

**SCHOOL OF MUSIC
SAM HOUSTON STATE UNIVERSITY**



**VOCAL AREA
STUDENT HANDBOOK**

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WELCOME

Dear Voice Students,

Welcome to a new year at SHSU!

This handbook will serve as a guide to understand the opportunities, expectations, and requirements set forth by the School of Music and voice faculty. As such, it is important that you familiarize yourself with this document.

The goal of the Voice Area at SHSU is professional excellence: in our operations, in our teaching, in our standards, and in student outcomes. The school has a proud legacy and an ongoing commitment to the professional success of our graduates. I encourage you to value the opportunity you have now to be a part of this tradition. Make professional excellence your goal, and we will help you become your very best.

If you have any questions about the information in this handbook, do not hesitate to reach out to me or your voice teacher. We are all here to help you navigate through this degree.

I wish you a successful year of growth and beautiful music making!

Sincerely,

Professor Christopher Michel, Coordinator of Vocal Studies

Associate Professor of Voice

Sam Houston State University

INTRODUCTION

This handbook provides an overview of policies and procedures for undergraduate voice students enrolled as music majors in the School of Music at Sam Houston State University. It is not a contract between the University, the School of Music, and any student, family member, faculty, or staff.

The University and School of Music may update policies, procedures, rules, and information in this handbook at any time. Changes take effect upon approval by the appropriate authorities and apply to both current and prospective students.

This is a general reference guide and does not include all regulations that apply to School of Music students.

Applied Lessons

Private lessons are among the most valuable benefits students receive in their studies. Weekly one-on-one time with a faculty member is rare in most fields of undergraduate study. We are committed to treating this time with the dedication and care it requires and deserves.

Weekly lessons are fifty minutes in length (commensurate with other university classes), though they are often referred to as “hour” lessons. Lessons canceled by the instructor will be rescheduled. Student absences for any reason, including illness or scheduling conflicts, will be rescheduled at the discretion of the instructor. When the University is officially closed (such as during holidays) or when one of the choirs is off-campus, the missed lessons will not be made up.

The University requires faculty to teach twelve lessons per semester. In practice, an instructor will normally provide fourteen to fifteen lessons each semester, and this should be taken into account if a faculty member misses a lesson.

A student must attend at least seventy-five percent (75%) of lessons to receive a passing grade. Individual instructors may also have additional attendance policies specific to their respective studios.

Studio Class

Studio Class is a group made up of all students studying with a particular instructor and will meet on either Monday or Friday at 12:00 p.m. The venue provides students with performance opportunities and a supportive community that offers positive feedback and reinforcement during their growth as singers and performers.

Attendance at Studio Class is mandatory.

Vocal Seminars

Vocal Seminar will be held on Wednesdays at 12:00 p.m. A schedule of special topics and student performance seminars will be posted on the **Vocal Area bulletin board located between rooms 315 and 317 of the School of Music.** Attendance at Vocal Seminar is mandatory, and attendance will be recorded.

Students are allowed three total absences per semester from both studio and seminar classes combined (not three for each). After two absences, the final grade will be lowered by five points. Excused absences must be approved in advance by the studio teacher. Individual instructors' absence policies may vary slightly; refer to your course syllabus for specific details regarding absences from vocal seminars.

Performance Seminars

Performance Seminars offer valuable opportunities to perform in front of all School of Music voice principals and faculty members. Public performance is an essential component of professional preparation, providing practice for vocal juries and offering voice students a meaningful chance to share music with one another in a supportive environment.

Performance Requirements:

- Everyone must perform once per semester, with the following exceptions:
 - Vocal Performance majors (graduate and undergraduate) must perform twice per semester as time permits.
 - Students performing a recital during that semester, or in the semester of their Proficiency, must perform twice per semester as time permits.
- Students are expected to dress in semiformal attire to perform in seminar. A knee-length dress or suit are examples of appropriate clothing. If you have questions about seminar performance attire, ask your teacher.

Seminar Sign-Up Policy

At the beginning of each semester, your teacher will sign you up for the required number of seminar performances. You are guaranteed a performance slot on those assigned date(s). Students will not be scheduled for more slots than are required for their major. This schedule will be communicated to all students.

If you are performing in seminar, you must email your repertoire information to your teacher by their specified deadline. The repertoire must be submitted—with all required information—as a Microsoft Word document, formatted according to the template on the Voice Area website. If you cannot access the template, email your instructor or the Voice Area Coordinator to request a copy. Your teacher will then forward your repertoire information to the seminar email by 1:00 p.m. the Monday before seminar.

