Literature (Greschner); Opera Literature (Ilban)

The respective teachers for each lecture course will determine the grading and attendance policies. See syllabus addenda provided by lecture instructors for specific information.

**Performance Majors** are required to enroll in two semesters of Repertoire and Pedagogy (MULB 1174). The course requirements include the lecture sequence explained above, and periodic individual coachings (details TBA).

### Course Requirements and Grading

Final grades are determined on a 300-point scale, which will be converted to a letter grade.

#### I. Private lessons and Scheduled Performances (100 points)

Applied lessons (12 lessons worth 5 points each)	60 points
Half of the semester repertoire memorized at midterm	10 points
Midterm performance for all voice majors	10 points
Entire repertoire memorized at final lesson	10 points
Performance on 10:20 student recital*	10 points
(*required once per calendar year)	

#### II. Class Instruction (100 points)

Attendance at lessons, classes and required recitals	10 points
Program notes and reports on repertoire	30 points*
Lecture course	40 points
Vocal Area Studio Class attendance	20 points

#### III. Jury (100 points)

Average for jury examination	100 points
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Attendance and promptness at applied lessons are critical. Absences are allowed only for illness, emergency, or by special permission of the teacher. No make-up lessons will be scheduled for unexcused student absences.

An accompanist will be provided for the midterm performance. Students are required to pay a nominal fee to defray the cost. In addition, each student is required to perform on the **Friday10:20** recitals once per academic year (no cost to students).

\*Each applied instructor will determine the number of program notes. The notes will include biographical information about the composer and poet, a translation for foreign language texts, and a brief explanation of the song. The notes must be typed.

All vocal music majors must sing a final jury examination each semester. No exceptions will be made. Only physician verified illnesses or serious emergencies constitute a reason for absence; it is the student's responsibility to notify the jury, and to reschedule a missed jury to remove the incomplete grade. Unexplained absence from a jury will result in a failing grade for the applied course.

The entire voice faculty will grade jury examinations. The final jury grade is an average of the individual grades. Minimum repertoire requirements for the jury are

	MUAP1281/3281	MUAP 3481
A	6 songs or arias	8 songs or arias
B	5	7
C	4	6
D	3	5-4
F	fewer than 3	fewer than 4

Learning the minimum repertoire does not guarantee the highest possible grade, but makes the student eligible to receive it if the performance merits it.

#### Voice Faculty

Dr. Serdar Ilban (Vocal Area Coordinator)	880-7181	serdar.ilban@lamar.edu
Ms. Debra Greschner	880-8078	
Dr. Jammieca Mott	880-2239	

This course addresses the following Texas State Educator standards and applications for Music (EC-12):

Standards: I, II, II, IC, C, CI, VII, IX, X  
Applications: 1.1s, 1.2s, 1.3s, 1.4s, 1.5s, 1.6s, 1.7s, 1.8s, 1.9s, 1.11s, 1.12s, 1.14s, 1.15s, 1.16  
2.1s, 2.2s, 2.3s, 2.4s, 2.5s, 2.6s  
3.1s, 3.2s, 3.3s, 3.4s, 3.5s, 3.6s  
4.1s, 4.2s, 4.4s, 4.5s  
5.1s, 5.2s, 5.3s, 5.4s, 5.5s, 5.6s, 5.7s  
6.1s, 6.2s, 6.3s, 6.4s, 6.5s, 6.6s, 6.8s  
7.10s, 7.16s, 7.18s, 7.19s  
9.3s, 9.4s 10.1s, 10.2s, 10.3s, 10.4s, 10.5s, 10.6s, 10.7s

### Emergency Procedures

Many types of emergencies can occur on campus; instructions for severe weather or violence/active shooter, fire, or chemical release can be found at:

<http://www.lamar.edu/about-lu/administration/risk-management/index.html>. Following are

procedures for the first two:

#### **Severe Weather:**

Follow the directions of the instructor or emergency personnel.

Seek shelter in an interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside.

If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building.

Stay in the center of the room, away from exterior walls, windows, and doors.

#### **Violence/Active Shooter (CADD):**

**CALL** - 8-3-1-1 from a campus phone (880-8311 from a cell phone). Note: Calling 9-1-1 from either a campus phone or cell phone will contact Beaumont City Police Dispatch rather than University Police.

**AVOID**- If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

**DENY**- Barricade the door with desks, chairs, bookcases or any other items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it is safe.

