

San Francisco | Conservatory of Music

music

**VOICE  
DEPARTMENT  
HANDBOOK**

**2008 - 2009**

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**To the Voice Students  
of the  
San Francisco Conservatory of Music**

The members of the SFCM Voice Faculty have prepared this handbook in order to clarify Voice Department expectations and to help you understand the requirements for your graduation.



**Voice Department Open Door Policy**

The Conservatory is committed to provide a positive environment in which to study, and to address students' concerns through informal and open communication. If you have a problem or concern about any aspect of your studies, or if you feel that you have not been treated fairly or in accordance with Conservatory policies, you should address your concerns first to the attention of your major teacher. If the issue has not been resolved to your satisfaction, then contact the Co-Chairs of the Voice Department. If still unresolved, then you should contact the assistant Dean of Students, Yunny Yip.

# Voice Department Mission Statement and Objectives

The mission of the Voice Department is to teach the skills and art of beautiful and healthful singing, to encourage creativity and self-expression, and to enrich the lives of our students through the joy of singing.

The goals of the Voice Department at the San Francisco Conservatory of Music are to give our students the tools they need to sing, and to help them integrate those skills with the knowledge gained elsewhere in the school to become professional musicians with a broad range of musical knowledge. Our objectives involve the following elements:

- 1) Students will develop the voice as an instrument through care and guidance with a healthful and consistent technique that will enable them to grow musically and vocally throughout their lives.
- 2) Students will use language as a means of personal and artistic expression, specifically:
  - a) Students will demonstrate correct pronunciation, lyric diction and inflection.
  - b) Students will develop proficiency in English, Italian, French, and German sufficient to sing, understand, and express texts with fluency.
  - c) Students will demonstrate informed and creative interpretation of poetry, text and character.
- 3) Students will present effective performances, comfortably speaking and singing onstage; this will be achieved through individual guidance, opportunities to observe and work with professionals, and frequent opportunities to practice performance skills.
- 4) Students will gain knowledge of and experience in performing diverse vocal repertoire of all periods and styles.
- 5) Students will cultivate self-confidence and the courage to perform.
- 6) Students will develop the skills to learn music, to practice, and to assess the vocal and musical progress of themselves and others.
- 7) Students will understand the physiology and function of the human voice, and how it relates to their own singing.
- 8) Students will learn to sing in a variety of solo and ensemble situations, performing in partnership with pianists, instrumentalists, conductors, and other singers.

## Important Dates 2008-2009

### Collegiate Holidays:

Fall Recess	October 23-24, 2008
Thanksgiving Holiday	November 27-28, 2008
Winter Break	December 20, 2008-January 19, 2009
Presidents' Day	February 16, 2009
Spring Break	March 23-27, 2009
Graduation	May 22, 2009

### Voice Department Recitals

Wednesday, October 8	8:00pm	Concert Hall
Thursday, October 30	8:00pm	Concert Hall
Tuesday, November 11	8:00pm	Concert Hall
Wednesday, November 19	8:00pm	Concert Hall
Thursday, February 12* "Evening of Chamber Music"	8:00pm	Recital Hall
Friday, February 20* <b>(Hold)</b> "Evening of Chamber Music"	8:00pm	Recital Hall
Tuesday, February 24	8:00pm	Concert Hall
Thursday, March 12 "Lieder Abend"	8:00pm	Concert Hall
Wednesday, March 18** "Composition Recital"	8:00pm	Recital Hall
Wednesday, April 8	8:00pm	Concert Hall

\*In collaboration with the Chamber Music Department

\*\* In collaboration with the Composition Department.

Tuesday, September 9                      2:30-4:00pm    Concert Hall

**The First VPL:** Announcements, Anna Sopko San Francisco Opera, and new incoming students will perform for the faculty. New incoming students will continue to perform on September 16 and 23. The order of performers is posted on the Voice Department Bulletin Board.

### Lieder Alive! with Thomas Hampson (not sponsored by SFCM)

Wednesday, October 1	7:00pm	Concert Hall
Thursday, October 2	7:00pm	Concert Hall

### New Music Ensemble/Blue Print

Saturday, October 18	8:00pm	Concert Hall
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### Conservatory Baroque Vocal Concert: Songs and Madrigals of the Early 17<sup>th</sup> Century

Wednesday, November 5	8:00pm	Recital Hall
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### New Music Ensemble/Blue Print

Saturday, November 15	8:00pm	Concert Hall
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**Musical Theater: *Urinetown***

Friday, November 21	8:00pm	Concert Hall
Sunday, November 22	8:00pm	Concert Hall

**Operatic Stage Direction**

Tuesday, November 25	7:30pm	Recital Hall
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**Art Song as Theater**

Monday, December 1	8:00pm	Osher Salon
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**Opera Workshop I Scenes**

Thursday, December 4	7:30	Concert Hall
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**Opera Theater: Mozart's *The Magic Flute***

Wednesday, December 3	9:00am-12:00pm	School program-offsite
Thursday, December 4	9:00am-12:00pm	School program-offsite
Saturday, December 6	1:00pm & 4:00pm	Concert Hall
Sunday, December 7	1:00pm & 4:00pm	Concert Hall

**Opera Workshop II Scenes**

Tuesday, December 9	7:30pm	Concert Hall
Thursday, December 11	7:30pm	Concert Hall

**Conservatory Chorus: *Messiah* (Christmas section) and *Carols and Lullabies* (Susa)**

Friday, December 12	8:00pm	Concert Hall
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**Opera Workshop: Preparing a Role**

Sunday, December 14	2:00pm	Concert Hall
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**Fall Evaluations and Juries 2008**

Thursday and Friday, December 18 & 19		Osher Salon
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**Spring 2008****Jeffrey Thomas Master Class (optional—Baroque Department)**

