



VOICE AREA HANDBOOK

2019-2020

This document is designed to provide information regarding Voice Area policies and expectations. It is recommended that faculty and students consult this publication, the Department of Music student handbook, the MSU Catalog, and the student handbooks of the College of Education and the College of Arts and Sciences.

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Voice Area Auditions

Auditioning for the Voice Area consists of:

1. Performance of a prepared song or aria.
2. Vocalizing to demonstrate vocal range.
3. Pitch retention.
4. Sight-singing.
5. Brief interview with the voice faculty.

More information on Voice Area auditions can be found at:

http://statesings.com/State_Sings/Auditions.html

A list of acceptable repertoire for the performance portion of the audition can be found at:

http://statesings.com/State_Sings/Auditions_files/AuditionLiterature.pdf

Students auditioning as a voice major or minor in the Music Department will be accepted *unless* the voice faculty votes unanimously *not* to accept the student as a major or minor.

*If only one professor recommends the student for major or minor status, the student will be accepted provisionally. That professor will be the student's applied instructor. If provisionally accepted, the student will register for non-major lessons and will be evaluated at the end of each semester by the voice faculty. The student must show significant vocal and musical improvement to be officially accepted into the program (at least an 80-point average on their jury sheets).

Degree Information

The Department of Music offers two undergraduate degrees:

Bachelor of Arts in Music

Bachelor of Music Education in four concentrations (Guitar, Instrumental, Keyboard, Vocal)

BA and BME music majors who have chosen voice as their primary or secondary concentration must be enrolled in applied voice lessons (two credits) for a minimum of six (6) semesters of study. (Two semesters each of the following levels of applied voice lessons are required: MUA 1050, MUA 2050, and MUA 3050.) Transfer students must complete at least four credit hours of applied voice lessons at Mississippi State University in order to graduate.

Students are entitled to one 50-minute voice lesson per week, and should have the opportunity to receive at least 12 lessons per semester.

Students must complete the Upper Division Proficiency Exam (UDPE) in Voice in order to register for MUA 3050.

Students must be enrolled in voice lessons during the semester of their Senior Recital/Project. A degree recital is required and must be successfully completed before graduation.

It is important for students to remember that a music degree is based primarily in classical music styles (art song, opera, oratorio), and this will be the focus of study.

Teaching Philosophy

Punctuality and Use of Lesson Time

Both the teacher and student should respect each other's time and not show up late for lessons or miss lessons without advance notice. The entirety of the lesson should be spent on repertoire and technical work. Friendly conversation should be kept to a minimum.

Repertoire

Acceptable repertoire for majors, minors, and non-majors may be found in the following collections. The selections should always match the student's *current* level of technical and musical ability. Challenging the student is a worthwhile endeavor insofar as the student is able to rise to the challenge *within the semester*.

The First Book of Soprano Solos, Parts I, II, III (G. Schirmer)
The First Book of Mezzo-Soprano/Alto Solos, Parts I, II, III (G. Schirmer)
The First Book of Tenor Solos, Parts I, II, III (G. Schirmer)
The First Book of Baritone/Bass Solo, Parts I, II, III (G. Schirmer)
The Second Book of Soprano Solos, Parts I, II (G. Schirmer)
The Second Book of Mezzo-Soprano/Alto Solos, Parts I, II (G. Schirmer)
The Second Book of Tenor Solos, Parts I, II (G. Schirmer)
The Second Book of Baritone/Bass Solo, Parts I, II (G. Schirmer)
The Art Song Anthology, High and Low (Hal Leonard)
English Songs: Renaissance to Baroque, High and Low (Hal Leonard)
Art Song in English, High and Low (Boosey & Hawkes)
24 Italian Songs & Arias, Med-High and Med-Low (G. Schirmer)
28 Italian Songs & Arias, High, Med-High, Medium, Med-Low, Low (G. Schirmer)
Arie Antiche, Volumes 1-5 (Ricordi)
The Lieder Anthology, High and Low (Hal Leonard)
The French Song Anthology, High and Low (Hal Leonard)
Anthology of Spanish Song, High and Low (Hal Leonard)
Standard Vocal Literature: Soprano (Hal Leonard)
Standard Vocal Literature: Mezzo-Soprano (Hal Leonard)
Standard Vocal Literature: Tenor (Hal Leonard)
Standard Vocal Literature: Baritone (Hal Leonard)
Standard Vocal Literature: Bass (Hal Leonard)
The Oratorio Anthology: Soprano (Hal Leonard)
The Oratorio Anthology: Mezzo-Soprano/Alto (Hal Leonard)
The Oratorio Anthology: Tenor (Hal Leonard)
The Oratorio Anthology: Baritone/Bass (Hal Leonard)
The Sacred Collection, High and Low (Hal Leonard)
Arias for Soprano (G. Schirmer)
Arias for Mezzo-Soprano (G. Schirmer)
Arias for Tenor (G. Schirmer)
Arias for Baritone (G. Schirmer)
Arias for Bass (G. Schirmer)

