



POLICIES AND PROCEDURES VOCAL ARTS DIVISION

I. AUDITIONS

- A. All students will be heard by a committee of the voice faculty and other faculty as delegated.
 - 1. Level of study and admission into a degree program are determined at this time.
 - 2. All voice students enrolled in 1610 or 1611 must have passed basic music theory: MUTC 1001, or be currently enrolled in the course. If a passing grade is not achieved after one semester, no further study at MUAP 1610 or MUAP 1611 will be allowed until a passing grade is attained.
- B. Under special circumstances the Coordinator of the Voice Division may hear and audition incoming students with one other member of the voice faculty.
- C. Undergraduate auditions consist of:
 - 1. A solo vocal piece in English (Each auditioner should bring sheet music as a pianist will be provided. Auditioners may bring their own pianist. Taped accompaniments are not acceptable.)
 - 2. A sight-reading test
 - 3. A pitch recognition test
 - 4. For BM or BME voice majors, one additional solo in a foreign language is required.
- D. All graduate school candidates must audition for the voice faculty. A provisional taped audition will be acceptable under certain circumstances. The auditioner should contact the Coordinator of the Voice Division in regard to acceptance of the taped audition.
 - 1. Master's Degree
 - a) Auditions consist of:
 - 1 Italian Aria or Art song (written before 1750)
 - 1 German Lied
 - 1 French Mélodie
 - 1 20th/21st Century Art Song in English
 - 1 Operatic Aria in the original language
 - 1 Oratorio Aria

The above are to be performed from memory with the exception of the oratorio aria, which may be performed with music.

- b) The audition committee will choose from the audition repertoire material to be heard at the audition.
- c) Submission of undergraduate recital programs and/or a representative repertoire list of undergraduate literature performed by the applicant are required.

2. Doctoral Degree

- a) Auditions consist of:

- 1 Italian Aria/Art Song (written before 1750)
- 1 German Lied
- 1 French Mélodie
- 1 20th/21st Century Art Song in English
- 1 Operatic Aria in the original language
- 1 Oratorio Aria.

The above are to be performed from memory with the exception of the oratorio aria, which may be performed with music. The selections must be representative of the following stylistic periods: Baroque, Classical, Romantic and 20th Century. The performance must demonstrate a high degree of artistic and technical achievement.

- b) Submission of recital programs from previous degrees/study is required.
- c) Each applicant shall bring to the audition a representative repertoire list.
- d) If the audition is successful, the applicant may be
 - (1) Admitted directly into the program; or
 - (2) Given probationary status.*

* In the latter case, the applicant shall take applied music for one semester at the graduate level (Voice 6611) with the opportunity to re-audition at the end of that semester.

Note: Graduate students who did not complete a piano proficiency exam on the undergraduate level will be required to take the exam before graduation.

II. STUDIO CLASSES

- A. Studio classes are normally held once a week.
- B. All students studying voice are required to attend.
- C. All students who have missed Studio Class must submit representative work for the time missed as assigned by the studio voice teacher.

D. Attendance and/or failure to do make-up work will affect the final grade.

III. VOICE AREA WORKSHOPS AND VOICE DIVISION ATTENDANCE POLICY

A. Voice Area Workshops

1. Voice Area Workshops are held throughout each semester as scheduled by the Director of the School of Music.
2. Students are required to perform on divisional recitals once each semester with the exception of the first semester of study.

B. Attendance policy for Voice Area Workshops.

1. All students in Applied Voice 1610–8611 are required to attend 100% of all voice area workshops. Exemptions may apply for Artist Diploma Students.
2. Failure to accomplish the above will result in a lowering of one letter grade of the student's studio grade average.

C. Attendance policy for recitals.

All students in Applied Voice 1610–4611 are required to attend at least 75% of the total of all faculty and student voice recitals, opera performances, and choral concerts (University Singers or Chamber Choir). Graduate students should follow the policy as required by their applied instructor.

