

Oregon State University

MUSIC

VOCAL STUDIES HANDBOOK

REV. 9/2019



Oregon State
University

VOCAL AND CHORAL STUDIES

There are two divisions within OSU Music that are related to singing: the choral studies area and the vocal studies area. These two areas work together cooperatively, but have different functions. Choral studies covers all choral ensembles and related courses, such as choral conducting and choral pedagogy.

The vocal studies deals primarily with solo singing - voice lessons and voice classes, voice juries (exams), vocal recitals, vocal pedagogy, the sequence of lyric diction classes, and the OSU Opera Workshop.

The director of choral studies is Dr. Steve Zielke and the coordinator of vocal studies is Dr. Nicholas Larson.

VOCAL STUDIES MISSION STATEMENT

The goal of the OSU vocal studies area is to help you sing better - more beautifully, more expressively, more musically, with more efficient technique, as well as with more stylistic and linguistic understanding. In the process, we hope we can help you deepen your enjoyment of the art. Our goal is to challenge you. The vocal studies area serves music majors, and a limited number of minors (as space allows) who are seriously interested in singing. The faculty is comprised of vocal instructors, professional accompanists, the artistic director of Opera Workshop, and classroom teachers, all with a wealth of professional experience both as teachers and performers. The orientation of vocal studies at OSU is classical. You may occasionally sing folk or Broadway song in your lessons but they will not make up the majority of your total repertoire. Voice Faculty

VOICE FACULTY

DR. NICHOLAS LARSON Coordinator of Vocal Studies | Voice Studio | Italian/Latin Diction
Community Hall 107B
larsonn@oregonstate.edu

NICOLA NINE Voice Studio | German Diction
Community Hall 301A
zielken@oregonstate.edu

AMY HANSEN Voice Studio | French Diction
Community Hall 304B
hansenam@oregonstate.edu

DR. ANTHONY EVERSOLE Voice Studio | Lyric Drama Performance Studio
Community Hall 107A
eversola@oregonstate.edu

VOCAL STUDIES & OPERA INTERN opera.oregonstate@gmail.com

PIANISTS

You are required to engage a pianist for your voice lessons and regular weekly rehearsals. You are responsible for communications with your accompanist, including rehearsals, cancellations, etc. Please be sure you know how to get in touch with your pianist. A list of potentially accompanists can be provided to you by your studio teacher.

VOICE LESSON TRACKS

As a music major, the **MUP 191-591** track has escalating repertoire requirements and expectations. It also requires that you be enrolled in a major choral ensemble as agreed upon by the director of choral studies and the director of vocal studies.

PREPARATION FOR LESSONS

Each studio teacher will have his or her own specific guidelines regarding preparation, but there are some general principles that hold true for all studios. Learning your music is your responsibility. Your transition to college may bring with it a new way of doing things. Lessons are not practice sessions or rehearsals. You are responsible for preparing the music assigned to you before you bring it to a lesson. The teacher will not listen to you work through the basic preparation of your repertoire.

BASIC PREPARATION INCLUDES: knowing the words, notes and rhythms of each piece you work on. It is your responsibility to rehearse your song or aria with your pianist before bringing it to a lesson. **Please do not catch yourself in a lesson saying, “I’ve never sung this with accompaniment before.”**

VALID REASONS FOR MISSING A LESSON

THERE ARE ONLY FOUR VALID REASONS FOR MISSING A LESSON.

1. A bona fide emergency, such as a sudden serious illness, a death in the family, a traffic accident, etc. If you experience a bona fide emergency you are expected to contact your teacher at your earliest opportunity to explain why you were not at your lesson. **It is not legitimate to wait until your next lesson to claim that you experienced an emergency.**
2. Illness, provided you give your teacher and your pianist a minimum of 24 hours notice. Students do experience rapid, unexpected onset of illness, however, this is exceptionally rare when the student is required to give 24 hours notice.
3. Performance with a University ensemble or University sanctioned audition, provided you give your teacher and pianist at least one week’s advance notice.
4. Your teacher’s absence.

If you miss a lesson for any of the above reasons **AND** you provide adequate notice, your teacher is required to make up the time missed. If you miss for any other reason, your teacher is not obligated to make up the lesson.