Technique

Technical work should make up a substantial portion of every lesson. The instructor will work with the student on the following issues as they are relevant:

Posture and Stance	Vibrato
Breath Control and <i>Appoggio</i>	<i>Legato</i> and Agility
Tone Quality	<i>Messa di voce</i> and Dynamics
Resonance	Diction and Languages
Head Voice, Mixed Voice, Chest Voice	Poetic and Musical Interpretation
Laryngeal Tension	Expression
Vocal Range	Gestures and Movement

Guests and Observers

With the exception of the Music Department Head and Voice Area Coordinator, it is recommended that guests do not sit in on voice lessons. A guest may be given permission to sit in on a lesson if: (1) the observation serves an educational or instructional purpose, (2) the Voice Area Coordinator approves prior to the observation, and (3) both the instructor and student give consent.

Studio Recitals

Voice studio recitals are not required. Music Department resources cannot be allocated toward studio recitals. Any costs involved are the responsibility of the instructor (securing a collaborative pianist, organizing a reception, etc.). Scheduling of a voice studio recital must be approved by the Music Department Head. The studio recital program and performances must be endorsed by the Voice Area Coordinator and Director of Choral Activities.

Applied Voice Lessons

A. Grading

Grades for applied voice lessons (MUA 1050, 2050, and 3050) are based on many factors. The grading guidelines below are based upon those created by the Performance Area Committee of the Department of Music, though grading is ultimately up to the discretion of the applied teacher:

Weekly Lesson Grade – 30%

Final Jury – 25%

Voice Contract/Midterm Jury – 10%

Voice Notebook – 10%

Recital Hour Performance – 10%

Studio Class – 10%

Required Events Attendance – 5%

B. Weekly Lesson Grade

Each week, students will be given a grade by the applied instructor based on the following criteria:

Bringing all materials to the lesson

Musical preparedness

Vocal practice and improvement

C. Final Jury

Voice majors and minors are required to perform a jury at the conclusion of each semester.

Memorization

All repertoire presented at the jury must be *memorized*, with the exception of oratorio or chamber music repertoire for which the student may use a score. (*However*, the student must be able to lift the gaze and perform, not be buried in the music).

VOICE MAJORS – Repertoire

Voice majors will receive one 50-minute lesson each week. Repertoire selections throughout the course of study should be representative of all musical eras from the Baroque through Contemporary works.

During the *first semester* of vocal study, the student will be expected to make significant progress primarily in vocal technique. Students will be required to sing a minimum of three (3) selections. At least one of these must be in Italian and one must be in German. No musical theatre selections this semester.

During the *second semester* of vocal study, the student will be expected to make significant progress primarily in vocal technique. Students will be required to sing a minimum of three (3) selections. At least one of these must be in Italian and one must be in French. No musical theatre selections this semester.

During the *third semester* of vocal study, the student will be expected to sing a minimum of four (4) selections. At least one selection must be in French or German and at least one selection in Italian or Latin. From this semester on, the student may include one (1) musical theatre selection in the jury repertoire.

During the **fourth semester** of vocal study (**UDPE**), the student will be expected to sing a minimum of five (5) selections. The student must demonstrate the ability to sing an operatic/oratorio aria. Each of the four major musical eras must be represented (Baroque, Classical/Bel Canto, Romantic, and 20th Century/Contemporary), as well as the four major languages (English, Italian, German, and French). If the student is not prepared to take the UDPE this semester, see third semester requirements above.

During the **fifth semester** of vocal study, the student will be expected to sing a minimum of five (5) selections featuring a variety of musical eras and languages. This semester should be spent in preparation for the senior recital, therefore some previous repertoire may be repeated.

