

UNIVERSITY OF OREGON

School of Music and Dance

Voice Area Handbook 2023/ 2024

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INTRODUCTION

Welcome to the Voice Area of the School of Music and Dance (SOMD) at the University of Oregon. This handbook is designed for *all undergraduate and graduate students in applied voice courses*. Here, you will find departmental policies and procedures, as well as information on juries, recitals, and more.

The policies found in this document are an addendum to those published by the Undergraduate and Graduate Offices of the School of Music and Dance.

- Undergraduate students:
<https://somedresources.uoregon.edu/student/studentgeneral/information-for-undergraduate-students/>
- Graduate students:
<https://somedresources.uoregon.edu/student/studentgeneral/information-for-graduate-students/>

OUR MISSION

The Voice Area specializes in instruction in applied voice, vocal literature, lyric diction, vocal pedagogy, stagecraft, and performance practice. Our mission is simple: to help students acquire the necessary skills to sing healthily, expressively, and joyfully. Regardless of your degree track or career ambitions, we are dedicated to advancing your musical education through the pursuit of singing excellence.

EQUITY AND INCLUSION

The Voice Area is committed to fostering a culture of conscious inclusion in which diverse experiences, ideas, and approaches are celebrated. We strive to cultivate an environment in which *every voice* is welcomed, valued, and heard. To this end, we fully endorse the School of Music and Dance statement on Equity and Inclusion:

The School of Music and Dance is committed to ensuring that all students have access to a quality learning experience and the opportunity to pursue their academic goals in a safe, supportive learning environment. The School and I actively support learning environments for students that foster a diversity of thoughts, perspectives, and experiences, and honor your identities. We prohibit discrimination on the basis of race, color, sex, national or ethnic origin, age, religion, marital status, disability, veteran status, citizenship status, parental status, sexual orientation, gender identity, gender expression, accent or any other consideration not directly and substantively related to effective performance in all programs, activities, and practices.

STUDIO PLACEMENT

All incoming voice majors (BM, BMME, BA/BS Applied Voice), graduate students (MM Voice, MM Choral Conducting, DMA Voice) and scholarship recipients must complete a studio placement hearing at the beginning of the Fall term. Due to variable faculty loads, it may not be possible to accommodate every request for a specific teacher. All singers will be placed in a studio appropriate to their needs. *Returning students do not need to re-audition.*

Voice majors, graduate students and scholarship recipients are given priority placement in faculty studios. Non-majors, minors, and majors whose programs require only 3 terms of MUP 114, 115, or 165 (all non-Applied Voice BA and BS music degrees) may request placement in a faculty studio, space permitting. Authorization is *not* assured. Interested students must audition for the voice faculty to be considered.

Students enrolled in MUP 165 will be placed with a Graduate Employee (GE).

LESSON SCHEDULING AND ATTENDANCE

Lessons begin the first week of classes each term. It is the student's responsibility to schedule a lesson time *before* classes begin.

Regular attendance is required. Penalties for unexcused or excessive absences vary from studio to studio. Please consult your applied instructor's syllabus for more information.

- Lessons missed due to instructor absence will be rescheduled.
- Lessons missed due to excused student absence will be rescheduled.
- Lessons missed due to unexcused student absence will not be rescheduled.
- Lessons missed due to unscheduled school closings (i.e., inclement weather) will be rescheduled if possible.
- Lessons missed due to official university holidays (i.e., Thanksgiving) will be rescheduled if possible.

SOMD policy states that students registered in applied voice courses will receive no fewer than nine lessons per term.