Wednesday, February 4	7:30pm	Recital Hall
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**Voice Concerto Competition****Preliminaries**

Sunday, February 8 (closed)	5:00pm	Concert Hall
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**Finals**

Wednesday, February 11 (open)	7:30pm	Concert Hall
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**Baroque Vocal Ensemble: *Rinaldo***

Saturday, February 28	8:00pm	Concert Hall
Sunday, March 1	2:00pm	Concert Hall

**New Music Ensemble/Blue Print**

Saturday, March 7	8:00pm	Concert Hall
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**William Sharp Master Class (optional—Baroque Department)**

Wednesday, March 11                      7:30pm                      Recital Hall

**Voice and Composition Competition Recital**

Wednesday, March 18                      8:00pm                      Recital Hall

**Opera Theater: Offenbach's *Orpheus in the Underworld***

Thursday, April 2                      7:30pm                      Cowell Theater

Friday, April 3                      7:30pm                      Cowell Theater

Saturday, April 4                      7:30pm                      Cowell Theater

Sunday, April 5                      2:00pm                      Cowell Theater

**Musical Theater: Audition material from *West Side Story*, *Candide*, *Drood* and more!**

Friday, April 17                      8:00pm                      Concert Hall

Saturday, April 18                      8:00pm                      Concert Hall

**Honors**

Friday, April 24                      12:00noon                      Recital Hall

**Baroque Vocal Ensemble: English Repertoire of the late 16<sup>th</sup> and 17<sup>th</sup> Centuries**

Friday, April 24                      8:00pm                      Recital Hall

**Orchestra Concert: Erica Schuller, 2008 Concerto Competition Winner**

Saturday, April 25                      8:00pm                      Concert Hall

**Art Song as Theater**

Monday, April 27                      8:00pm                      Osher Salon

**Opera Workshop I Scenes**

Tuesday, April 28                      7:30pm                      Concert Hall

**Opera Workshop II Scenes**

Thursday, April 30                      7:30pm                      Concert Hall

Friday, May 1                      7:30pm                      Concert Hall

**Opera Workshop: Preparing a Role**

Sunday, May 3                      2:00pm                      Concert Hall

**Conservatory Chorus: *Carmina Burana***

Sunday, May 3                      8:00pm                      Concert Hall

**Spring Juries and Evaluations 2008**

May 12-21:                      TBA                      Osher Salon

**Commencement**

Friday, May 22                      10:30am                      Concert Hall

**Lieder Alive! with Marilyn Horne (not sponsored by SFCM)**

Thursday, June 11	7:00	Concert Hall
Friday, June 12	7:00	Concert Hall
Saturday, June 13	7:00	Concert Hall

**Dame Kiri Te Kanawa Master Class (sponsored by SFCM)**

June 22/23	TBA	TBA
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## Lessons and Coachings

Students enrolled in PVL100 R and PVL600 R will receive one 50 minute voice lesson each week and usually one 50 minute coaching each week. Diction preparation may be individually arranged with diction coach Marcie Stapp.

Students are to receive 30 lessons in the academic year. Generally the division is 15 lessons per semester, however each teacher may choose to schedule them differently. Two-hour dress rehearsals for senior and graduate recitals count as two voice lessons; the one-hour dress rehearsal for a junior recital counts as one lesson. It is a shared responsibility between the student and teacher to arrange make-up lessons and keep track of how many lessons have been received.

Grades for PVL100 R and PVL600 R are determined by the individual voice teacher. A grading template for the voice department (see page 32 of this Handbook) is available for the use of the teacher, at his or her discretion. It is intended to track progress within the student's individual abilities, and does not attempt to measure or assess career potential or absolute standards of talent.

**Missed Lessons or Coachings:** It is the students' responsibility to notify both the teacher and the coach/accompanist twenty-four hours before they intend to miss a lesson. Missed lessons that have not been cancelled twenty-four hours in advance are automatically forfeited. In the case of known illness or other extraordinary circumstances, the teacher will offer one make-up lesson per semester at the convenience of his/her schedule. Any further make-ups for lessons missed on the part of the student will be entirely at the discretion of the teacher. In the case of a teacher's absence from a scheduled lesson, a make-up will be offered at the mutual convenience of teacher and student.

**Coachings:** In addition to their coachings, graduate students and seniors receive two extra coachings for the preparation of their required recitals. Juniors receive one extra coaching for their required junior recitals.

NOTE: Your coach is an invaluable member of your musical team, but is not there to teach notes and rhythms, or to help with vocal technique.

### **Changes in Teachers or Coaches:**

A change of voice studios or coaches is made very rarely, and only for the most serious of problems. A student who is contemplating a change in teachers should always discuss the possibility first and foremost with their current teacher. If the teacher and the student agree that there should be a change, the Chair of the Voice Department should be informed and brought into the discussion. If all parties agree, permission to change studios will be granted, but only between semesters or academic years. A change of studios during the semester will not be allowed. A change of coach should be discussed with the Director of Accompanying, Tim Bach, before any other steps are taken.

### **Study with other teachers:**

In addition to the policy stated in the SFCM Catalog on page 29, the voice faculty has implemented the following departmental policy: It is strictly forbidden to study with, sit in on lessons, or take sample lessons from voice teachers other than your primary SFCM teacher during the academic year. Teachers may exercise the option of refusing to teach a student who studies outside the Conservatory.

**Off-Campus Performances:** Because the major teacher is charged with the overseeing of the student's vocal progress during his/her collegiate career, that teacher must be consulted before any outside vocal engagements are contracted. The same holds true for off-campus auditions and competitions. Scholarship students are expected to make their performances at the Conservatory a priority and may not accept outside performances that will prevent their participation in school performances.