During the **sixth semester** of vocal study (**Recital**), the student may choose to perform their recital/project. A variety of major eras and languages should be represented. If the student decides to continue with vocal study and not perform their recital/project this semester, see fifth semester requirements above.

During **semesters of vocal study following completion of the recital/project**, the student will be expected to prepare a minimum of two (2) selections. The repertoire selection is at the discretion of the instructor.

*A leading role in an MSU Opera production may substitute for one selection at the final jury at the discretion of the voice faculty.

*Students giving a recital in the second half of the semester (after midterm) are excused from performing a final jury. For students who give a recital in the first half of the semester, a final jury is at the discretion of the applied instructor.

MUSIC MINORS – Repertoire

Voice minors registered for 2 credits will receive one 50-minute lesson each week and must prepare a minimum of three (3) selections. There should be at least one foreign language selection.

Voice minors registered for 1 credit will receive one 25-minute lesson each week and must prepare at least one (1) selection.

*Once music minors have completed their two required semesters of voice lessons for majors (2 credit, 50-minute weekly lessons), they should register for voice lessons for non-majors in all subsequent semesters (1 credit, 25-minute weekly lessons) if they wish to continue studying voice.

NON-MAJORS - Repertoire

Non-majors will receive one 25-minute lesson each week and should work on at least one (1) selection per semester which must be a classical art song or aria, appropriate to the student's ability technically and musically.

Any additional songs must be approved by the instructor and should be selected from the following genres: classical, musical theatre, jazz standards, Disney, folksongs, spirituals, or sacred music.

Jury Procedures:

Each applied voice jury shall consist of a minimum of three faculty members. All faculty members present will provide a written evaluation of the student performance and assign a grade.

Jury forms and self-evaluation forms can be found at the following link:

http://statesings.com/State_Sings/Voice %26 Opera Workshop.html

1. Each student will be assigned a jury time by the Voice Area Coordinator. The student is expected to arrive at least 10 minutes early to the jury.
2. The student should dress appropriately for the jury, treating it as a performance.
3. The student should bring to the jury:
 - Completed jury forms for all voice faculty present.
 - A blank or new SD card to record the jury.
 - A self-evaluation form.
4. The student chooses the first selection at the jury. The voice faculty will choose additional selections at their discretion.
5. At the conclusion of the jury, the student will watch the performance and complete the self-evaluation form.
6. The applied instructor will share the evaluations with the student following the jury.
7. The applied jury forms and self-evaluation form will be placed in the student's permanent file.

*Students receiving an incomplete in applied voice lessons must perform a jury no later than the end of the third week of classes of the following semester. If the jury is not completed within the first 30 calendar days from the date of his/her next enrollment, the Incomplete becomes an "F."

FROM: Dr. Jerome Gilbert, Provost and Executive Vice President
SUBJECT: Assigning "I" Grades

A grade of "I" (Incomplete) may be submitted in lieu of a final grade when the student, because of illness, death in his or her immediate family, or similar circumstances beyond his or her control, is unable to complete the course requirements or to take final examinations. A grade of "I" will not be submitted for reasons other than previously described. Except for circumstances noted above, an "I" grade will not be given to extend the semester so that a student may complete a required assignment(s).

Undergraduate students who receive an "I" grade must complete all work within thirty (30) calendar days from the date of the student's next enrollment. A student who receives an "I" grade may make up only that part of course work not completed because of the emergency. If a grade of "I" is not resolved into a passing grade within the allotted time, the grade becomes an "F." Once a grade of "I" has been converted to an "F" because of the student's failure to complete the necessary course work or a lapse of the allowable time, no additional grade change will be allowed except under extreme circumstance(s) as recommended by the deans and approved by the Provost and Executive Vice President.

If an undergraduate student has not enrolled in the university within a year of receiving a grade of "I," the "I" will be converted to a permanent grade of "WI" and the student will not have the opportunity to change that grade.

D. Voice Contract

The applied instructor may choose to set memorization dates for all repertoire studied that semester. The student will be informed of these memorization dates at the beginning of the semester. On the assigned dates, the student will perform the repertoire from memory.

Recommended grading for the Voice Contract is as follows:

A	1-2 mistakes
B	3-4 mistakes
C	5-6 mistakes
D	7-8 mistakes
F	9 or more mistakes

E. Voice Notebook

The applied instructor may choose to assign a written project for voice students called the Voice Notebook.