COURSE NUMBERS AND DESCRIPTIONS

Course Number	Credits	Format/ Duration	Degree(s)
MUP 114	2	Group class/ 50-minute class, weekly	BA/BS Non-major Minor
MUP 165	2	Private instruction/ 30-minute lesson, weekly	BA/BS Non-major Minor

MUP 265	2	Private instruction/ 60-minute lesson, weekly	BMME – freshmen and sophomores
MUP 270	4	Private instruction/ 60-minute lesson, weekly	BM Voice – freshmen and sophomores
MUP 365	2	Private instruction/ 60-minute lesson, weekly	BMME – juniors and seniors BA/BS Applied Voice – all levels Authorized BA/BS* Authorized Non-majors* Authorized Minors*
MUP 465	4	Private instruction/ 60-minute lesson, weekly	BM Voice – juniors and seniors
MUP 635	2	Private instruction/ 30-minute lesson, weekly	Non-performance and secondary instruments
MUP 650	2	Private instruction/ 60-minute lesson, weekly	Authorized Non-performance and secondary instruments*
MUP 665	4	Private instruction/ 55–60-minute lesson, weekly	MM Voice Performance Certificate
MUP 765	4	Private instruction/ 60-minute lesson, weekly	DMA Voice

**Authorization requires audition. See STUDIO PLACEMENT above.*

STUDIO CLASS

Each studio conducts a weekly group session known as studio class. Studio class gives students the opportunity to perform for their peers and receive feedback in a relaxed masterclass-style setting. Faculty studio class meets from 1:30 – 2:50PM every Thursday. GE studio class meets from 3-3:50PM every Friday. Attendance is mandatory. Please check with your instructor for a meeting location.

ACCOMPANISTS

It is the responsibility of the student to engage an accompanist for voice lessons, regular weekly rehearsals, studio class performances, juries, and (if applicable) recitals. **Students should expect to pay \$30-50 per week for the services of a qualified pianist.** Each studio is assigned a small pool of student collaborative pianists who can provide accompanying services free of charge, but availability is limited, and assignments are made at the discretion of the instructor. While some voice students might benefit from receiving accompanying hours for free, paying for an accompanist is a typical expense for a singer, both in school and professional settings. A list of freelance pianists is available upon request.

ENSEMBLE REQUIREMENTS AND AUDITIONS

Ensemble requirements vary from degree to degree. In addition, participation in certain ensembles does not fulfill degree requirements. Please consult your degree checklist or speak with an advisor if you have questions. (See CHECKLISTS below.)

Certain scholarships carry ensemble requirements. Recipients, please review the terms of your award.

Information on ensemble auditions is available on the SOMD website:

musicanddance.uoregon.edu/ensemble-auditions

PRACTICE AND PREPARATION

You are responsible for preparing the music you are assigned and integrating concepts introduced in lessons. Work with your instructor to develop a reasonable daily regimen and realistic goals. Consistent practice and preparation are integral to success. University policy defines one undergraduate credit hour as approximately 30 “real hours” of student work, both in and out of class. Thus, a 4-credit lesson translates to a 120-hour investment over the course of the term. At the graduate level, one credit hour denotes 40 hours of work per term.

LIBRARY MATERIALS AND BUILDING YOUR OWN LIBRARY

The UO Libraries Music Collection (located on the third floor of Knight Library) is one of the largest in Oregon. Please take advantage of this excellent resource. For more information, please visit:

library.uoregon.edu/music

Free online resources like IMSLP and ChoralWiki are convenient, but in many cases the public domain materials they make available do not reflect current scholarship and are rife with errors. It is highly recommended that you procure your music from the library or purchase modern editions.

Students are also encouraged to begin building personal libraries.

GRADING

Grading policies will be established by your studio instructor. Please consult your syllabus. Grading criteria may include, but are not limited to:

- Satisfactory completion of assigned repertoire
- Vocal and musical progress
- Attendance and participation
- Recital and event attendance
- Jury performance

CONCERT AND EVENT ATTENDANCE

All students are encouraged to attend School of Music and Dance concerts, recitals, and events. Attendance is not only educational, but also contributes to the health of our musical community. Studio instructors may *require* attendance, so please consult your syllabus. Mandatory departmental events such as masterclasses, lectures and clinics may be scheduled throughout the academic year.

Admission to most SOMD concerts is free with a valid UO ID card.