If you miss a seminar performance due to illness, or if you wish to perform an additional time, you may send your program template to your teacher during weeks you are not scheduled to sing. Your teacher will then forward the template to the seminar email. If time allows, you will be added to the seminar program on a first-come, first-served basis.

It is your responsibility to keep track of your assigned performance dates and to submit your repertoire on time. No late submissions will be accepted.

Special Topic Seminars

Special Topic Forums will occur throughout the semester, supplementing vocal study with guest lecturers and master classes, or special topics as presented by the voice faculty.

Collaborative Pianist Policies

Collaboration between singers and pianists is an essential part of vocal training at SHSU. To promote smooth communication, timely preparation, and professional rehearsal standards, the Voice Area follows a standardized system for scheduling, payment, and expectations. These policies protect both the student and the pianist, ensure consistent preparation for lessons, rehearsals, and performances, and help maintain a positive, productive working relationship. All students are responsible for understanding and adhering to these guidelines.

Quick Reference: Singer & Pianist Responsibilities

Payment

- Pay via SHSU Marketplace.
- **Options:** \$680 lump sum by Sept. 1 (Fall) / Feb. 1 (Spring), or 3 installments of \$240 (Sept., Oct., Nov. or Feb., Mar., Apr.).
- Optional biweekly: \$120 on the 1st & 15th of each month.
- Nonpayment = pianist services suspended + 50-point deduction for each affected lesson.

Services Covered by Fee

- 12 lessons (30 min each)
- 12 rehearsals/coachings (30 min each)
- Up to 2 seminar performances
- Jury/proficiency accompaniment
- Studio class pianist duties
- **Extras** (recital, extra lessons, extra seminars) = \$25 per half hour, paid directly to pianist.

Singer Responsibilities

- Provide music at least 1 week before first rehearsal.
- Notify pianist of performances/repertoire changes at least 1 week in advance.
- Communicate promptly & professionally.
- Give 24-hour notice for cancellations (illness/emergency only).
- Planned absences (NATS, TMEA, tours) → notify early.

Pianist Responsibilities

- Prepare all repertoire in advance.
- Attend all scheduled sessions on time.
- Give 24-hour notice for cancellations; arrange make-up or credit.
- Submit a monthly invoice to the department by deadline.

Absences & Cancellations

- **Pianist misses without notice** = \$25 deduction from pay; \$25 credit to student.
- **Pianist misses seminar without 24-hour notice** = \$50 deduction; \$50 student credit.
- **Student misses without notice** = forfeits time & payment.
- **Student illness/emergency with notice** = attempt to reschedule; if not possible, payment forfeited.
- **Teacher absence** = pianist meets with student for extra rehearsal at lesson time.

PRACTICE REQUIREMENTS

There is no substitute for practice, and students are encouraged to exceed the minimum requirements. The suggested minimum practice time is ten hours per week for performance majors and eight hours per week for all other voice majors. Students who need to strengthen their musicianship skills should anticipate additional practice time. Refer to the School of Music Student Handbook for further guidelines on practice requirements.

VOCAL JURIES

Vocal juries are held at the end of each semester and serve as the final exam for voice. The jury panel is comprised of members of the vocal faculty. The student will present one selection of their choice, after which the committee will choose and hear one or more additional selections from the repertoire list. Each vocal faculty member will assign a grade, and these grades will be averaged to determine the final jury grade. See the section on **Grading Policy** for more information.

Jury grades for students who do not meet the required repertoire (see **Repertoire Requirements**) will be reduced accordingly. For example, if a student is required to prepare five songs but presents only three, they have fulfilled only 60% of their repertoire requirement. In such a case, the maximum jury grade possible is 60%.

In the student's fourth semester of lower-level study, a **Vocal Proficiency** will be required in place of a regular Vocal Jury. See the section on **Vocal Proficiency Jury** for more information.

Jury Repertoire Requirements

Repertoire varies each semester according to the pedagogical goals for each student. Typical repertoire for freshmen may include 18th- and 19th-century Italian songs and arias, English and American songs from the 19th and 20th centuries, and possibly a German song from the standard repertoire. Sophomores continue with Italian and English songs, add German songs, and begin studying some of the easier French mélodies or chansons. Junior and senior students continue learning music, selected in collaboration with their instructors, that aligns with each student's vocal and educational goals.