If you wish to miss a lesson for discretionary reasons, arrange to trade lesson times with another student in your studio.

STUDIO CLASS

You will participate in weekly group sessions known as studio class, which are required for all voice students. No matter how a teacher organizes a studio class, the hope is that it will create a stronger sense of community among the singers. **Any student may attend any studio class, regardless of which teacher is in charge.** The dates and times of studio classes are generally 1:00-1:50pm on Tuesdays or Thursdays.

VOICE JURIES

A voice jury is your final exam at the end of each term, usually on Tuesday and Wednesday of finals week, where you sing for members of the voice faculty. You will typically sing no more than two pieces.

You are required to sing at voice juries every term you take voice lessons, unless it is your first term with your new teacher, or you are giving a degree recital that term.

GRADING AT VOICE JURIES: Each faculty member at your jury grades your performance on a 100 point scale. The average of these grades becomes your jury grade and counts for 25% of your grade for the term. If you do not present the required amount of repertoire or if you show significant gaps in your preparation, the jury may resort to “mandated grading,” whereby the voice faculty may mandate the grade that your teacher gives you for the term.

SIGNING UP FOR A JURY: Jury forms (the forms the teachers will use to grade you) will be sent to you via e-mail from the voice and opera intern. You will fill out designated sections of these forms on a computer and send it back to the voice and opera intern **NO LATER** than Friday before finals week. During your jury, the faculty will grade you and leave comments on the forms, which they will have on their laptops in front of them. After juries are over, the voice and opera intern will electronically share your jury forms with you.

The jury sign-up sheet generally appears on the third-floor bulletin board every term about one week before finals, and you will be notified via email when this happens.

WHAT HAPPENS AT JURIES: Please arrive at least ten minutes early at the room where the juries are being held. For various reasons, juries may run ahead of schedule.

The faculty likes to make juries as enjoyable as possible. We want you to enjoy your performances and we want you to be good. We look forward to noting your progress. **Lack of preparation is universally frowned upon.**

It is strongly advised that you look your best for the occasion, as though you were attending a professional audition. Full formal evening wear would be a bit much, but gently outdoing the faculty’s workaday attire is a good idea.

You choose your first piece to sing. One of the faculty members will choose another piece from your repertoire list for you to perform. You will be asked to recite a literal translation of the text of one of your foreign-language pieces, which you must present from memory. You are allowed to have the foreign words on a notecard.

REPERTOIRE REQUIREMENTS

MUP 191

First Term	No Jury Requirement: repertoire at discretion of teacher
Second Term	3 pieces
Third Term	4 pieces

MUP 291

First Term	4 pieces
Second Term	4 pieces
Third Term	5 pieces

MUP 391

First Term	5 pieces
Second Term	5 pieces
Third Term	5 pieces

MUP 491

First Term	6 pieces
Second Term	6 pieces
Third Term	6 pieces

LIMITS ON ENSEMBLE PARTICIPATION

There are limits on how many ensembles you may participate in each term. If your concentration is vocal performance, your limit is two. If your concentration is choral music education, your limit is three. If you have concentrations in both areas your limit is two.

All current ensembles are included in this tally: Meistersingers, Bella Voce, University Chorale, Chamber Choir, Glee, and Opera Workshop, as well as the student-led ensembles, Outspoken, Power Chord, and Divine.

The purpose of ensemble limits is to be sure that you are not over-extending yourself to a degree that interferes with your academic work or your vocal health.

GUIDELINES FOR PARTICIPATION IN STUDENT-LED ENSEMBLES: You must have your voice teacher's approval to participate in a student-led vocal ensemble. Even after you are given permission, your participation is still subject to oversight. If your voice teacher feels that you are singing repertoire that jeopardizes your vocal health, he or she may prohibit you from further participation.

JUNIOR BARRIER

The move from MUP 291 to 391 is not automatic. It requires a review which usually takes place during regular voice juries. Passing the junior barrier signifies that the faculty finds you ready to pursue upper division voice lessons.