REPERTOIRE GUIDELINES

Your course of study is individualized. As such, repertoire will be assigned according to the needs of the student as determined by your studio instructor. To ensure that musical literacy keeps pace with vocal progress, **basic per-term repertoire guidelines are as follows:**

MUP 114, 165: repertoire is assigned at the discretion of the instructor.

MUP 265, 270, 365: **three to four works** should be studied and prepared.

MUP 635, 735: **a minimum of two works** should be studied and prepared.

MUP 650: **three to four works** should be studied and prepared.

MUP 465, 665, 765: **five to six works** should be studied and prepared.

Assigned repertoire will be presented to the voice faculty during terms in which juries are held. (See VOICE JURIES below.)

STANDARD REPERTOIRE

The study of European practices of the 17th through 20th centuries constitutes the core of classical music education. But as conversations about equity and inclusion advance, the structural biases of the Western canon and the narrow diversity of its authors become increasingly problematic. The voice faculty affirms our intention to take actionable steps to promote the contributions of excluded and underrepresented groups through the proactive review of the music we present, advocate and assign. We invite our students to partner with us in the effort to redefine the repertoire we hold as “standard.”

VOICE JURIES

Voice students must complete a jury at the end of every Fall and Spring term of study. First year undergraduates are exempt from juries at the end of the Fall term. Students who present a degree recital (and, with it, a pre-recital hearing) are exempt from juries in the same term as their recital.

All jury repertoire must be memorized unless customary performance practice permits use of a score, as in the case of chamber music or oratorio.

BARRIER JURY

Students pursuing the BM Voice Performance degree must pass a barrier jury at the end of their sophomore year to transition from MUP 270 to MUP 465. This transition is *not* automatic, so please plan accordingly. Repertoire requirements for the barrier jury are more stringent than standard juries. Four works must be prepared and performed:

1. An aria from an opera, operetta, oratorio or zarzuela
2. A song in Italian from the 17th or 18th century
3. A Romantic era *Lied* or *mélodie*
4. A 20th or 21st century art song in English

All barrier jury repertoire must be memorized unless customary performance practice permits use of the score, as in the case of chamber music or oratorio. The faculty will consider petitions to substitute other foreign languages on a case-by-case basis.

Students who do not pass will remain at MUP 270 but may reattempt the barrier jury in a subsequent term.

COACHING

Private coaching with Dr. Gustavo Castro is available to undergraduates presenting a degree recital and all graduate voice majors. Authorization is required to register for MUP 410 and MUP 510.

RECITAL REQUIREMENTS

General recital requirements—including information on scheduling, venue selection, and program formatting—are available on the SOMD website: music.uoregon.edu/recitals. Grad-student-specific information is available here: blogs.uoregon.edu/gradmus/2018/08/14/a10-recital-policy/

All degree recitals must be evaluated by a **RECITAL COMMITTEE** of three music faculty members. The committee members will be from the voice performance area, including the student's instructor, who serves as the chair. Exceptions to this policy must be approved by the Undergraduate or Graduate Office prior to initiating the recital scheduling.

All students presenting a degree recital should work with their instructor to form a three-member **RECITAL COMMITTEE**. Your committee must include at least two voice faculty members: your studio instructor (who serves as Chair) and one other. The third member may be from the voice area or, with approval from the Director of Graduate/ Undergraduate Studies, another music area.

All students presenting a degree recital are required to prepare **PROGRAM NOTES**. Program notes provide attendees with characteristic details on your programmed selections, along with pertinent historical information. Work with your studio instructor to define expectations, word counts, citation requirements, etc.

All students presenting degree recitals must complete a **PRE-RECITAL HEARING** for their recital committee three weeks before the recital date. For this hearing, the recital and its written program (see

PROGRAM NOTES above) must be fully prepared. The student will perform portions of the recital selected by the committee. The student is responsible for bringing copies of the program and all appropriate forms to the hearing.

Voice Area requirements regarding repertoire, duration, and format are defined below.

➔ UNDERGRADUATE

BM Voice Performance

The BM Voice Performance degree requires the presentation of **two recitals**: a half recital during the student's junior year, and a full recital during the senior year.