The Voice Notebook may consist of the following criteria:

- English translations of foreign language texts written into the student's music
- IPA of all foreign language texts
- Character sketches of all repertoire studied

F. Recital Hour Performance

Each student must perform for Recital Hour (Wed @ 2) at least once each semester. Only first-semester voice students are exempt from performing.

All voice majors and minors registered for recital hour are required to perform at least once each semester. If a student does not perform in recital hour, his or her grade will be lowered accordingly (barring extreme, *documented* health or emergency reasons).

Acceptable repertoire for recital hour includes: art songs, opera arias, oratorio arias, spirituals, and other sacred works. *Musical theatre selections may be performed but only if paired with a classical selection.*

For BA students, 8 semesters of recital hour with a passing grade are required. For BME students, 7 semesters are required (BME majors student teach during their 8th semester).

G. Studio Class

BME and BA voice majors and voice minors registered for major lessons (2-credit, 50-minute weekly lessons) are required to attend and perform in Studio Class. Studio Class for all voice studios meets on Fridays in the choral rehearsal hall.

All voice majors and minors registered for major lessons are required to perform at least once in Studio Class each semester. The voice area coordinator will post a list of studio class dates and performers at the beginning of each semester. It is the responsibility of the students to communicate to the coordinator what repertoire will be performed and to supply the pianist with legible music.

A sign-in sheet will be available at each Studio Class. It is the student's responsibility to sign in. Students should sign their name next to their printed name on the sign-in sheet. Each sign-in sheet will be scanned and emailed to the voice faculty following the class.

H. Required Voice Events Attendance

A list of required voice-related events, master classes, concerts, and recitals will be posted on the voice area board at the beginning of each semester.

A sign-in sheet will be available at the entrance of the required event. It is the student's responsibility to sign in. Students should sign their name next to their printed name on the sign-in sheet. Each sign-in sheet will be scanned and emailed to the voice faculty following the event.

Upper Division Proficiency Exam

Applied Teacher Guidelines:

1. Faculty members will have two weeks prior to the student's jury to grade the research paper. The graded paper and rubric should be turned in to the applied instructor on the student's scheduled jury date.
2. Faculty members will grade the presentation using the presentation rubric during the student's UDPE jury. The applied instructor will collect these rubrics at the conclusion of the student's jury.
3. Jury forms will be completed at the student's UDPE jury. The applied instructor will collect these forms at the conclusion of the student's jury.
4. The applied instructor will average the results of the paper (25% of final grade), presentation (25% of final grade), and performance (50% of final grade) to determine the UDPE final grade.
5. The applied instructor should check the student's file prior to the exam. There may be a partially completed UDPE Evaluation Form already in the file. The applied instructor will fill in the form and all faculty members will sign the form. The **UDPE Evaluation Form, Paper Rubrics, Presentation Rubrics, and Jury Forms** will then be compiled and placed in the student's file in the music office.

*Even failed attempts should be recorded and the materials placed in the student's file.

*Students must pass the exam with a C or better (70% or higher) to enroll in upper level (3000) applied voice lessons.

Student Guidelines

Students enrolled in the BME degree must have an overall grade point average of **2.5** and students enrolled in the BA degree must have an overall grade point average of **2.0** to be allowed to take the Upper Division Proficiency Exam in Voice. This exam is normally given at the end of the sophomore year.

Three attempts of the UDPE are allowed. *A student may not withdraw from a UDPE attempt once the CPR form and music have been submitted to Dr. Lee.* If the student does not satisfy the requirements that semester, that is considered a failed attempt and will be noted on the UDPE Evaluation Form.

There are 3 components to the Upper Division Proficiency Exam: Performance, Presentation, and Paper. Students have the choice of whether to present or perform first on the jury date.

Students must pass each of the three components of the UDPE with a 70% or higher. Failure in any one component results in failure of the entire exam.

1. **PERFORMANCE**: The Performance will take place at **the student's scheduled jury time**.