ALL VOICE STUDENTS:

Semester 1 & 2: VOIC 1201 for 2 credit hours

Minimum of 4 pieces (suggested 10–12 minutes) memorized and prepared for the jury

- Language requirements at the discretion of the teacher

Semester 3: VOIC 1201 for 2 credit hours

Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury

- Language requirements at the discretion of the teacher

Semester 4: VOIC 1201 for 2 credit hours (Proficiency Semester*)

Minimum of 5 pieces (suggested 14 minutes) memorized and prepared for the jury

- Four languages must be represented (English, Italian, German, French) in diverse musical styles and periods.
- One song must be independently prepared (with instructor approval).
- ALL FIVE SONGS WILL BE SUNG IN THE ORDER OF THE STUDENT'S CHOOSING. IN ADDITION, PROGRAM NOTES AND TRANSLATIONS FOR EACH SELECTION (in performance order) MUST BE PRESENTED TO THE FACULTY.

* No one is allowed to attempt the proficiency jury with deficient repertoire. It is strongly recommended that the student complete the entire diction series prior to taking the vocal proficiency. (Music Therapy students are exempt from the diction requirement.)

Semesters 5, 6, 7, & 8: VOIC 3201 for 2 credit hours

Minimum of 6 pieces (suggested 18–25 minutes) memorized and prepared for the jury (Certain arias, songs, and opera roles can be substituted for more than one song at the discretion of the instructor.)

- Language requirements at the discretion of the teacher
- One non-classical piece may be presented at the discretion of the teacher (a song from the musical theatre canon is highly encouraged)

GRADING POLICY

Semester grades are determined by averaging the student's studio grade and the final jury examination grade, with adjustments made for any missed vocal seminars, studios, or recitals. The voice instructor assigns a grade for each lesson based on: (1) attendance, (2) technical, musical, and artistic improvement, (3) attitude, and (4) mastery of assigned repertoire.

The jury grade is based solely on performing and singing ability, measured against the expected standards for the specific level (freshman, sophomore, junior, senior, or graduate).

Initial final grades are calculated on the following basis:

- **Jury Grade:** Combined average of each professor's evaluation of your jury performance. For the Proficiency Jury, after the student has performed, the jury will then pass or fail the student's progression to upper-level vocal study.
- **FINAL GRADE:**
 - Semesters 1–3, 5–8: Studio grade: 70%; Jury grade: 30%
 - Semester 4 (Proficiency): Studio grade: 70%; Proficiency: 30%
 - Recital Semester: Studio grade: 70%; Hearing: 30%

The final average is reduced for any unexcused vocal seminar/studio/recital absences (see below). Each instructor will also have grading policies and requirements that are specific to that instructor's studio.

The final average will be reduced for any unexcused absences from vocal seminars, studios, or recitals (see below). Each instructor will also have grading policies and requirements specific to their own studio.

RECITAL ATTENDANCE

Vocal Area Recital Attendance

All students currently enrolled in voice whose principal instrument is voice are required to attend a predetermined number of student voice recitals each semester. These recitals will be listed in the Voice Area Calendar, which will be made available to students within the first two weeks of class. Recitals scheduled after the Voice Area Calendar is published, or those with changes in date or time, will no longer be considered required attendance (though attendance is still highly recommended).

Vocal students are also expected to attend all voice faculty and guest artist recitals. Recital attendance provides an opportunity to learn from faculty and peers through the recital process, fosters a supportive environment among colleagues, and fulfills concert attendance credit already required by the School of Music. Attendance will be recorded—separately from the School of Music's recital attendance system—through a method that will be communicated to students during vocal seminar, studio lessons, or by other means.

Concert Attendance

This requirement applies to all majors in the School of Music and is included in the Vocal Area Handbook for clarity and convenience.

Concert Attendance is required for all undergraduate music majors for at least six semesters during their college study (a minimum of three semesters at SHSU for transfer students). Failure to fulfill this requirement will delay graduation. A record of each semester's completion will appear on the student's transcript.

To meet the requirement, each student must attend twelve concerts or recitals designated by the department as fulfilling the attendance requirement. Of these, up to three may be student recitals, with the remaining nine consisting of faculty or guest recitals. Off-campus recitals may be approved for credit but must be submitted to the Director of the School of Music for approval on a case-by-case basis.

Please note that while there is significant overlap between the Concert Attendance requirement (tracked by the School of Music) and the Voice Recital Attendance requirement (tracked by the voice area), there are important differences. Students should be familiar with the specific requirements for both each semester.

VOCAL PROFICIENCY JURY

Each vocal student must pass a vocal proficiency jury before being admitted into upper-level applied study. This jury is normally presented at the conclusion of the fourth semester of vocal study—or, in the case of transfer students with four or more prior semesters of study, at the conclusion of their first or second semester at SHSU.