GENERAL REQUIREMENTS FOR CHALLENGING THE JUNIOR BARRIER

You must have completed at least three terms of MUP 191 and two terms of MUP 291 at the 2-credit level. You must currently be enrolled in your third term or more of MUP 291.

If you are a music major, you need to have taken or be currently enrolled in the second-year music theory sequence.

If you are a music minor, you need to have taken or be currently enrolled in the first-year music theory sequence.

Make and submit a list of all the repertoire you have presented at juries and/or performed in public while you've been at OSU. If you are a transfer student, your list must also include the repertoire you studied at your previous school. Have your teacher verify and sign the list prior to your audition.

Students applying for the vocal performance option must have at least 18 solo pieces on their lists in order to qualify for the change to MUP 391. The minimum required for music majors seeking other options (music education, choral conducting, theory and composition) or for music minors is 14. For all voice majors, your repertoire list needs to include music from the Baroque, Classic, Romantic/Impressionistic, and 20th-21st Century periods. Please keep a running list of your repertoire in the lines provided.

In addition to touching on those periods, you must have at least:

- > 4 pieces in English
- > 3 pieces in Italian
- > 3 pieces in German
- > 2 pieces in French
- > 1 opera aria
- > 1 oratorio aria
- > 1 Baroque or Classical recitative

You must sign up for a double jury slot at a time agreeable to your committee. You will perform as if at a regular jury, after which the faculty will ask you questions and deliberate. You do **NOT** have to be prepared to sing all the pieces on your repertoire list, only the ones you are presenting for the current term's jury. **Do not come underprepared when challenging the junior barrier. You will not pass.**

APPLYING FOR MUP 391

In judging an application for the MUP 391 level, the committee will look at four broad areas.

1. ACADEMIC STANDING: Besides meeting the conditions outlined under "General Requirements," you must have a GPA in your music courses of 3.0 or higher. Minimum of 12 credits of lessons at lower division level (6 terms at 2 credits per term).

2. REPERTOIRE/PREPARATION: make sure you have the required number of solo pieces on your list. Besides reviewing your repertoire list, the committee will consider questions such as

3. Is your immediate jury performance well-prepared, secure? Do you have a history of performing music accurately, securely, with stylistic understanding, and with poetic or dramatic intent? Can you sing convincingly in the required languages?

4. Are there gaps in your preparation? If so, what needs more attention? How serious are the gaps?

TEACHER APPROVAL FOR AUDITIONS & PERFORMANCES

You need to secure your teacher's permission in advance for all vocal performances and auditions you do, except for participation in faculty-led OSU choral ensembles. Participation in local community theatre productions is prohibited without prior approval made on a case-by-case basis, and by agreement of the area coordinator, voice instructor, and Lyric artistic director upon review of a Performance Permission Form.

Consequences for not seeking permission/refusal to adhere to their verdict may include:

- Drop in grade
- Expulsion from voice studio
- Loss of scholarship

The purpose of these permissions are not to control your life, but to be sure you have your vocal health team in place, that you are not over-extending yourself to a degree that interferes with your academic work or your vocal health.

RECITALS AND RECITAL HEARINGS

The OSU Music department standards for recitals reflect degree requirements and academic achievement in line with our goals for students. All recitals bearing the Oregon State University name, degree or non-degree, must meet the OSU Recital guidelines.

If you are a music major with an option in Vocal Performance, you are required to present two recitals, a half recital (25-35 minutes of music) in your junior year, and a full recital (50-60 minutes of music) in your senior year. These are considered degree, or "Junior/Senior" recitals.

If you are a music major with an option in Music Education/Choral Conducting, you are required to present a half recital while an upper division student – this is considered a degree recital, or "Junior Recital". Accomplished singers in this major who are not required to give full recitals in their senior year are actively encouraged to do so. This is considered a non-degree recital, or "Student Recital".

**If you are a music minor with an option in Vocal Performance, you may present a half recital (25-35 minutes of music) while an upper division student. This is considered a non-degree recital, or "Student Recital".

Applications for recitals must be submitted to Zachary Person (or the Music Marketing and Events Coordinator) to secure your desired recital and dress rehearsal date.