Performance Guidelines:

- The student will prepare 5 selections from memory representing the major musical eras (Baroque, Classical/Bel Canto, Romantic, 20th Century/Contemporary) and the four major languages (English, Italian, German, French). One aria (operatic or oratorio) is required unless pedagogically excused by the applied teacher.
- The student will choose the first selection and the faculty will choose additional selections at their discretion. The student must be prepared to sing all repertoire for the UDPE jury. Insufficient preparation will result in failure of this portion of the UDPE.
- The student will bring jury forms, a self-evaluation form, and SD card just as for a normal jury.

2. **PRESENTATION**: The Presentation will take place at **the student's scheduled jury time**.

Presentation Guidelines:

- The student will present for 8-10 minutes using PowerPoint. The presentation will be timed. Presentations significantly under time will result in failure of this portion of the UDPE.
- The topic of the presentation should be one song or aria from the semester repertoire. It is recommended that the student choose a selection from a larger work (opera, oratorio, song cycle, etc.). The following information should be included in the presentation:
 - *Brief*, but pertinent biographical and historical information.
 - *Detailed dramatic interpretation* of the text, music, & style including some musical analysis which should support and defend the interpretive ideas expressed.
 - *The context* in which the selection fits into the larger work (if applicable).
 - The information in the presentation should be *more in-depth and detailed* than what is in the UDPE paper.
- Include at least one musical example to better clarify the analysis.
- The student must prepare a one-page handout that either highlights the main points of the presentation or offers interesting information not included in the presentation. The handout may also include images and/or the musical example. There should be enough copies of the handout for all voice faculty in attendance.
- The student should bring a personal laptop and cords OR a flash drive containing the presentation. Sound or video clips must be embedded in order to play (or include a link).

Presentation Guidelines – Students should NOT:

- Put the entire speech on the PowerPoint slides. The slides are meant to be an overview containing the most important points, images, musical examples, etc., while the speech is more thorough, elaborating on what is shown in the slides.
- Mispronounce foreign names and titles. The student should practice speaking these for the applied teacher prior to the UDPE.
- Print out the PowerPoint slides as the one-page handout.
- Be buried in the notecards. The student must be able to look up and interact with the audience.

3. **PAPER:** The student may submit drafts via email or hard copy to the applied teacher. Late submissions will NOT be accepted and will result in failure of this portion of the UDPE.

The first draft is due at midterm.

The final draft is due 14 days prior to the student's scheduled jury date.

Research Paper Guidelines:

- The paper must include 6-8 pages of *writing*. The title page, texts and translations, musical examples, and bibliography are in addition to the 6-8 pages. Research papers that do not meet the minimum page requirement will result in failure of this portion of the UDPE.
- The student should write in the style of recital program notes (introduction, transitions, and conclusion are not necessary). Discussion of each of the 5 selections should include:
 - *Brief* but *pertinent* biographical information about each composer and historical information about each selection.
 - *Detailed* dramatic interpretation of the text, music, & style including some musical analysis which should support and defend the interpretive ideas expressed.
 - a. Dramatic interpretation may refer to discussion of any of the following as relevant: character, *brief* synopsis of the plot, the meaning of the text (both literal and figurative), how the music reflects or enhances the text, how this selection fits into the context of the larger work (if applicable), etc.
 - b. Musical analysis may refer to discussion of any of the following as relevant: key signatures, tempi, dynamics, harmony, melody, text painting, ornamentation, ensemble, etc. Musical analysis should always be related back to the text and drama and defend the interpretation.
 - c. An excellent example of the kind of writing expected can be found in Dr. Carol Kimball's *Song: A Guide to Art Song Style & Literature*.
- At least one musical example must be included to better clarify the analysis.
- Correct citations using *Chicago Manual of Style* or Turabian's *A Manual for Writers* must be included.
 - The paper must include both footnotes and a bibliography. Notice that these require *different types of citation*.
 - The paper must have a minimum of 10 sources. These should be credible (NOT Wikipedia) and varied (books, journal articles, recordings, scores, online sources, etc.).

Research Paper Guidelines – Students should NOT:

- Include the exact dates and locations of the composer's birth and death. Avoid the following: "Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756 and died in his home in Vienna on December 5, 1791." It is sufficient to write: "Wolfgang Amadeus Mozart (1756-1791)..."
- Include superfluous information about the composer's life. The student should only include information that is relevant to the piece being discussed or is particularly unusual or interesting. Do not copy and paste general biographical information from Wikipedia or a music encyclopedia!