## **Professional Ethics and Being a Good Colleague**

Your tenure at the SFCM is the time to cultivate the skills necessary to be a good colleague. It is unethical to comment on or criticize the work of a fellow singer. Each and every student has diverse and individual talents and is at varying stages of vocal development. Remembering positive attributes of a classmate's performance, how he/she walks on stage, stage presence, gestures, musical phrasing, etc., is an integral part of your training. These positive observations give you new tools to create your own imaginative performance.

Support all your colleagues, because one day the person you vaguely remember may be the opera director, conductor or fellow singer who will hire you. A high percentage of your jobs will come from "networking" with your peers, and if you are a supportive, friendly and honest colleague, you have the potential of a much more fulfilling career both in collaborations and friendships.

# Vocal Performance Laboratory and Vocal Department Recitals

**Vocal Performance Lab (VPL)** is a 1/2 unit class required of all voice majors each semester. VPL meets Tuesdays in the Concert Hall and Recital Hall from 2:30 to 4:00 first semester and in the Recital Hall from 2:30-4:20 second semester. Attendance is mandatory for all voice students. In addition to student performances VPL will be used for master classes, discussions, and individual studio classes. It also serves as a weekly departmental convocation to receive information and announcements.

Included in the VPL course are two important additional activities that extend beyond the regular Tuesday class period. The first is the occasional **Master Class** where attendance is also required. Master Classes are a very important part of your education, and give you new insights and ideas for your growth as a singer. The second are **Voice Department Recitals (VDR)**. Every student is required to sing at least once per year on one of the eight VDRs. Attendance at all VDRs is highly recommended, but attendance is required at only 2 VDRs each semester. The difference between the performances of VPL and VDR is as follows: VPLs are intended to provide practice in performance skills in preparation for future performances; VDRs are intended for polished, public performance.

**Scheduling Policy:** VPL and VDR performance dates will be assigned according to coach/accompanist. Awareness of this important schedule is the sole responsibility of the student. Repertoire for VPL is the student's choice (in consultation with his or her teacher), and need not be specified in advance as the selection is announced from the stage. However, Voice Department Recitals are public performances with printed programs, so repertoire for VDRs must be submitted to the Voice Department Assistant (VDA) at least 10 days in advance of the performance and should not be changed after that date.

**All music must be memorized** for VPL, VDR, and Master Classes, including selections from oratorio.

## Voice Department Recitals

Wednesday, October 8	8:00pm	Concert Hall
Thursday, October 30	8:00pm	Concert Hall
Tuesday, November 11	8:00pm	Concert Hall
Wednesday, November 19	8:00pm	Concert Hall
Thursday, February 12*	8:00pm	Recital Hall
“Evening of Chamber Music”		
Friday, February 20* <b>(Hold)</b>	8:00pm	Recital Hall
“Evening of Chamber Music”		
Tuesday, February 24	8:00pm	Concert Hall
Thursday, March 12	8:00pm	Concert Hall
“Lieder Abend”		
Wednesday, March 18**	8:00pm	Recital Hall
“Composition Recital”		
Wednesday, April 8	8:00pm	Concert Hall

\*In collaboration with the Chamber Music Department

\*\* In collaboration with the Composition Department.

**VPL Attendance Policy:** Attendance at VPL is required. Students may not have more than two absences per semester from VPL. If there are evening Master Classes, they are included in VPL attendance. Studio classes are not included in VPL attendance; attendance is arranged by the individual studio teacher. Only under extraordinary circumstances will three or more absences from VPL be excused. It is strongly recommended to save your two absences each semester for real emergencies only. If more than two absences are recorded, the student will be required to write a paper on a topic to be assigned by the instructor of the class. The paper will be a minimum of two complete pages in length, single-spaced, 12 font. For each additional absence from VPL over the maximum number of misses allowed, an additional paper and pages will be assigned. Assigned papers will be due on the last day of class each semester. Failure to meet this criteria and deadline will result in a failing grade for the semester and delaying graduation. (Note: If you are going to leave the Bay Area for an audition, family emergency, performance, etc., please obtain and complete a Leave-of-Absence form from the Dean's Office and give a copy to the Chair. A Leave-of-Absence is a documented excuse from VPL and will not count as one of your two absences.

**VDR Attendance Policy:** Each student is required to attend two VDRs during a given semester. VDR attendance is included in the VPL grade, and this requirement must also be fulfilled in order to pass the class. There is no way to make-up a VDR. Check your calendar carefully and plan in advance.

**Arrive on time:** It is important to develop good time management skills as you prepare for a professional singing career. One of the most important and simplest attributes of time management is showing up to class on time. VPL is primarily a performance class and departmental events are announced at the beginning of class, so please plan to arrive to class on time. Arrival to class after 2:35 p.m. will be considered late, and recorded as such by the VDA (Voice Department Assistant.) If you arrive to class after 3:00 p.m., you will be considered absent. Three late arrivals to class (see leaving class early below) over the course of the semester will constitute one absence from class, and will be recorded as such. (See attendance policy above)

**Leaving class early:** Plan to attend class in its entirety. Leaving class early will count the same as arriving late to class, and will be documented on the attendance record. Arriving late to class or leaving class early three times will constitute one absence from class, and will be recorded as such.

**Voice Department Website:** For departmental updates, including your VPL and VDR attendance record, please go to the following website: <http://groups.google.com/group/sfcmvoice>

#### **Class Etiquette:**

- 1. Leaving class:** As in any recital or concert performance, disrupting the performance by getting up and leaving the hall for any reason after the performance has begun is distracting to audience members and performers alike. Therefore, please do not leave the hall during VPL.
- 2. Cell phones and other electronic devices:** As in any formal concert or recital, it is inappropriate to use the above devices. In VPL, use of a cell phone or electronic device of any kind, including use for text messaging, accessing messages, listening to other music, or gaming is not allowed.