The **HALF RECITAL** should contain 30-35 minutes of music. Repertoire should include, at minimum, three groups of songs from at least two different style periods. At least three different languages should be presented. Arias or pieces from non-classical genres may be permitted at the discretion of the instructor.

The **FULL RECITAL** should contain approximately 60 minutes of music. Repertoire for the full recital is less restrictive than the half recital but should include songs from at least three different style periods in three to four different languages. Arias, chamber works, or selections from non-classical genres may be permitted at the discretion of the instructor.

All repertoire must be memorized unless customary performance practice permits use of the score, as in the case of chamber music or oratorio.

BA/BS Applied Voice

The BA/BS Applied Voice degree requires the presentation of a half recital during your final year of MUP 365 study.

The **HALF RECITAL** should contain 30-35 minutes of music. Repertoire should include, at minimum, three groups of songs from at least two different style periods and two different languages. Selections from non-classical genres may be permitted at the discretion of the instructor.

➔ GRADUATE

MM Voice

The **MM VOICE RECITAL** should contain approximately 60 minutes of music. The repertoire should explore a minimum of four different languages and a variety of styles. It should demonstrate a level of technical proficiency, solid musicianship, and artistic expressiveness appropriate for a student at the emerging professional level.

All repertoire must be memorized unless customary performance practice permits use of the score, as in the case of chamber music or oratorio.

DMA Voice

The DMA Voice degree requires three recitals: two solo recitals and one recital with a chamber music focus.

DMA VOICE SOLO RECITALS (2) should contain no less than 60 minutes of music. The repertoire should explore a range of languages and styles with special consideration to programming excellence. The recital should demonstrate performance competence at a superlative level with requisite historical and theoretical expertise.

All repertoire must be memorized unless customary performance practice permits use of the score, as in the case of chamber music or oratorio.

The focus of the **DMA VOICE COLLABORATIVE RECITAL** (1) is chamber music for forces larger than voice and piano. The recital should contain no less than 60 minutes of music, half of which must include multiple collaborators. The remaining half may be standard art song repertoire. The formats, forces enlisted, and styles presented are at the discretion of the performer and their instructor. As with the solo recital, programming excellence is expected. Insofar as possible, the works for multiple collaborators should showcase the student and not cede a majority of performance time to other performers.

Petitions to substitute other types of major performances (i.e., opera roles) for DMA recital credit will be considered on a case-by-case basis. In such cases, committee review and approval of the performance (and the completion of all accompanying forms) are required.

Pending voice area approval, the performance of a major role in an Opera Workshop production may qualify as one of the two required solo recitals.

ORAL EXAMINATION (MM)

The culminating event for all SOMD master's degrees is a final oral examination. General guidelines, as well as information on scheduling and committee creation, can be found here: <https://blogs.uoregon.edu/gradmus/tag/oral-exam/>

A study guide will be made available. Please consult with your committee.

COMPREHENSIVE EXAMINATION (DMA)

Upon completion of all degree-required coursework and at least two of the three mandated degree recitals, DMA Voice students must complete a comprehensive examination. The comprehensive exam has two parts a written portion and an oral portion. General guidelines, as

well as information on scheduling and committee creation, can be found here:

<https://blogs.uoregon.edu/gradmus/tag/comprehensive-exam/>

A study guide will be made available. Please consult with your committee.

DISSERTATION/ LECTURE-DOCUMENT (DMA)

The culminating event for all SOMD DMA degrees is a dissertation or lecture document. General guidelines including information on timelines, committees, and the oral defense can be found here: <https://blogs.uoregon.edu/gradmus/2018/08/14/c15-the-dissertation/>

DEGREE CHECKLISTS

It is the responsibility of the student to know the requirements of chosen degree tracks. For degree checklists and plans of study, please consult your advisor:

- Undergraduate students: musicanddance.uoregon.edu/academics/undergraduate-advising
- Graduate students: musicanddance.uoregon.edu/academics/graduate-advising