Research Paper Guidelines continued – Students should NOT:

- Include texts and translations in the body of the paper. Texts and translations may be included as an appendix following the body of the paper before the bibliography. They will not be counted toward the 6-8 pages of writing.
- Plagiarize! Plagiarism is grounds for dismissal from the university.
 - In a research paper, it is almost always best to paraphrase someone else’s writing into the writer’s own words. This means *substantially rewording and reordering the original material*, not just changing one word. Paraphrased sentences must still be cited in the footnotes and bibliography.
 - Using someone else’s exact words should be reserved for cases where: (1) there is no other way to communicate the idea expressed or (2) if the wording is unique or “special.” If using the exact words of an author, quotations must be placed around the extracted passage and the quote should be cited in the footnotes and bibliography.

Senior Recital

All students are required to prepare a Senior Recital or Project as part of their degree program. In the Voice Area, the senior recital will be a joint recital of either: 1) two voice students or 2) a voice student and an instrumental student. These assignments will be made by the voice faculty.

As a part of completion of applied vocal studies (MUA 3050), each BME and BA student with a vocal concentration must present, at minimum, a recital consisting of 30 minutes of music that represents at least three major musical eras (Baroque, Classical and/or Bel Canto, Romantic, 20th Century and/or Contemporary) as well as the four major languages (English, Italian, German, and French).

There are many different formats possible for the joint recital. The two options recommended by the voice faculty are as follows (though others will be considered): 1) The recital consists of two halves where an intermission separates each student's performance or 2) The recital consists of alternating sets where the students take turns singing, perhaps also performing some duets together.

If one student fails to complete the requirements for the hearing or recital (i.e. does not submit materials by the deadlines, is unprepared, etc.) and is forced to cancel, this will not negatively affect the other student. The hearing and recital will carry on as planned for the student who has met the requirements.

Additional recitals are encouraged but not required and may be presented as either joint recitals with another student or as a solo recital.

Recital Hearing

1. The applied instructors of the students preparing for a joint recital will, in consultation with the students, select additional faculty members to serve on the joint recital committee. This committee consists of three members. The students' applied teachers must be on the committee.
2. The students will fill out the **Recital Request Form** together, scheduling the location, date, and time of the hearing, dress rehearsal, and recital. It is the students' responsibility to obtain the signatures of the committee members and pianist, and to submit the form to the voice area coordinator as soon as possible, but *no later than one month prior to the recital*. The instructors will assist the students in reserving the locations for the joint hearing, joint dress rehearsal, and joint recital. The instructors will place a copy of the recital request form in each student's file in the music office.
3. The students must perform the Recital Hearing in front of all recital committee members *at least three weeks before the scheduled recital, and not more than four weeks before the recital*. This is a joint recital hearing in which both students, their pianists, and any other performers must be present.

4. The students will provide their applied instructors with a draft of their recital programs no later than two weeks prior to the recital hearing. Each program will consist of: title page, program order, program notes, texts and translations, performer biographies, and upcoming events. (See page 23 of Carol Kimball's *Song: A Guide to Art Song Style & Literature* for examples of program notes.) The applied instructors will bring three copies of each recital program draft as well as three copies of the **Recital Hearing Form** for each student to the hearing. ***If a student does not submit a program, that student will not be given a passing grade for the recital hearing.***

*The students *must* have a single recital program (rather than two separate programs) if they are planning on alternating sets and/or performing duets.

5. The students will perform the recital in its entirety at the hearing, therefore *all* performers involved must be present.
6. At the completion of the hearing, the student participants will be dismissed and the faculty committee will vote on the hearing with a rating of pass or fail based on majority ruling for each student. Each student is graded ***solely*** on his or her own preparation and performance, not on the cumulative effort. The vote and any comments will be recorded on each student's recital hearing form and the forms will be placed in each student's file in the music office.
7. If the hearing is successful, the students are expected to make all changes to their programs suggested by the committee and submit the final draft of the programs for printing no later than two weeks prior to the recital. ***If a student fails to make the suggested program changes or submit the program two weeks prior, that student will not be given a passing grade for the senior recital.***
8. If a student fails the hearing, he or she may re-take the hearing not less than 1 week or more than 3 weeks after the failed hearing. A student may not attempt the hearing more than twice in one semester.