The student is required to memorize five songs, one of which must be self-prepared with the recommendation and approval of the instructor. All five songs will be presented to the jury. Students must also prepare written program notes for their proficiency repertoire in advance, under the supervision of their applied teacher.

Students with deficient repertoire will not be permitted to present a proficiency jury. It is strongly recommended that Music Education and Vocal Performance students complete the singer's diction sequence before attempting the proficiency jury. In cases where this is not possible—such as for transfer students—it is the student's responsibility to seek the necessary instructional help with diction to meet the proficiency requirements. Any decision to attempt the jury without completing the diction sequence must be discussed with and approved by the applied teacher.

The proficiency jury is graded on a pass/fail basis by the voice faculty as a whole. Students who receive a Fail or a Pass with Reservation will be provided with a written list, compiled by the voice area faculty, detailing the specific areas deemed deficient.

It is possible for a student to pass the semester's final grade while failing the proficiency jury. This is because the proficiency jury is a holistic assessment in which the student must meet the standard in all evaluated areas; strengths in one area will not offset deficiencies in another. For example, a student with significant weaknesses in German diction would not pass the proficiency jury, even if they were highly proficient in other areas. In contrast, that same student might pass a regular jury, though their grade would likely be affected.

In short, passing a proficiency jury requires meeting the standard in every evaluated component. This makes it a fundamentally different type of assessment than a regular vocal jury.

Criteria for the Vocal Proficiency Jury

For items marked:

- — Student must demonstrate a high degree of proficiency
- • — Student must demonstrate an acceptable and progressing level of proficiency

Technique

- **Breathing Mechanism**
The student must show a developing breathing mechanism that indicates future success in the performance of intermediate to advanced repertoire.
- **Quality of Timbre**
The student should show evidence of a vocal tone that is consistent with the demands of performing classical music and related musical genres.
- **Diction**
The student will be expected to satisfy all aspects of diction appropriate for two years of vocal study (including foreign languages).
- **• Vocal Range**
The student will perform with a vocal range that is expanding and that indicates growth toward success in upper-level study, according to the intrinsic abilities of each student.
- **General Technical Foundation**
The student must display a general technical foundation, or the beginnings of such ability, that indicates both progress toward and anticipated success in upper-level study.

Musicianship

- **Rhythm and Pitch Accuracy**
The student must perform all repertoire with both rhythmic and pitch accuracy.
- **Intonation**
The student will display accurate intonation in their proficiency examination.
- **• Musical Style and Expression**
Through their interpretation of proficiency repertoire, the student will demonstrate an understanding of and an ability to render a variety of appropriate musical styles, a developing dynamic range, and musical phrasing that helps to convey both the content and structure of respective texts.

Repertoire and Program Notes

(Reminder: The jury cannot be sung with deficient repertoire.)

Proficiency Program must include one English, one French, one Italian, and one German selection.

- Of particular importance to the voice faculty is the care and preparation each student demonstrates in presenting their proficiency repertoire. Preparation for this examination must reflect a level of readiness that indicates the student's potential for success in upper-level study. This required level of preparation will include, but is not limited to, the previously listed musical elements and the satisfactory memorization of all musical materials.

Performance Skills

- **Interpretative Abilities**
Each student is expected to demonstrate developing interpretative abilities that effectively convey the musical and textual elements of the repertoire performed during the proficiency examination. These abilities include the appropriate use of gesture, the establishment of an effective stage presence and appearance, and the visible communication of the text's interpretation.

STUDENT RECITALS

Recital Requirements

The Half (Junior) Recital, VOIC 3202, is the required recital for Music Education majors and Music Performance majors in their junior year. Music Education majors should present this recital during semester seven, while Music Performance majors should present it during semester six. The Half Recital should be 25–30 minutes in length and may be presented in collaboration with another VOIC 3202 junior recitalist. Students wishing to present this recital earlier must petition the voice area and receive approval. If the recital takes place within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In such cases, a project or assignment may be required in lieu of the jury.

The Full (Senior) Recital, MUSI 4117, is required for undergraduate Music Performance majors in their senior year (normally during semester eight) and for graduate Music Performance majors. The Full Recital should be 45–60 minutes in length. Students wishing to present this recital earlier must petition the voice area and receive approval. If the recital takes place within six weeks of juries, the student may be excused from a jury with the joint approval of the instructor and the vocal coordinator. In such cases, a project or assignment may be required in lieu of the jury.