**DEFEND**- Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.



## VIII. RECITAL ATTENDANCE POLICY

Please refer to Dr. Brian Shook's syllabus for all 10:20 Recital attendance and grading policies.

## IX. STUDIO CHANGE POLICY AND PROCEDURES

Under certain circumstances, the relationship between the student and the teacher may not work. Please keep an open and honest line of communication with your applied voice teacher. If we are not aware of the problems or hardships you are facing, we cannot help you.

Students who find it necessary to switch studios:

- Must address the issue with their current instructors.
- Must refrain from seeking the advice of other voice faculty.
- Must strictly refrain from seeking the advice of fellow students/singers.
- Bring the issue to the Vocal Area Coordinator's attention: Dr. Serdar Ilban  
880-7181  
[serdar.ilban@lamar.edu](mailto:serdar.ilban@lamar.edu) office hours: MWF 9 – 9:30 am (Fall 2018 only)

You should also remember:

- No student will be permitted to switch studios more than once per degree program. No exceptions to this rule.
- You may not communicate with any other voice instructors, seeking acceptance to their studios.
- A new teacher assignment will be based not on who you may request to work with, but on teaching assignment loads and balance, and the final approval of the department chair.

## **X. VOCAL AREA PROGRESS REQUIREMENTS**

### **Musicianship**

*Rhythm:* Accuracy is essential at all levels.

*Tempo:*

Freshmen/Sophomore – Tempo in keeping with the intent of the composer/piece.

Junior/Senior – Increased attention to tempi as indicated by the composer.

*Style:* Stylistic clarity and accuracy. Lack of scooping and crooning.

Increased understanding of art song and opera styles.

*Dynamics:* Increased attention to dynamic markings, progress in ability to display forte and piano.

### **Tone quality/Technique**

Progress toward: focused sound, relaxed jaw, open vowels, inside space, correct vowel placement. Relaxed laryngeal position, proper balance of registration in accordance with style characteristics.

*Intonation:*

Freshmen/Sophomore – Reasonable intonation parallel to technical development of the voice.

Junior/Senior – Increased consistency.

*Breath Support:* Crucial at all levels. Consistent progress toward lower control of breath, decreased clavicle activity, good posture and quiet inhalation at all levels.

*Diction:*

Freshmen/Sophomore – Clarity in Italian and English, correct pronunciation of German and French.

Junior/Senior – Consistency in all of the above.

*Repertoire:* Consult Vocal Area Handbook.

*Memorization/Preparation:* Crucial at all levels. Continuing awareness of rehearsal and performance discipline.

*Stage Presence/Artistry:*

Freshmen/Sophomore – No obvious “twitches” (i.e. gesticulating hand, pacing, swaying, etc.) Correct posture, some overall understanding and portrayal of the general mood of the piece.

Junior/Senior – Increased confidence and ease before an audience. More specific portrayal of the text/character.

## **Debra Greschner**

Soprano

Applied Voice, Vocal Literature, Vocal Pedagogy

Debra Greschner, soprano, has appeared as soloist with the Nevada Symphony, Symphony of Southeast Texas, Industrial Carillon, Nevada Opera Theatre, Chamber Music Southwest, Las Vegas Lyric Opera Company, Las Vegas Symphony and with The Las Vegas Music and Dance Ensemble at Carnegie Hall's Weill Recital Hall. Her repertoire includes contemporary works (including three recent world premieres of art song cycles), cabaret (including programs of songs by Gershwin, Porter and Berlin), opera and music theatre (including lead roles in *Hansel and Gretel*, *The Mikado*, *Patience*, and *Oklahoma!*) and oratorio (including *Messiah* and *Saul*). Greschner was an invited performer at the National Association of Teachers of Singing (NATS) National Workshop in San Diego, and the National Opera Association National Convention in Los Angeles, as well as the Artist Series at the Texoma regional NATS conference in 2012. She was featured on the Artist Series in November 2015 in Oklahoma City.

Greschner served as coordinator of vocal studies at Lamar for five years. She holds a Bachelor of Music in Performance and a Bachelor of Education from the University of Saskatchewan, Saskatoon, and a Master of Music from the University of Nevada, Las Vegas (UNLV). Before joining the voice faculty at LU, she taught at UNLV, and was a member of the Nevada Arts Council's Artist in Residence roster. She was one of twelve teachers selected for the fourth annual NATS Internship program.