- 3. Sit in the front rows of the Concert Hall.** When individuals are spread throughout the Concert Hall, particularly in the back of the hall, the performers and listeners can easily become distracted. Experience has shown that with VPL in the Concert Hall, it is difficult to hear and to “be fully present.” Therefore please sit in the first eight rows to demonstrate solidarity and support for one another. This does not apply to random visitors, guests, prospective students, or other faculty who may come in at will to listen or to see the Concert Hall.

**How is attendance taken at VPL, VDR, and Master Classes?** At the beginning of each VPL, VDR, and Master Class, students will receive a small printed paper from the VDA on which a “Question of the Day” is asked. Students are required to answer the question on the same paper, record the date and sign the paper. This paper will serve as your attendance record and it is important that your name (signature) is clearly identifiable. At the conclusion of each class, you should submit the signed paper to the VDA. Be sure to sign and date it every time you submit it. The VDA will accept only one “Question of the Day” from each student; in other words, you cannot give your paper to someone to submit it for you. If the VDA does not receive your signed paper at the conclusion of the class, then you will be marked absent. (See Attendance Policy above.)

**IMPORTANT:** The “Question of the Day” attendance slip will not be accepted after the class has been dismissed. Remember to pick it up from the VDA at the beginning of class, and then submit it to the VDA immediately at the conclusion of the class.

**How VPL is graded:** The grade given will be either Pass or Fail based on the following three class records: 1) missed no more than two VPL classes, recorded from the “Question of the Day” slips, 2) attended the required 2 VDR’s, 3) performed for your required VDR. If these requirements have been met you will pass VPL. However, if more than two absences have been recorded for the class, you will be assigned a paper to write (See Attendance Policy above) and completion of the paper will be required to pass the course. Failure to do so will result in a grade of Fail in VPL and will result in failure to graduate from the Conservatory in a timely fashion, since voice majors are required to pass VPL every semester that they are in attendance at the Conservatory.

**If you are unable to perform at the VDR** for which you are scheduled to sing, you are canceling a public performance in which many people are involved. You must notify the Chair as soon as possible at 415-503-6353. It is also your responsibility to inform the VDA, your coach/accompanist and your teacher of the change. You will then need to reschedule your VDR performance with the voice department Chair. Be aware that if you change your VDR performance date, your regular accompanist may not be able to play for you.

**Themed VDR:** This year there will be two themed VDRs: “ An Evening of Chamber Music” and a “Lieder Abend.” The “Chamber Music Evening” is in collaboration with the Chamber Music Department.

**Stage Department and Attire for VPL/VDR Performance:** VPL is meant to offer an opportunity to practice performing in an informal and supportive atmosphere. This includes entrances and exits, acknowledging the audience, announcing your music, and presenting yourself in a professional way. Although your audience consists only of your peers and teachers, they deserve respect, and it is appropriate to give some care to your attire when you are scheduled to perform. Although this is a more casual performance, always dress professionally. If you look like a professional, you will feel

and sing like a professional. Jeans, shorts and flip-flops, for example, are considered to be inappropriate attire for performance in VPL. VDRs are publicized in the Conservatory calendar that is sent out to an extensive list of audience and patrons. Because the public is invited and frequently attends VDRs they are considered formal public performances, so dress as you would for a personal concert appearance or a professional audition.

**VPL is the heart and soul of the voice program at the Conservatory.** VPL exists to give all singers, regardless of skill level, the opportunity to practice performing in front of an audience, a chance that is not offered to you anywhere else within the Conservatory program, and which is rarely available outside of the school environment. This experience is crucial and invaluable. Equally important are the benefits to students who attend their colleagues' performances. Knowingly or not, you absorb huge amounts of knowledge about how others present themselves onstage, how they deal with nerves and other problems, how they look and sound when they sing, how musical and artistic values are served, what levels and standards are achieved by your peers, and how your own performances compare. You are also exposed to a vast and varied repertoire in all styles and periods, for all different kinds of voices, and are given a basis for forming your own individual tastes, judgments and musical values. Finally, VPL is the one, single, unifying experience in the population of singers at the Conservatory.

## Juries and Scholarship Evaluations

**All voice students must perform two examinations for the voice faculty each year.** The examination at the end of the first semester of each year of study is called an evaluation; the examination known as a jury is performed the second semester. Evaluations and juries are performed during the period between the end of classes and semester break. For most students the evaluation will be at the end of the fall semester and the jury at the end of the spring semester. Students whose academic year begins spring semester will do their evaluations at the end of the spring semester and their juries at the end of the fall semester. All juries and evaluations sung at the end of the spring semester will receive scholarship ratings.

Juries and evaluations will be performed during the school-wide scheduled jury dates: for fall, December 18 & 19, 2008; and spring, May 12-21, 2009, specific dates TBA. Please do not make travel arrangements until you know the exact date and time of your evaluation or jury.

**Evaluations for Freshmen, Sophomores and Juniors:** For evaluations, students perform one piece chosen by the voice faculty from the repertoire required for the first semester of their academic year. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty. Keep in mind, if you sing an evaluation at the conclusion of the spring semester, this is also considered a scholarship evaluation, and therefore you will be asked to sing an additional piece, one piece of the student's choice and one piece chosen by the faculty.

**Evaluations for First Year Graduates:** Required repertoire for first year graduate students should consist of at least half (eight pieces, memorized) of the repertoire being prepared for their jury recital at the end of the second semester. At the time of the evaluation the voice faculty will choose one piece from the selection of eight pieces on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

**Evaluations for Seniors, Second Year Graduates and Post-Graduates:** Required repertoire for seniors, graduates and post-graduate students should consist of at least half (eight pieces, memorized) of the repertoire being prepared for their recitals. At the time of the evaluation, the voice faculty will choose one piece from the selection of eight pieces on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

**Scholarship Evaluations:** Students whose academic year begins spring semester will do their evaluations at the end of the spring semester, but they are called scholarship evaluations. The scholarship evaluation will consist of a performance of two pieces from the first semester's required repertoire, the first chosen by the student, and the second chosen by the faculty.