Recital Scheduling

Students are encouraged to schedule their recitals early to obtain their desired date. Consult the Student Recital Instructions document available on the School of Music Current Students website (<https://www.shsu.edu/academics/music/current-students/>) for further instructions on recital scheduling. Any desired recital date and time must be approved by both the voice instructor and collaborative pianist before the date is requested through the music office.

Recital Hearing

Before a student may present a sanctioned vocal recital, they must pass a recital hearing. The hearing must be completed at least two weeks prior to the intended recital date and will be scheduled by the faculty at the beginning of each semester.

The student must email their completed program to the applied teacher in advance of the hearing (see Appendix C). This program must include the pieces in recital order, song timings, translations, and program notes (see Appendix D). It should be fully formatted as though it were ready to be distributed to the audience.

At the hearing, the student will begin with a selection of their choice, after which the jury panel will choose additional selections as desired. The panel will assess whether the student and collaborative artist(s) are adequately prepared for the recital. In some cases, the faculty may request to re-hear a portion of the repertoire before making a final decision.

If the student fails the jury, it is their responsibility to reschedule the recital. The rescheduled recital will require its own recital jury, which must take place at least one month after the failed jury. For further information regarding recital requirements and procedures, refer to the School of Music Student Handbook.

ENSEMBLES

Choral Music at Sam

The choral organizations at Sam Houston State University provide students with the opportunity to experience both a demanding and rewarding level of choral artistry. Choral music at SHSU has a distinguished and ongoing legacy of achievement. Many prominent choral conductors throughout Texas and the nation received their training at SHSU. Choral involvement is a valuable component of each student's musical experience and training, regardless of major.

Auditions

Vocal music majors will audition at the beginning of the fall semester for ensemble placement, typically on the Friday–Sunday before classes start.

- Audition results, as determined by the Director of Choral Activities in consultation with the voice and choral faculty, will determine ensemble placement.
- Students will be placed into one of the following ensembles: **SHSU Chorale**, **Musikanten Tenor-Bass Choir**, or **Belles Voix Treble Choir**.
- All vocal majors are expected to continuously strive for admission to the top choir.

For audition sign-ups and additional information, visit:

<https://www.shsu.edu/academics/music/ensembles-divisions/ensemble/choirs/>

Registration

Students may register for any ensemble as a placeholder prior to auditions; however, final placement will be determined by audition results.

- Keep both **Chorale** and **Musikanten/Belles Voix** timeslots open in your schedule regardless of which course you register for.
- Freshmen and sophomores register for the **1111** level.
- Juniors and seniors register for the **3111** level.

Ensemble Placement & Rehearsal Times

Chorale

- *Schedule:* MWF 1:00–1:50 p.m.; TR 12:30–1:50 p.m.
- *Course:* Choral Ensemble – MUEN 1111/3111, Section 01

Belles Voix Treble Choir

- *Schedule:* MWF 2:00–3:20 p.m.; M 6:00–7:30 p.m.
- *Course:* Choral Ensemble – MUEN 1111/3111, Section 02

Musikanten Tenor-Bass Choir

- *Schedule:* MWF 2:00–3:20 p.m.; M 6:00–7:30 p.m.
- *Course:* Choral Ensemble – MUEN 1111/3111, Section 03

Opera Workshop at Sam

Description

SHSU Opera is the premiere solo vocal performing ensemble and has a rigorous performing and outreach schedule throughout the academic year. All participation in SHSU Opera is determined by the opera faculty by audition and is divided into two curricular experiences:

Opera Theater – This ensemble is comprised of older, more experienced singers, chosen by audition at the beginning of the fall semester. Members of this ensemble are considered for all main stage roles throughout the year. Other activities for this group include consideration for outreach performances and participation in NATS and NOA convention presentations.

Students selected for this ensemble are expected to participate in this ensemble for the duration of the academic year.

Opera Workshop – This ensemble is comprised of younger, less experienced singers who are new to the opera discipline, and enrollment is open to all voice majors. In the fall semester, students will focus on performance techniques to strengthen the basics of communication, acting, and movement. Members of this ensemble participate in the opera workshop class, as well as master classes throughout the year. Members of opera workshop may be selected for a culminating scenes performance in the spring semester. Singers in this cast may participate in opera theater performances by invitation of the opera faculty.