Since 2001, Greschner has been the book reviewer for the *Journal of Singing*. She currently serves as Past President of the Greater Houston Chapter of NATS, and was president of the Las Vegas NATS Chapter. Greschner has been a member of the *Journal of Singing* editorial board since 1998, made presentations on song repertoire and pedagogic literature at the Texas Music Educators Association (TMEA) and Louisiana Music Educators Association (LMEA) Conferences, and has written book reviews for *The Opera Journal*. In June 2015, Greschner was an invited lecturer for the NATS Internship Program.

In addition, she is an active adjudicator for NATS, TMEA and University Interscholastic League competitions. In 2014, she served on the judging panel for the inaugural NATS National Student Auditions in Boston. Her students have performed in programs such as the American Institute of American Studies in Graz and the College Light Opera Company, and have been accepted for graduate studies in both the U.S. and abroad.

## Dr. Serdar N. Ilban

Associate Professor of Voice  
Vocal Area Coordinator  
Director of Lamar Opera Theatre  
Office: Simmons Music Building, Room 210  
Phone: 409-880-7181  
Email: serdar.ilban@lamar.edu

### Education

- D.M.A., University of Nevada, Las Vegas
- M.M., The Boston Conservatory at Berklee
- B.M., University of Istanbul

Serdar Ilban has performed with many prestigious opera companies in the United States, Europe and Israel. Equally at home in opera, oratorio and recital repertoire, he has sung with organizations that include the New Israeli World Festival Opera, Symphony of Southeast Texas, Las Cruces Symphony, Henderson Symphony, New York City Opera National Tour, Sarasota Opera, Opera Manhattan, Bronx Opera Company, and Il Piccolo Teatro dell'Opera-New York. Some of his notable roles include Escamillo in *Carmen*, Silvio in *I pagliacci*, The Professor in Carl Nielsen's *Maskerade*, Dr. Malatesta in *Don Pasquale* and the title role in *Gianni Schicchi*.

Dr. Ilban earned a Bachelor of Music in opera performance from the University of Istanbul, completed a Master's of Music at The Boston Conservatory with a full scholarship and received a Doctor of Musical Arts from the University of Nevada, Las Vegas.

In 2011, Dr. Ilban joined the faculty at Lamar University as assistant professor of voice and opera. He currently serves as the vocal area coordinator and director of the Lamar Opera Theatre. Previously, Dr. Ilban taught at Southern Utah University, and the University of Nevada, Las Vegas, where he was the interim director of the UNLV Opera.

Many of his students have performed in young artist programs such as the Aspen Musical Festival, the American Institute of Musical Studies and the College Light Opera and Opera Festival of Rome. His students and former students are actively performing in the United States and abroad.

An internationally active performer and clinician, Dr. Ilban recently presented his research on practical voice pedagogy and voice psychology at the International Congress of Voice Teachers in Stockholm, Sweden. A recipient of the 2010 National Association of Teachers of Singing (NATS) Emerging Leaders Award, Dr. Ilban is an active member of NATS, European Voice Teachers Association and Pan European Voice Conference. His other research interests are Holocaust-related vocal music literature, and dramatic revivals of neglected operatic repertoire suitable for college-age performers. He remains active as performer, opera director and clinician.

**Dr. Jammieca Denise Mott**  
soprano  
Applied Voice, Lyric Diction

Jammieca Denise Mott, soprano, is a graduate of Jackson State University, Southern Methodist University and received her D.M.A. from The University of North Texas. She has performed the roles of the Queen of the Night in *Die Zauberflöte*, Adele in *Die Fledermaus*, Rosina in *Ghosts of Versailles*, Alceste in *Alceste* and Sandman in *Hansel and Gretel*. Other roles performed include Fire in *L'enfant et les sortilèges* and Miss Wordsworth in *Albert Herring*, the Lady with the Hand Mirror from *Postcard from Morocco* and Gilda from *Rigoletto*.

In addition, she performed in the Casalmaggiore International Festival in Italy and the Crested Butte Music Festival in Colorado. On the Concert Stage, Dr. Mott has been a soloist for the Round Top Music Festival, The Turtle Creek Chorale and The Fort Worth Symphony Concert, The Richardson Symphony Sounds of the Seasons Concert, The Richardson Symphony Christmas Classics Concert, and concerts throughout Italy and Germany. More recently, Dr. Mott has performed the role of Adina from *L'Elisir D'Amore* with The Living Opera and Artist Soprano in Dallas Opera's production of *Porgy and Bess*. Dr. Mott has been the recipient of many awards including 1st Place Winner in the Leontyne Price Vocal Competition, Finalist in the National Opera Association Competition, Finalist in the Dallas Opera Guild Vocal Competition and 1st Place Winner in the Rose Palmai Tensor Vocal Competition.