IV. JURIES

A. Voice repertoire requirements. The following is only a guide. The number of songs memorized is at the discretion of the studio professor.

1. The graduate jury has duration of fifteen minutes.
2. **Upper divisional juries** will include a minimum of three memorized songs, and at least 15 minutes of repertoire. Selections may be sung in the order preferred by the student. Repertoire may be selected from any previous period study. Performance majors must sing at least one song in German, French, Italian, and English. Music education majors must sing at least one song in German, Italian, and English.

--Music reading portion: After they have performed their jury, students will pick up a designated piece from the attending voice faculty; practice it themselves for up to one hour, and return to perform it. An accompanist will be provided for this component.

3. Musical theater selections may be used at the discretion of the studio professor.
4. 1610 Voice Intro Instruction: two songs memorized. One selection of the student's choosing will be heard at the jury. If the student is auditioning to advance to MUAP 1611 study, then 3 memorized songs are required in the semester, and 2 will be heard at the jury.

5. 1611 and 4611 Applied Voice:

Bachelor of Music in Vocal Performance

- 1st Semester: 5 songs memorized
- 2nd Semester: 5 songs memorized
- 3rd Semester: 6 songs memorized
- 4th Semester: 6 songs memorized
- 5th Semester: 7 songs memorized
- 6th Semester: Junior Recital
- 7th Semester: 8 songs memorized
- 8th Semester: Senior Recital

Bachelor of Music in Music Education

- 1st Semester: 3 songs memorized
- 2nd Semester: 4 songs memorized
- 3rd Semester: 4 songs memorized
- 4th Semester: 5 songs memorized
- 5th Semester: 6 songs memorized
- 6th Semester: Junior Recital

Non-voice major taking 1611

(Music Business, Recording Technology, Music Minor, etc.)

If taking 1611 lessons:

- 1st semester: 3 songs memorized
- 2nd semester: 3 songs memorized
- 3rd semester (and any subsequent semester at 1611): 4 songs memorized

6. 6611 M.M. in Music Education or Voice: 6 songs memorized

7. 7611 M.M. in Voice:

- a) 2 credits: 6 songs memorized
- b) 4 credits: 10 songs memorized
- c) 6 credits: 11 songs memorized

8. 8611 D.M.A.: Number of songs memorized left to the discretion of the studio professor. Students will present the jury with a memorized list of repertoire of which the jury will hear fifteen minutes of music of the student's choosing.

9. All selections are to be sung from memory.

10. All repertoire should be new each semester.

11. Exceptions to repertoire requirements:

- a) Graduate students who successfully perform major roles in the U of M Opera production during the semester of study are exempt from jury. The definition of a "major role" must be confirmed with the

applied faculty. Undergraduates who perform a major role with the opera may have a reduced jury repertoire requirement.

- b) Students presenting a Degree Recital are exempt from jury during the semester of their recital performance. When the student receives the grade of "I" (Incomplete) for failure to complete the Degree Recital in the scheduled term, he/she is exempt from jury performance during the term in which the recital was originally scheduled, but not from the term during which the performance actually takes place.

- 13. Failure to perform a jury may result in a grade of "F" for the semester. All requests for delaying a jury must be submitted in writing to the coordinator of the Voice Division no later than 24 hours prior to the beginning of the voice juries.

V. GRADES

- A. The applied teacher has the option of accepting the jury's recommended grade, grading one letter grade higher, or one grade lower.
- B. Under special circumstances, the applied teacher may request suspension of this policy above. This request must be approved by a majority vote of the applied voice faculty.

VI. RECITAL PLANNING GUIDELINES

A. Recital enrollment

- 1. MUAP 3999- Junior Recital for BM vocal performance majors
Degree Recital for BME majors

- a) A student must be at the 4611 level of voice.
- b) The recital shall be 25-30 minutes of singing.
- c) Music Education students must sing at least one song in English, German, and Italian.
- d) Vocal Performance students must sing at least one song in English, French, German, and Italian.
- e) Any exceptions to the language requirements above must be approved by the entire voice faculty. [Example: a student might want to substitute Latin or Spanish instead of Italian.]