Audition Requirements

Members of SHSU Opera must audition at the beginning of the fall semester for opera placement. The results of your audition, as determined by the Director of Opera and in consultation with the opera, voice, and choral faculty, will determine your opera placement and casting. Singers auditioning must prepare two pieces from memory in contrasting languages, with one piece in English. Bring one clean copy of your music for your audition pianist, as well as a copy of your performance resume. Singers will be assessed on their musical skill set as well as their ability to communicate dramatically during their audition.

Rehearsal Schedule

SHSU Opera rehearses weekly, Tuesday through Friday from 3:30 pm to 5 pm. Singers are called based on a master call list set by the opera faculty at the beginning of the semester. Note that most singers will not be called every day or for the duration of the rehearsal period, but according to their casting placement. Singers are required to attend rehearsals for which they are called, and there are no make-up rehearsals. Conflicts in scheduling can be worked around with advanced notice and approval by the opera faculty.

Expectations

SHSU Opera performs at an exceptionally high level and enjoys a stellar national reputation. Its members are frequently invited to perform at the National Opera Association Convention, TEXOMA Regional NATS, and various summer programs. Selection for participation in SHSU Opera is taken seriously and regarded as a privilege. Members are expected to demonstrate the highest levels of artistry, professionalism, and commitment to the process. All casting and participation decisions are made at the sole discretion of the opera faculty.

ADDITIONAL INFORMATION

Music Therapy Capstone

A Music Therapy Capstone will take place during all therapy majors' final semester of applied voice (3201). Music Therapy majors will be expected to perform a minimum of 3 selections back-to-back. This will occur either during seminar or a specially scheduled Music Therapy Capstone Recital (depending on numbers and hall availability).

Concert Etiquette

When attending concerts, recitals, or voice seminars, certain behavioral conventions are expected. By following these guidelines—and encouraging such behavior among peers—you help create an environment that enhances performance enjoyment for everyone.

- **Do not enter or leave during a musical selection.** If arriving late, wait until the end of a selection—typically when the audience responds with applause—before taking your seat.
- **Applause etiquette:** Avoid applauding between movements of a multi-movement work or between pieces clearly grouped together in the program.
- **No talking during performances** under any circumstances.
- **Demonstrate respect for performers:** Sleeping, studying, or engaging in any activity that shows disregard for the performance is inappropriate.
- **No phone use during Vocal Seminar:** Students who text or use other electronic communication devices during seminar will receive a zero for that session.
- **Arrive early and remain until the end of the concert.** This is necessary for receiving concert attendance credit and reflects appropriate, respectful behavior.

Taking Time Off from Studies

Taking time off from your music studies is not recommended, as it disrupts progress and makes it more difficult to resume once you leave. However, in some cases—such as personal or financial circumstances—a gap in studies may be necessary.

If a student is not continuously enrolled at Sam Houston State University, they must re-audition and be accepted again. Any period of absence may also negatively impact scholarship eligibility. If you are considering taking a leave, discuss the matter thoroughly with your applied teacher to ensure it is the best decision for your academic and professional goals.

Changing Studios/Instructors

PLEASE NOTE: Changing studio teachers is not a small matter and should not be requested without careful thought. The School of Music has excellent teachers, and you may be confident in all of them.

Students wishing to request a change of studio teacher must follow the procedure outlined below:

1. Initial Discussion with Current Teacher

Before initiating a studio change, the student must first speak with their current teacher to discuss the issues or concerns prompting the request. Attempting to resolve these matters beforehand is in the best interest of the student, the faculty, and the School of Music. A change of studio teacher should be considered only as a last resort after all other efforts have been exhausted.

2. Submitting a Formal Request

If no resolution is reached, the student must complete a *Change of Studio* form and submit it to the Voice Area Coordinator. This form must include:

- a. The name of the current studio teacher.
- b. The reason(s) for requesting a change.
- c. The name of the requested new studio teacher.

3. Faculty Review

The current studio teacher will then meet with the Voice Area Coordinator. The Coordinator, in collaboration with the voice faculty, will review the request and inform the student of the final decision in writing.

4. Appeal Process

If the student is dissatisfied with the decision, they may appeal to the Director of the School of Music.

Keep in Mind:

- A new teacher request is only a request and will be considered only if space is available. Students are not guaranteed a studio change, nor are they guaranteed placement in their requested new studio.
- Studio changes may occur only between semesters—preferably at the end of an academic year. Requests must be submitted by the end of the semester so that studio space can be appropriately evaluated.
- Failure to follow this protocol in its entirety may result in the denial of the request.
- Studio changes may not be requested during the middle of a student's first or last year of study.
- Each student is allowed only one studio change per degree program unless there are extenuating circumstances. Continuity of instruction is critical, and more than one change can jeopardize a student's educational progress.