Dr. Mott is currently a member of the Houston Grand Opera Chorus. She has held teaching positions at Austin College, North Lake College, Tarleton State University, Southeastern Oklahoma State University, and Sam Houston State University and currently serves as a Voice Instructor at Lamar University. In addition, Dr. Mott has a thriving studio in Dallas, TX, where she is sought after as a pedagogue, coach, clinician, consultant and adjudicator.

**I. LESSONS AND SCHEDULED PERFORMANCES (100 points)**

Applied Lessons (12 lessons worth 5 points each)

Week 1: \_\_\_\_\_ Week 2: \_\_\_\_\_ Week 3: \_\_\_\_\_ Week 4: \_\_\_\_\_

Week 5: \_\_\_\_\_ Week 6: \_\_\_\_\_ Week 7: \_\_\_\_\_ Week 8: \_\_\_\_\_

Week 9: \_\_\_\_\_ Week 10: \_\_\_\_\_ Week 11: \_\_\_\_\_ Week 12: \_\_\_\_\_

TOTAL LESSON POINTS (60 points) \_\_\_\_\_

Half of semester repertoire memorized at midterm (10 points) \_\_\_\_\_

Mid-term performance (10 points) \_\_\_\_\_

Entire repertoire memorized at final lesson (10 points) \_\_\_\_\_

Performance on 10:20 recital (once per academic year) (10 points) \_\_\_\_\_

**II. CLASS INSTRUCTION (100 points)**

Attendance at lessons, classes and required recitals (10 points) \_\_\_\_\_

Program notes and reports on repertoire (30 points) \_\_\_\_\_

Lecture Course (40 points) \_\_\_\_\_

Studio class (20 points) \_\_\_\_\_

**III. JURY (100 points)**

Three to five teachers grade each student in numerical grades:

90-100 = A 6 songs minimum (7-8 for performance majors)

80- 90 = B 5 songs minimum (6-7 for performance majors)

70 -79 = C 4 songs minimum (5-6 for performance majors)

60-69 = D 3 songs minimum (4-5 for performance majors)

(Departmental policy dictates that any music class in which a music major earns a D must be repeated).

Average for Jury Exam (100 points) \_\_\_\_\_

FINAL GRADE (300 POINTS) \_\_\_\_\_

**FINAL GRADE** \_\_\_\_\_

**LETTER GRADE** \_\_\_\_\_

**Applied Voice Grade Sheet (Performance) Student \_\_\_\_\_ Semester \_\_\_\_\_**

**I. LESSONS AND SCHEDULED PERFORMANCES (100 points)**

Applied Lessons (12 lessons worth 5 points each)

Week 1: \_\_\_\_\_ Week 2: \_\_\_\_\_ Week 3: \_\_\_\_\_ Week 4: \_\_\_\_\_

Week 5: \_\_\_\_\_ Week 6: \_\_\_\_\_ Week 7: \_\_\_\_\_ Week 8: \_\_\_\_\_

Week 9: \_\_\_\_\_ Week 10: \_\_\_\_\_ Week 11: \_\_\_\_\_ Week 12: \_\_\_\_\_

TOTAL LESSON POINTS (60 points) \_\_\_\_\_

Half of semester repertoire memorized at midterm (10 points) \_\_\_\_\_

Mid-term performance (10 points) \_\_\_\_\_

Entire repertoire memorized at final lesson (10 points) \_\_\_\_\_

Performance on 10:20 recital (once per academic year) (10 points) \_\_\_\_\_

**II. CLASS INSTRUCTION (100 points)**

Attendance at lessons, classes and required recitals (10 points) \_\_\_\_\_

Program notes and reports on repertoire (30 points) \_\_\_\_\_

Rep & Ped (40 points) \_\_\_\_\_

Studio class (20 points) \_\_\_\_\_

**III. JURY (100 points)**

Three to five teachers grade each student in numerical grades:

90-100 = A 6 songs minimum (7-8 for performance majors)

80- 90 = B 5 songs minimum (6-7 for performance majors)

70 -79 = C 4 songs minimum (5-6 for performance majors)

60-69 = D 3 songs minimum (4-5 for performance majors)

(Departmental policy dictates that any music class in which a music major earns a D must be repeated).