- 2. MUAP 4999- Artist Recital required for BM vocal performance majors.

- a) The 4 credits include voice lessons.
- b) This recital counts as an integrative course and requires a written paper
to be submitted before the recital hearing.
- c) The recital shall be 50-60 minutes of singing.
- d) The singer will sing at least one song in English, French, German, and Italian.
- e) Any exceptions to the language requirements above must be approved by the entire voice faculty. [Example: a student might want to substitute Latin or Spanish instead of Italian.]

3. MUAP 7999 and 8999 -- Graduate students should refer to the Music Graduate Handbook for information about recital. In general, graduate voice recitals are free from the strictures of undergraduate recitals. They may be traditional, multi-language recitals of sets of songs, or they might be performances of longer song cycles (e.g. *Die schöne Müllerin*). At the master's level, this decision is between the student and teacher. At the DMA level, this decision is between the student, teacher, and committee.

1. Dates for hearing and recital.

- a) Student should coordinate planning of hearing and recital dates with teacher and voice faculty/committee members.
- b) The hearing date should be scheduled for at least two weeks before the tentative recital date.
- c) D.M.A. students are exempt from formal recital hearings. However, at the discretion of the applied teacher, a hearing may be requested. The student may also request this option and should coordinate this with their teacher and committee.

2. Location for hearing and recital.

- a) Once the dates have been agreed upon, the student should book the location where the hearing and recital will be held with the Scheduling Office.
- b) For the hearing, schedule Room 113 or Harris Auditorium; the recital itself should be held in Harris Auditorium.
- c) Since Harris Auditorium is booked far in advance, the student's request should be made as early as possible, preferably during the semester preceding the planned recital.

3. Recital program and advertising.

- a) The recital program, after consultation with the student's voice teacher, should be turned in to the Programs Office two weeks prior to the recital. Refer to the recital program procedure for detailed instructions.
- b) The student may make up his or her own poster for advertising purposes. The University of Memphis School of Music designation should be included at the top and the statement of the University at the bottom. These items will be provided by the Office of Admissions and Marketing.

VII. ENSEMBLE REQUIREMENTS FOR VOICE STUDENTS

- A. All students enrolled in voice 1610 - 4611, regardless of major, **MUST** be concurrently enrolled in an ensemble each semester of study.
- B. All students seeking a B.M. in vocal performance must enroll in **6** large ensembles, **4** small ensembles, and 1 other of their choice, totaling **11** ensembles, to complete their degree.

- C. All students seeking a B.M. in Music Education must enroll in **6** large ensembles and **2** small ensembles to complete their degree.
- D. The large ensemble for this requirement is University Singers.
- E. The small ensembles that may be considered for this requirement are Opera Workshop, Collegiate Choir, and Chamber Choir.
- F. Students who are non-vocal performance majors should consult their advisor for degree requirements.

CODE OF ETHICS

The relationship between a student and a voice teacher is unique in education. There is closeness and confidentiality that often forms during the years of study and a sense of loyalty toward each other is a natural and desirable result. In the event that a change of teacher is deemed appropriate, the current teacher should initiate the contact between the student and the next voice teacher. In no circumstances is it ethical for a teacher to confer with a prospective student before the current teacher has formally released him/her from the studio. When a student studies with a new teacher, the old teacher's name must appear as that student's teacher for a period of no less than six months. (The National Association of Teachers of Singing says eight months is the minimum.) It is not appropriate to study with two teachers at the same time unless it is part of a formal program of study, such as a summer workshop or apprentice program where voice instruction is part of the curriculum. Gossip and criticism of singers and teachers within the studio will not be tolerated. Singing is a difficult art, and everyone's efforts are to be viewed from a positive perspective.

Revised August 30, 2018