At any point, students are welcome to contact the Voice Area Coordinator for assistance with this process. If the current studio teacher is the Voice Area Coordinator, the student may contact the previous Voice Area Coordinator.

APPENDICES

Appendix A: Recital Program Style Sheet

Appendix B: Recital Program Notes Style Sheet

Appendix C: Sample Coaching Policy

Appendices

Appendix A: Recital Program Style Sheet

General rules for typed programs:

- Font: Times New Roman, size:12
- Page margins should be set at 1 inch top to bottom and left to right.
- Names of composers and composer dates should be right aligned (using right-aligned tabs).
- All students must become familiar with adding diacritical marks (accents, umlauts, etc.) digitally. *Missing diacritical marks are considered misspellings.*

Aria titles should be:

- Font: Times New Roman, size:12
- In quotation marks when referring to an aria excerpted from a larger work, such as an opera or oratorio, e.g. “Where’er you walk” from *Semele*
- Separated from the recitative that precedes it by an ellipsis, e.g. “Guinse al fin il momento... Deh vieni non tardar” from *Le nozze di Figaro*

Art Song titles should be:

- Font: Times New Roman, size:12
- Capitalized according to the method for each language
 - German: Nouns and words used as nouns are capitalized, e.g. Die junge Nonne, Du bist die Ruh
 - French: Capitalize words through the first proper noun (name of person place or thing), e.g. La Belle Dame sans merci, Une Flûte invisible
 - Italian: The first letter of an Italian title and proper nouns, e.g. O del mio amato ben
- Song Cycle titles should be italicized, e.g. *Six Elizabethan Songs*, *Die schöne Müllerin*

While students do receive formatting assistance for recitals given for the vocal department at SHSU, it is imperative that the student understands how to format a program for use in their careers.

Sam Houston State University
School of Music
presents

Margins should be 1" top and
bottom, right and left

Student Recital
Floria Tosca, soprano
Franz Liszt, piano

Program

O cessate di piagarmi	Alessandro Scarlatti (1660-1725)
Amarilli mia bella	Giulio Caccini (1545-1618)
Il mio bel foco	Benedetto Marcello (1686-1739)

To set the composer name and date on the right margin, double click on the tab stop at the ruler bar and set the alignment to right at 6.5". Do not use the space bar to achieve margins.

Fantoches	Claude Debussy
Nuit d'étoiles	(1862-1918)

Morgen	Richard Strauss
Nacht	(1864-1949)
Zueignung	

Rain Has Fallen	Robert Ward
Vanished	(b. 1917)
Intoxication	

November 23, 2021
7:30 p.m. Recital Hall

Appendix B: Recital Program Notes Style Sheet

Program Notes

Goals: Program notes should be readable and user-friendly. The paragraph of notes should be approximately 8-12 sentences. The notes need not be a biographical entry, nor should they attempt to envelop the scope of the composer's life's work. They should pertain specifically to the selections being performed to prepare the listener for the works they are about to hear. Distinguishing style characteristics should be discussed as well as brief information about the poet or poetry.

Things to remember:

- Student's name, voice part, and a title (e.g. Program Notes) should appear at the top of the first page of notes.
- Texts and translations should be printed with the English translation and texts in facing columns.
- Due credit should be given to the poet and translator of the poetry.
- Program notes should not contain extraneous photos, dedications, or graphics.

Resources:

- When researching your program notes, it is vital to consult reputable, academic sources. Some recommended sources include:
 - Published encyclopedias (online or otherwise)
 - Grove Music Online (subscription through the SHSU Library)
 - Any book in our school library
- Wikipedia is *not* considered a reputable source as its entries are user generated.

A note about citation and plagiarism:

According to Harvard's website, plagiarism can be defined this way:

"In academic writing, it is considered plagiarism to draw any idea or any language from someone else without adequately crediting that source in your paper. It doesn't matter whether the source is a published author, another student, a website without clear authorship, a website that sells academic papers, or any other person: Taking credit for anyone else's work is stealing, and it is unacceptable in all academic situations, whether you do it intentionally or by accident."¹

The operative words in this definition are *ideas* and *language*. It is common practice in program notes to include facts and personal interpretation without citation. Common knowledge (like dates, birth places, compositional style, etc.) does not need to be cited in program notes. However, if any direct quotes are pulled from sources, they must be cited and put into quotation marks. If any unique idea, such as one person's analysis of a piece is used, this also must be cited. Put into simpler words, students cannot simply copy and paste full sentences from sources. This is considered plagiarism, and it is an academic honesty violation.