**Juries for freshmen, sophomore and juniors** consist of a performance of two pieces from the second semester's required repertoire, the first chosen by the student, and the second chosen by the faculty at the time of the jury performance. (Note: this is true for juniors even though they have performed a junior recital; juniors do not perform a recital preview.)

**The jury for seniors, second year graduates and post-graduates** (students who will be receiving a degree at the end of their current year of study) will consist of a recital preview, which will be

scheduled at least four weeks prior to the recital date. The student will prepare nine copies of their full recital program to be given to the voice faculty the day of their scheduled preview. The time of each piece and the length of the entire program must be included on the preview program. The preview repertoire will consist of 3 pieces; one of the student's choice and two chosen by the faculty. [The student should notate with a (\*) which piece is his or her choice to perform on the preview recital program before submitting it. If no piece is notated with a (\*), the faculty will choose all three pieces.] The two pieces will be chosen the day of the preview by the faculty and given to the student at the time of the preview. The piece of the student's choice and the two pieces chosen by the faculty will comprise the preview and be approximately 10 minutes in length. The voice faculty will either approve the preview performance or ask for a second preview. If the second preview is not approved, the recital must be rescheduled for a later date. In addition to the preview an exit evaluation, consisting of one piece chosen by the student, will also be required of all graduating students at the end of their final semester, and will be scheduled during the jury period. If a student who has sung an exit evaluation decides to enroll for an additional semester, and studies voice for academic credit, then he/she must sing another exit evaluation at the end of the semester. This serves as a final exam for the course. If the student does not study voice nor receive academic credit, then he/she is not required to sing the exit exam again.

**First year graduate students** are required to prepare a full recital for the second semester jury examination, following the general requirements of the senior recital. One week before juries, the student will be asked to present nine copies of their jury recital program to the Voice Department Chair. The jury repertoire will consist of seven pieces: one piece chosen by the student from the full recital program, and six pieces which will be selected by the faculty from the full recital program. [The student should notate with a (\*) which piece is his or her choice to perform on the jury recital program before turning it in. If no piece is notated with a (\*), the faculty will choose all seven pieces.] At the time of the jury, the faculty will select four pieces from the previously chosen six. These four pieces, in addition to the student's choice, will constitute the jury and be approximately fifteen minutes of music.

**Grades and Scholarship Ratings:** In addition to receiving written comments on their jury performances from the voice faculty, students will receive a grade of "Pass" or "Fail". This grade will determine if the student has satisfactorily completed the year's requirements in the major instrument, and whether or not the student will advance to the next level of study. Scholarship ratings are also based on jury performance. **Note:** if the student is singing an evaluation in the spring semester, the student will also be receiving a scholarship rating, and therefore will be asked by the faculty to sing an additional piece. For an evaluation scholarship rating the repertoire to be presented to the voice faculty will be one piece of the student's choice and one piece chosen by the faculty from the semester's repertoire.

**All jury and evaluation repertoire must be memorized**, including oratorio and contemporary selections. Exceptions to this rule must be petitioned to the voice faculty.

**No special juries/evaluations can be arranged.** If a student misses a regularly scheduled jury due to illness, they must wait until the following semester to perform a make-up jury. Should there be extenuating circumstances known in advance for missing a jury, a petition must be given to the Chair who will share it with the voice faculty, if necessary, for consideration of the student's case.

**Advanced Academic Placement:** Occasionally a student may seek to advance to a standing beyond that called for in normal progress. For example, a sophomore at the beginning of his/her

second semester may petition to advance to first semester junior. Such advancement must be approved by the major teacher, and the Registrar must be consulted to assure that graduation requirements will be fulfilled. If approved, the student must prepare the required repertoire for both semesters and pass the jury and evaluation at the level of competence of the more advanced semester. Since the student will be preparing repertoire for two successive semesters, a jury and an evaluation, the student will sing three pieces; one piece of the student's choice for the evaluation, and two pieces for the jury, one of the student's choice and one faculty's choice, for a total of three pieces.

In the rare instance that a student decides to combine the second semester junior year and first semester senior year, due to special circumstances such as transferring from other schools, the student will be responsible for performing their junior recital, their second semester junior repertoire for their jury, and first semester senior repertoire for their evaluation (See Senior Evaluation above.). The junior/senior jury/evaluation will consist of one piece chosen by the student and one piece chosen by the faculty for the junior jury, and one piece chosen by the faculty from the eight memorized pieces for the first semester senior evaluation. Although there are only 3 pieces required for this combined jury/evaluation, there is an extremely large amount of music that must be learned. Therefore, students are highly discouraged from advancing their degree at this critical time.

## Repertoire and Recital Requirements

Nearly every school of music that offers a performing arts degree has repertoire requirements. The San Francisco Conservatory Voice Department requirements exist in order to ensure that every voice student graduates with a broad knowledge of vocal repertoire and with the experience of having performed vocal music from all periods and styles.

Deviations from the standard repertoire are possible with the approval of the major teacher, but must be thoroughly justified. To be fair to all students, such changes need to be brought to the attention of the entire voice faculty by means of a petition. This petition must describe the proposed change(s) in detail. The faculty will consider the petition's merits and approve or disapprove the requested deviation. Petitions to vary required recital repertoire should be handed in at the beginning of the school year, or as soon as the recital repertoire has been selected. Recital petitions should be approved **before** the recital repertoire is due for the recital preview.