Average for Jury Exam (100 points) \_\_\_\_\_

FINAL GRADE (300 POINTS) \_\_\_\_\_

**FINAL GRADE** \_\_\_\_\_

**LETTER GRADE** \_\_\_\_\_

## APPENDIX A

### Repertoire (from Assessment Document)

The vocal repertoire listed here is a guide for the minimum levels to be attained. The student must also meet requirements in vocal technique, diction, and interpretation appropriate to each level.

#### Level I

1. Contemporary or early English art songs
2. Artistic settings of folk songs and spirituals
3. Artistic arrangements of music theater songs

#### Level II

1. Early Italian art songs and arias
2. Early English art songs
3. Contemporary English art songs
4. Artistic settings of folk songs and spirituals

#### Level III

1. Early Italian art songs and arias
2. Early English art songs
3. Contemporary English art songs
4. German lieder or French *mélodie*
5. Aria from oratorio or opera

#### Level IV

1. Italian art songs and/or arias
2. Aria from cantatas or oratorios or
3. Operatic aria commensurate with student's vocal ability
4. German lieder
5. French *mélodie*
6. English art songs

#### Level V

1. Italian art songs and/or arias
2. Arias from cantata or oratorio
3. Group of German lieder or song cycle
4. Group of French *mélodie* or song cycle

5. Group of English art songs or song cycle
6. Exploration of entire operatic or oratorio role or solo cantata

## **Appendix B: Collaborative Pianist Guidelines**

By Mr. Dwight Peirce  
Instructor of Keyboard Studies  
Staff Accompanist  
Room 221  
409-880-8076  
dwright.peirce@lamar.edu

### **General Accompanying Policy**

The purpose of these policies is to provide all students reasonable accompanying services for recitals and juries, while maintaining the loads of staff accompanists as evenly and appropriately as possible throughout the academic year.

### **Staff Accompanist Priority List**

Departmental Weekly Recitals (Fridays at 10:20 am)  
Choral Ensembles and Opera  
Student Degree Recitals  
End of Semester Juries (Fall and Spring)  
Honors Auditions and Recital (Spring)  
Faculty Recitals  
Guest Artists Recitals  
Studio Recitals  
Studio Class

### **Department Weekly Recitals (Fridays at 10:20 am)**

- Accompanist will provide **up to two, 30-minute rehearsals** prior to students' weekly Friday recitals.
- Students are responsible to submit their music and schedule rehearsals with accompanists **two weeks prior** to their performances.
- Two rehearsals should be scheduled on two different days, preferably in two different weeks, and students must complete their rehearsals by Thursdays at 5:00 pm. There will be no rehearsal offered on Fridays.

### **Degree Recitals**

- Accompanists will provide **up to five, one-hour rehearsals and one dress rehearsal** prior to students' degree recitals. Each rehearsal must be scheduled weekly from **six weeks** prior to their recital dates.
- Applied instructors are responsible for providing at the beginning of semester, names and contact information of students who are planning to have their degree recitals to accompanists.
- Students are responsible for confirming recital dates with accompanists and submitting their recital music **ten weeks prior** to their recital dates.
- There will be no rehearsal offered on the day of a recital other than brief sound checks thirty minutes prior to the recital.

### **End of Semester Juries (Fall and Spring semesters)**

- Accompanists will provide **up to two, 30-minute rehearsals** for instrumental major students for their end of semester juries in both fall and spring semesters.
- There will be no rehearsals offered for voice major students unless specifically requested by the student's applied voice instructor.
- **Applied instructors** are responsible to collect and submit music for their studio **four weeks prior** to the finals week.
- For instrumental majors, there will be a sign-up sheet posted where students are responsible to sign up for their rehearsals. Two rehearsals should be scheduled in **two different weeks** during the last three weeks of each semester.

### **Honors Auditions and Recital (Spring semester)**

- Accompanists will provide **up to two, 30-minute rehearsals** prior to the departmental honors auditions and recital in the spring semester.

- **The Honors Recital Chairperson (currently Dr. Jacob Clark)** is responsible for submitting students' music **four weeks** prior to the competition, and **students** are responsible for scheduling their rehearsals **three weeks prior** to their competition.
- Two rehearsals should be scheduled on two different dates, preferably in two different weeks. There will be no rehearsal offered on the day of the competition.