Dress Rehearsal

The dress rehearsal should take place within one week of the recital. This is a joint dress rehearsal in which both students, their pianists, and any other performers must be present. The applied instructors will also attend whenever possible. The other recital committee members are not required to be at the dress rehearsal.

Recital

1. Request of a venue for a recital should be made as early as possible. Performance location options are as follows:
 - Wingo Auditorium, Old Main Academic Center
 - Chapel of First Baptist Church
 - Choral Rehearsal Hall, Band/Choral Building
 - Other locations may be considered – consult applied instructors

2. Student workers will be assigned to usher each recital (see below).
3. Recording and reception are optional and up to the students to arrange, if so desired.
4. The applied instructors will bring a copy of the **Recital Form** to the recital *for each student*. Upon completion of the recital, the committee will vote on the recital with a rating of pass or fail based on majority ruling for each student. Each student is graded **solely** on his or her own preparation and performance, not on the cumulative effort. The vote and any comments will be recorded on each student's recital form and the forms will be placed in each student's file in the music office along with a copy of the **Recital Program**.

Student Ushers

1. Every student, faculty, and guest artist recital will have assigned student ushers.
2. Student usher assignments will be given out at the beginning of each semester. There will be two student ushers and one alternate for each event.
3. The responsibilities of student ushers are as follows:
 - a. Dress in all-black. Attire should be clean and in good condition. Footwear should allow the ushers to move easily and safely (closed-toe shoes ONLY).
 - b. Assist with set up before the recital, any set changes during the recital, and clean up after the recital.
 - c. Hand out programs to audience members.
 - d. Ask voice majors to sign in on the sheet provided.
 - e. Allow latecomers to enter only during moments of applause between sets.
4. Every BA and BME voice major must usher for a recital at least once during their studies at MSU.

Collaborative Piano Information

For any performance, a minimum of **one 30-minute rehearsal** with the pianist is required. If the piece is difficult, more rehearsals will be needed. Check with your assigned pianist for this information. The first rehearsal must occur at least two weeks before a scheduled performance and at least two weeks before the final semester class day. Department pianists are not expected or required to rehearse with students after the last class day of the semester.

Rehearsal Procedure

For a rehearsal to occur:

- A Collaborative Piano Request (CPR) Form must be on file for the current semester.

Students must submit their CPR form and copies of all sheet music to their applied instructor no later than 2 weeks after the first day of class.

The instructor will check the CPR form and music for accuracy and completeness. If there are mistakes or materials missing, the student will need to correct these errors and resubmit. ***The applied instructor will submit all materials to Dr. Christy Lee no later than 3 weeks after the first day of class.***

- On the CPR form, students must indicate all solo performances for the semester. Examples include: Recital Hour, Recital, NATS, Concerto Competition, etc.
- Any repertoire changes (including change of key) must be received by mid-term.
- Students are expected to contact their assigned pianist within one week of the pianist assignment list being posted. In the email, the student should request the pianist's weekly availability, which will help to facilitate future rehearsal scheduling.

Policies:

- Please be considerate of the pianist's time!
- Students are expected to keep their appointments. Notification of an absence is required or the following week's rehearsal is forfeited.
- Students should not cancel within close proximity of a rehearsal. This includes: erasing one's name from Dr. Lee's signup sheet the week of the rehearsal, texting or emailing a cancellation to the pianist with less than 24 hours' notice, or not showing up to a rehearsal.
- The only acceptable reasons for cancelling a rehearsal are:
 - A documented emergency
 - Extreme or contagious illness
- Students should communicate with their pianist the reason for the cancellation with *as much advance notice* as possible and try to be accommodating regarding a makeup rehearsal.
- Unacceptable reasons for cancelling or missing a rehearsal: forgetting about the rehearsal, deciding to do something else instead, feeling unprepared for the rehearsal, having allergies, not feeling 100% physically or vocally, feeling tired, needing that time to complete an assignment or project, etc.

- Students should come to rehearsals prepared—having researched and worked on the poetry, diction, melody, rhythm, vocal technique, and interpretation. The pianist’s job is not to teach the repertoire to the student, but to collaborate musically and dramatically. This requires significant preparation from the student prior to the rehearsal.

Performance Procedure

Students should meet with the collaborative pianist prior to the performance to check tempos and other areas of concern directly related to the performance.

If you have questions, please contact Dr. Lee in Music Building A.

Collaborative Piano Faculty and Staff

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