In general, repertoire should be sung in the original language of composition. All arias from opera or oratorio must be sung in their original keys, except where there is historic precedent for another choice. Vocal duets and ensembles may be programmed on a degree recital, but they must be in addition to the required repertoire; they may not be used to fulfill a language, period or time requirement of the recital. All required repertoire must be prepared under the guidance of the student's major teacher.

At the discretion of your teacher you have the option, during each semester, of including a piece from the musical theater/jazz/American standard song repertoire by a composer such as Berlin, Bernstein, Cahn, Gershwin, Mercer, Porter, Rodgers, Sondheim, etc. This does not replace any of the required repertoire, but you may choose to include it in your evaluation or jury repertoire.

### **Research Paper, Program Notes, Recital Program**

As part of your recital program, you will need to do an in-depth research paper, extensive program notes or a creative idea of your own.

At the time of your preview, materials for the printed program must be turned in to the Chair for review. This must include the recital repertoire (including opus numbers, composers' dates and the length of the piece), translations, program notes (limited to 150 words per piece on the program), and an optional biography (limited to 150 words or less). Follow the Public Relations Office guidelines (page 17 in this handbook) for your recital program.

## Printing the Program

The Public Relations office is responsible for printing the program for your recital. Here are their guidelines:

If you would like to have your program produced by the P.R. office with official Conservatory letterhead, you must submit your completed program content and program form to the P.R. Office by the deadline of 2 weeks before your recital date. If you miss this deadline, you will be responsible for producing your own program. No exceptions! If you miss this date, **DO NOT** ask the P.R. department to produce your program. Please observe the following steps:

1. Turn in the program form to Communications/P.R. Office (with your teacher's signature).
2. E-mail program content to [cbasso@sfc.edu](mailto:cbasso@sfc.edu) as a Word document attachment or in the body of the e-mail. You are responsible for the accuracy of submitted information (spellings, dates, titles, etc.)
3. On-campus recitals: We will deliver your programs to the recital location.
4. Off-campus recitals: We will notify you when programs are ready—you will pick them up and take them to the recital location.

If you miss the 2-week deadline, P.R. will still publicize your recital if you bring a copy of your program to the P.R. Office. They will post your program on the board in the student lounge on the 5<sup>th</sup> floor; however, they will **not** post the program at the Box Office. Only programs produced by the P.R. department are posted at the Box Office. If you produce your own program, you are still required to turn 5 copies of your program in to the Concert Office to serve as documentation of your recital! Recital programs with texts/translations/notes have the following additional guidelines:

1. Texts/translations, program notes, acknowledgements, and bios must be submitted via e-mail as a Word document attachment to [cbasso@sfc.edu](mailto:cbasso@sfc.edu). Please keep in mind: Text/translations occasionally change format when being sent via email. The P.R. Office does not re-format the text or translations. It is highly recommended that you have a hard copy of the text, formatted exactly as you would like, on hand in case P.R. needs to use it for copying purposes.
2. No extensive composer bios or pictures of composers will be accepted.
3. Program notes are accepted (in addition to texts and translations) but should not exceed 150 words per piece on the program.
4. Acknowledgements and performer Bios are accepted but should not exceed 150 words. Keep in mind that this information is for your program and audience—it is not your research paper.

## Recital Venue

The Concert Office expects to be able to fulfill all required recital performance requests on campus. However, if the exact date and time you want is not available on campus, the Concert Office will provide you with a form that must be signed by yourself, your voice teacher, the Concert Office and the Academic Affairs Committee for off campus required recitals. If you choose to give a recital off campus, you will be responsible for any and all fees due to your choice of performance venue. For further information about booking your recital please see page 25 of this handbook. For detailed and up-dated information, please contact the Concert Office: Lauren Brown, 503-6241.

# Freshman Repertoire Requirements

## Repertoire Requirements for the First Semester: (Evaluation)

- 1) One early Italian song or aria written in the 17<sup>th</sup> or 18<sup>th</sup> Centuries;
- 2) One song in English; must not be a translation.
- 3) Two pieces of the student's choice (to be approved by the major teacher).

**Evaluation:** Perform one piece chosen by the voice faculty from the semester's required repertoire.

## Repertoire Requirements for the Second Semester: (Jury)

- 1) One early Italian song or aria written in the 17<sup>th</sup> or 18<sup>th</sup> Centuries;
- 2) Two songs or arias originally in English: Translations from other languages are not acceptable. (The word "aria" in this context bears in mind particularly the works of Handel though not exclusively);
- 3) Two pieces of the student's choice (to be approved by the major teacher).

**Jury:** Perform two pieces from the semester's required repertoire; one piece of the student's choice and one piece chosen by the faculty.

Students will receive written comments on both evaluation and jury performances.

# Sophomore Repertoire Requirements

## Repertoire Requirements for the First Semester: (Evaluation)

- 1) Two compositions from the works of such composers as Handel, Vivaldi, Haydn or Mozart, but not both by the same composer. One composition may be a song. The other must be an aria from an oratorio or an opera;
- 2) One song by any of the composers represented in *The Reliquary of English Song*, e.g. Purcell, Arne, Morley, Dowland, etc;
- 3) One song by Beethoven, Mendelssohn, Schubert or Schumann;
- 4) One piece of the student's choice (to be approved by the major teacher).

**Evaluation:** Perform one piece chosen by the voice faculty from the semester's required repertoire.

## Repertoire Requirements for the Second Semester: (Jury)

- 1) Two songs by Beethoven, Bellini, Donizetti, Hensel, Mendelssohn, Mozart, Rossini, Schubert, or Schumann. The two songs may not be by the same composer;
- 2) One song by Purcell;
- 3) One aria from an oratorio or an opera from the works of such composers as Bach, Handel, Vivaldi, Haydn or Mozart;
- 4) One piece of the student's choice (to be approved by the major teacher).