### **Studio Recital**

- Accompanists may assist studio recitals depending on their availability and current load allowance. If a staff accompanist is not available for a studio recital, the applied instructor may seek another pianist within or outside of Lamar University.
- Studio instructors have to confirm their recital dates with accompanist at least **eight weeks** prior to their recital dates.
- Accompanists are only responsible to play for studio recitals that will be scheduled for the first part of each semester: September and October for the fall semester, and January, February, March before the spring break for the spring semester.
- Accompanists will provide **up to two, 30-minute rehearsals** on two different dates.
- Applied studio instructors are responsible to collect and submit music **four weeks prior**, and students are responsible to schedule rehearsals **two weeks prior** to their recital.

### **Studio Class**

- At their discretion, staff accompanists may assist applied instructors' studio classes upon request, depending on their availability.
- There will be no rehearsals offered for students, and instructors should confirm their class times with the accompanists **the week prior**.

### **Cancellation and Rescheduling Rehearsals**

Once the rehearsal schedule is established, students cannot change or reschedule rehearsals for personal reasons. Students must be present at their assigned time with

repertoire prepared. No-shows or tardiness may result in a cancelled performance and failure in a student's recital/applied credit. In order to schedule make-up rehearsals, students must inform accompanists of their situation at least 24 hours prior to the rehearsal, and provide official excuse documents approved by the university.

### **Recording**

Staff accompanists may assist recording sessions for the purpose of students' auditions and competitions. Since recording is not the part of required departmental activity, there will be a minimum charge of \$30 for a 30-minute recording session. Once the session exceeds 30 minutes, there will be extra charge of \$1 per a minute (45 minute recording = \$45, an hour recording = \$60). Students can set up 30-minute, 45-minute, and 60-minute sessions, and are required to pay these fees to accompanists prior to their recording sessions.

### **Off-Campus Competition**

Staff accompanists may assist students for off-campus competitions. Since off-campus competitions are not part of required departmental activity, students will be charged a fee that will be paid to the accompanist prior to the competition. This fee will be set by the accompanist, and will vary depending on the difficulty and amount of repertoire as well as the location of the competition.

## APPENDIX C

### Protecting Your Vocal Health An NASM – PAMA Student Information Sheet

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need

to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.

- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.”

Vocal health is an aspect of neuromusculoskeletal health.

### **Protecting Your Neuromusculoskeletal Health An NASM – PAMA Student Information Sheet**

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior related neuromusculoskeletal disorders.
- Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid “overdoing it.”
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and

out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

- If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
- If you are concerned about your neuromusculoskeletal health in relationship to your program of study.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web.

## **NATIONAL ASSOCIATION OF TEACHERS OF SINGING CODE OF ETHICS**

This Code of Ethics is established by NATS in order that its members may understand more clearly their ethical duties and obligations to their students, other teachers, and the general public, as well as to promote cooperation and good fellowship among the members.

### **I. Personal Ethical Standards**

1. Members will strive to teach with competence through study of voice pedagogy, musicianship, and performance skills.
2. Members will present themselves honestly, in a dignified manner, and with documented qualifications: academic degrees, professional experience, or a combination of both.
3. Members will faithfully support the Association and are encouraged to participate in its activities.

### **II. Ethical Standards Relating to Students**

1. Members will respect the personal integrity and privacy of students unless the legal or academic system requires disclosure.
2. Members will treat each student in a dignified and impartial manner.
3. Members will clearly communicate all expectations of their studios including financial arrangements.

4. Members will respect the student's right to obtain instruction from the teacher of his/her choice.
5. Members will offer their best voice and music instruction and career advice to all students under their instruction. They will complete the full number of lessons and amount of time paid for by each student in accordance with studio policies.
6. Members will not make false or misleading statements regarding a student's hopes for a career or guarantees of performances or favorable contracts.

### III. Ethical Standards Relating to Colleagues

1. Members will refrain from making false claims regarding themselves or their students and from making false or malicious statements about colleagues or their students.
2. Members will render honest and impartial adjudication at NATS auditions and/or NATS competitions and students will not be requested to disclose names of present or former teachers until after the event.
3. Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher for less than eight months.
4. When a member's expertise warrants collaboration, members will work collegially with other professionals (i.e., voice therapists, speech pathologists, and medical practitioners).
5. Rules and regulations of any accredited academic institution take precedence over the NATS Code of Ethics, should there be a conflict.

*This version of the Code of Ethics approved by the NATS Board of Directors in July 2014.*