Regarding your recital hearing: It is your responsibility to secure a committee, schedule the hearing, and reserve a room. (In a pinch, you may schedule Rm. 204, but Rm. 303 is much preferred.) Your committee must include at least three faculty members: your voice teacher plus two others. **The date of your hearing must be at least three weeks in advance of your proposed recital date. No exceptions! Any performers you plan to use in your recital must appear at the hearing.**

At your hearing, present your program, both written and aural. You need to offer your printed program as you intend it to look at the recital, based on the OSU Recital template which shows accepted syntax. Printed translations are required. You also need to include whatever other program notes you wish to print, such as bios, thanks, blurbs about the pieces, etc. The committee can ask you to sing any and all of your program. In practice, however, this usually amounts to your singing one piece per group. **You must have at least three-quarters of your music fully memorized at the time of your hearing.**

OSU Recital guidelines

As a reflection of your study in voice lessons, recitals must demonstrate a college level appropriate mastery of vocal technique, language and performance skills.

Half (degree “Junior” or non-degree “Student”) recitals should have three sets of art songs from three different stylistic periods. Languages should include English, and two of either Italian, German or French. The art songs should be from the standard classical repertoire. If sung in English, English must be the original language of the art song. This standard repertoire is the heart of your recital and must be 25-35 minutes of music. If you wish to perform an aria, ensemble piece, musical theater, pop or other alternative genre of song, it should be no more than 20% of your total recital..

Full (degree “Senior” or non-degree “Student”) recitals allow a bit more room for personal specialization. Recital repertoire should be art songs from the standard classical repertoire, representing at least four different stylistic periods and four different languages. Languages should include two of either English, Italian, German and French, but may also demonstrate proficiency in Spanish, Russian, Japanese, etc., language and style. This standard repertoire is the heart of your recital and must be a minimum of 50-60 minutes of music. If you wish to perform an aria, ensemble piece, musical theater, pop or other alternative genre of song, it should be no more than 20% of your total recital.

Recital length, minimum and maximum in minutes: Half 25-35; Full 50-60.

All repertoire must be memorized with the exception of chamber music with an instrumental ensemble, and extremely difficult contemporary music. These exceptions should total no more than 20% of the recital length. Repertoire other than standard art song should also be limited to no more than 20% of the total recital length.

Recital Dress Rehearsals

When selecting a venue for your recital, please do your best to choose a venue that allows for evening dress rehearsals. Afternoon recital dress rehearsals should be avoided. Your dress rehearsal and recital must be in the same venue.

Recital Hearing Times

Recital hearings should ideally be scheduled after 5:00 pm.

AUDITIONS FOR LYRIC DRAMA PERFORMANCE STUDIO

Voice students with a Vocal Performance option are required to audition for Lyric productions at every opportunity, regardless of scholarship status.

Voice students with a Choral Music Ed option receiving scholarship are required to audition for Lyric productions, with exceptions made on a case-by-case basis, and by agreement of the area coordinator, voice instructor, and Lyric artistic director upon review of an **Audition Excuse Form**.

Acceptable exceptions include:

- Observations/practicum in senior year for Choral Ed majors
- A frequent participator who needs time to fulfill other academic obligations. This is an earned privilege through prior service.
- A Bacc Core class conflicts with Lyric rehearsal time. (This requires approval from Lyric director.)
- A collaboration term with OSU Theatre on a musical theatre production. The rehearsal schedule for these productions is more frequent and rigorous and will be more prone to conflicts.

RECITAL & EVENT ATTENDANCE

If you are a music major or minor, you must attend 70% of vocal area performances (Junior & Senior recitals, Lyric Studio performances, Guest Voice recitals and masterclasses, etc.). At every Voice sponsored performance, our VSOP will track your attendance. In the event you are unable to attend a recital, you may attend the dress rehearsal in its place. Students may not miss any academic class to attend a recital dress rehearsal when unavailable to attend the actual recital.

STUDIO TRANSFERS

Requests to change studios within the first year of study with a voice teacher will not be considered, except under the rarest of circumstances. All voice studio transfer requests are handled by Dr. Bob Brudvig, Coordinator of the Music Department.

Dr. Robert Brudvig: bbrudvig@oregonstate.edu