**Jury:** Perform two pieces from the semester's required repertoire; one piece of the student's choice and one piece chosen by the faculty.

Students will receive written comments on both evaluation and jury performances.

# Junior Repertoire and Recital Requirements

## Repertoire Requirements for the First Semester: (Evaluation)

- 1) One song by composers of the earlier Romantic period such as Brahms, Dvorak, Liszt, Mussorgsky, C. Schumann, Wolf;
- 2) One song by a French Romantic composer such as Berlioz, Bizet, Chabrier, Chausson, Duparc, Fauré, Massenet;
- 3) One song originally in English (no translations) by an American or British composer of the 20<sup>th</sup> or 21<sup>st</sup> century;
- 4) One song from the musical theater/jazz/American standard song repertoire, by a composer such as Berlin, Bernstein, Cahn, Gershwin, Mercer, Porter, Rodgers, Sondheim, etc;
- 5) Two pieces of the student's choice (to be approved by the major teacher).

**Evaluation:** Perform one piece chosen by the voice faculty from the semester's required repertoire. Students will receive written comments on both evaluation and jury performances.

## Repertoire Requirements for the Second Semester: (Jury)

- 1) One song by a composer of the later Romantic period such as Berg, Mahler, Strauss, Wolf, Stravinsky, Schönberg;
- 2) One song by a French composer such as Cantaloube, Caplet, Debussy, Hahn, Honneger, Messiaen, Milhaud, Poulenc, Ravel, Roussel, Satie, Sauguet;
- 3) One composition from the works of J.S. Bach, in the original language of composition;
- 4) One aria from an oratorio or opera from the works of 19<sup>th</sup>, 20<sup>th</sup> or 21<sup>st</sup> century composers;
- 5) One song in English by an American composer such as Argento, Bacon, Barber, Beach, Bernstein, Carpenter, Chanler, Copland, Duke, Griffes, Hageman, Heggie, Ives, Larsen, Musto, Niles, Pasatieri, Persichetti, Rorem;
- 6) One piece of the student's choice (to be approved by the major teacher).

**Jury:** Perform two pieces from the semester's required repertoire; one piece of the student's choice and one piece chosen by the faculty.

Students will receive written comments on both evaluation and jury performances.

The junior student in voice is required to perform a solo recital of **25 to 30 minutes of music** to be presented in public prior to the date of the second semester junior jury. The recital may not include any material prepared in previous years, and is to be chosen from the required junior repertoire enumerated above. It should include various styles, e.g., Romantic, Impressionistic, Contemporary, and at least three languages, one of which must be English by an American composer. Junior recitals are usually scheduled in the Osher Salon and it is recommended that students share the recital date with another student to not only economize on the use of the space, but also to help produce a larger audience.

All recital and jury materials must be prepared under the guidance and with the approval of the major voice professor.

Juniors do not perform a recital preview or submit a research paper. Their recital programs should, however, include translations of texts for the interest and convenience of the audience. Follow the Public Relations Office guidelines (page 17 in this handbook) for your recital program.

# Senior Repertoire and Recital Requirements

**The senior student** in voice is required to perform a public solo recital of **50 to 60 minutes of music**. The recital may not include any material prepared in previous years and should include pieces in Italian, German, French and English, from the Baroque or Classical, Romantic, Impressionistic, Neo-Classical, and Contemporary (20<sup>th</sup> and 21<sup>st</sup> century) periods. Two of the contemporary compositions must be by American composers and be drawn from settings of English words. The remaining contemporary pieces may be drawn from the works of such composers as Berg, Britten, Schönberg, and Webern. The section on recital repertoire requirements (below) describes these requirements in more detail.

The recital program must be approved by the major voice professor, and a portion of the recital must be presented to the voice faculty at least four weeks prior to the recital date during a recital preview. The student will prepare nine copies of their full recital program to be given to the voice faculty the day of their preview. The timing of each piece and the length of the entire program must be included on the preview program. The preview repertoire will consist of 3 pieces; one of the student's choice and two chosen by the faculty. [The student should notate with a (\*) which piece is his or her choice to perform on the preview recital program before submitting it. If no piece is notated with a (\*), the faculty will choose all three pieces.] The two pieces will be chosen the day of the preview by the faculty and given to the student at the time of the preview. The piece of the student's choice and the two pieces chosen by the faculty, a total of three pieces, will comprise the preview, and be approximately 10 minutes in length. The voice faculty will either approve the memorized preview or ask for a second preview. If the second preview is not approved, the recital must be rescheduled for a later date. One of the main reasons for the preview is to ascertain whether or not the student has successfully memorized the recital repertoire. It is expected that no changes will be made in the program between the times of the preview and the recital. The preview will be the second semester jury.

A research paper is part of every senior, graduate and postgraduate recital and must be turned in to the Chair at the time of your recital preview. You may do an in-depth paper, extensive program notes or a creative idea of your own. Follow the Public Relations Office guidelines (page 17 in this handbook) for your recital program.

**Repertoire Requirements for the First Semester Evaluation:** At the end of the semester in which students are not giving a recital (usually fall semester), students must prepare at least half (eight pieces, memorized) of the required repertoire being prepared for their recital at the end of the second semester. The pieces may be selected from any section of the recital; any time period, language or composer. At the time of the evaluation, the voice faculty will choose one piece from the selection of eight pieces on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

**Senior Recital Repertoire Requirements:** The repertoire must be equally balanced among the Italian, German, French and English languages. Other languages may be included only after the 50-minute minimum of the preceding four languages has been satisfied. The following periods and styles are to be represented:

Baroque and/or Classical;  
Romantic;  
Impressionistic, Neo-Classic, etc.