¹ "What Constitutes Plagiarism?," Harvard Guide to Using Resources, Harvard University, accessed June 4, 2024, <https://usingsources.fas.harvard.edu/what-constitutes-plagiarism-0>.

Floria Tosca, soprano
Program Notes
(partial, for examples)

Alessandro Scarlatti's (1660-1725) music forms an important link between the early Baroque Italian vocal styles of the 17th century with their centers in Florence, Venice and Rome, and the classical school of the 18th century, which culminated in Mozart. Scarlatti is sometimes regarded as the father of Neapolitan opera. He composed 115 operas as well as oratorios, masses, cantatas (many solo), madrigals, concerti grossi, harpsichord works, and chamber works.

O cessate di piagarmi,
O lasciatemi morir!
Luci ingrante, dispietate,
Più del gelo e più de' marmi
fredde e sorde a' miei martir

—Nicoló Minato (ca.1630-1698)

O stop wounding me
O leave me to die!
Eyes so ungrateful, merciless
More than ice and more than marble
Cold and deaf to my sufferings

—anonymous

Giulio Caccini (1545-1618) was an Italian composer, instructor, singer, instrumentalist, and writer during the very late Renaissance and early Baroque eras. He was one of the founders of the genre of opera and one of the single most influential creators of the new Baroque style. In 1602, Caccini's most famous work appeared, *Le nuove musiche*, a collection of madrigals and strophic songs for solo voice and figured bass. *Le nuove musiche* contains an important essay on the techniques of composing and singing in the new style, methods of expression, ornamentation, etc. Its most popular song, “Amarilli mia bella,” was arranged by several other composers.

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur: e se timor t'assale,
Dubitar non ti vale.
Aprimi il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarilli
è il mio amore.

—Giovanni Battista Guarini

Amaryllis my beauty,
do you not believe my heart's desire,
that you are my love?
Believe it thus: and if fear assails you,
Doubt not its truth.
Open my breast and see written on my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.

—Katherine McGuire

Benedetto Marcello (1686-1739) was a prolific Italian composer during the early Baroque period. Besides several oratorios, operas, and large-scale scenic *serenate*, he wrote over 400 solo cantatas, published collections of chamber and orchestral music, and left a number of instrumental works in manuscript. The output of his effort is a music where decorative effects are banished, text dominates, complicated harmony and counterpoints are present, and archaic, melismatic elements alternate with unexpected modulation and dissonance.

Il mio bel foco,
O lontano o vicino
Ch'esser poss'io,
Senza cangiar mai
Per voi, care pupille,
Arderà sempre.
Quella fiamma che m'accende
Piace tanto all'anima mia,
Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.
—anonymous

My fire of love
however far
or near I might be
never changing
for you dearest eyes
will always burn.
The flame which kindled me
Is so pleased with my soul
That it never dies.
And if fate entrusts me to you,
Lovely rays of my beloved sun,
my soul will never
long for any other light.
—Bertram Kottman

Appendix C: Sample Coaching Policy

*Adapted from Professor Garcia's Coaching Contract, Fall 2021

SHSU School of Music COACHINGS POLICY AND AGREEMENT

1. *Before coming to your coaching, know the following by heart:*

- Word for word translation (from foreign language to English and from English to foreign language); I may ask for a translation of any word from your piece randomly
- Melody (you will sing it separately before singing the full piece)
- Rhythm (on a neutral syllable, like Ta-Ta, La-La, etc.)
- Words and rhythms together
- Meter (be aware of any meter changes)
- Dynamics (what elements in the text are expressed in changing dynamics?)
- Any foreign language marking written in your score (for example, what is "piacere," "traumerisch," "dolce," etc.)
- Where do you breathe? Mark it in the score.
- Know the piano part well.

2. Identify the number of "ideas" in the piece and be able to start from any of them.

An "idea" is considered any textual phrase that ends with one of these punctuation marks:

- Period
- Exclamation mark
- Question mark

3. Create a vernacular translation of each idea

- Your vernacular translation should make it easy to understand exactly what your poem means (even if the piece is in English).
- Please ask me if you have doubts about the meaning of a text.

Recitalists, you will be sent to practice room after 4 combined mistakes in melody, rhythm, or words. Non-recitalists, you will be sent to practice room after 6 combined mistakes in melody, rhythm, or words. The rest of your coaching will not be made up. Be prepared so that you can get the most out of your coaching.

SIGNATURE _____

DATE _____