This category includes any works from or comparable to the works of the following suggested composers: Debussy, Ravel, Satie, Roussel, Milhaud, Poulenc, Messiaen, Stravinsky, etc.

20<sup>th</sup> or 21<sup>st</sup> century

Two of the 20<sup>th</sup> or 21<sup>st</sup> century compositions must be by American composers such as Argento, Barber, Copland, Ives, Pasatieri, Persichetti, Rorem, etc., and be drawn from their settings of English words. The remaining 20<sup>th</sup> or 21<sup>st</sup> century compositions could be drawn from the works of such composers as Berg, Britten, Schönberg and Webern.

Operatic arias may be programmed in fulfillment of any of the above requirements. They are not to make up a significantly large portion of the senior recital, however. Vocal duets and ensembles may be programmed on a senior recital, but they must be in addition to the required repertoire; they may not be used to fulfill a language, period, or the time requirement of the recital.

Song cycles: Although parts of cycles may have been performed by the student in previous years, the major portion of the cycle must be prepared during the senior year.

The recital preview will be the senior jury; an exit evaluation will be required at the end of the second semester, consisting of one piece chosen by the student.

All recital and jury materials are to have been prepared under the guidance and with the approval of the major voice professor.

## **Graduate Repertoire and Recital Requirements**

**The first-year graduate student** in voice is required to prepare a full recital for the second semester jury examination, following the general requirements of the senior recital but at a more advanced level. One week before juries, the student will be asked to present nine copies of their jury recital program to the Chair. The jury repertoire will consist of seven pieces: one piece chosen by the student from the full recital program, and six pieces which will be selected by the voice faculty from the full recital program one week prior to juries. [The student should notate with a (\*) which piece is his or her choice to perform on the jury recital program before turning it in. If no piece is notated with a (\*), the faculty will choose all seven pieces.] At the time of the jury, the voice faculty will select four pieces from the previously chosen six. These four pieces, in addition to the student's choice, a total of five pieces, will comprise the jury and be approximately fifteen minutes of music.

A public performance of the first-year graduate recital program is optional for students who performed an undergraduate recital as part of their undergraduate degree. If the student has never performed an undergraduate recital, it is recommended that he or she should present a solo recital in public as a first year graduate, at the discretion of the major teacher. This recital does not require a preview; all 1<sup>st</sup> year graduate students will perform a year-end jury.

**Repertoire Requirements for the First Semester Evaluation:** At the end of the semester in which students are not giving a jury recital (usually fall semester), students must prepare at least half (eight pieces, memorized) of the required repertoire being prepared for their jury recital at the end of the

second semester. The pieces may be selected from any section of the jury recital; any time period, language or composer. At the time of the evaluation, the voice faculty will choose one piece from the selection of eight pieces on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

All recital, jury and evaluation materials are to have been prepared under the guidance and with the approval of the major voice professor

**Second-year graduate students** are required to perform a solo recital of **60 to 65 minutes** of music is to be presented in public, usually in the second semester. The repertoire for this recital may follow the senior recital format, or be of a specialized nature. (See Senior Recital Format above.)

Students who do not have much recital performance experience (such as students whose undergraduate degrees were in majors other than music) may benefit by following the guidelines for senior recitals, but at a more advanced level appropriate to graduate studies. Second-year graduate students who have presented standard repertoire in previous recitals may present a recital consisting of repertoire of specialized interest. In close consultation with the teacher, a program can be designed that will satisfy the artistic and educational requirements for the master's degree while not strictly adhering to the senior repertoire guidelines. Students who would like to deviate from the senior recital format must submit a petition to the voice faculty for approval. This petition must describe the proposed change(s) in detail and include a copy of the complete program to be performed. The faculty will consider the petition's merits and approve or disapprove the requested deviation.

The program must be approved by the major voice professor, and a portion of the recital must be presented to the voice faculty at least four weeks prior to the recital date during a recital preview. The student will prepare nine copies of their full recital program to be given to the faculty the day of their preview. The timing of each piece and the length of the entire program must be included on the preview program. The preview will consist of 3 pieces; one of the student's choice and two chosen by the faculty. [The student should notate with a (\*) which piece is his or her choice to perform on the preview recital program before submitting it. If no piece is notated with a (\*), the faculty will choose all three pieces.] The two pieces will be chosen the day of the preview by the faculty and given to the student at the time of the preview. The piece of the student's choice and the two pieces chosen by the faculty, a total of three pieces, will comprise the preview and be approximately 10 minutes in length. The voice faculty will either approve the memorized recital or ask for a second preview. If the second preview is not approved, the recital must be rescheduled for a later date. One of the main reasons for the preview is to ascertain whether or not the student has successfully memorized the recital repertoire. It is expected that no changes will be made in the program between the times of the preview and the recital. The preview will be the second semester jury.

A research paper is part of every senior, graduate and postgraduate recital and must be submitted to the Chair at the time of the recital preview. Students may do an in-depth paper, extensive program notes or a creative project. Follow the Public Relations Office guidelines (page 17 in this handbook) for your recital program.

The second year graduate student may also perform an optional second recital whose program reflects a special interest. This second recital may not occur until the requirements for the first recital have been fulfilled.

**Repertoire Requirements for the First Semester Evaluation:** At the end of the semester in which students are not giving a recital (usually fall semester), students must prepare at least half (eight pieces, memorized) of the required repertoire being prepared for their recital at the end of the second semester. The pieces may be selected from any section of the recital; any time period, language or composer. At the time of the evaluation, the voice faculty will choose one piece from the selection of eight songs on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

The recital preview will be the second year graduate jury; an exit evaluation will be required at the end of the second semester, consisting of one piece chosen by the student.

All recital, jury and evaluation materials are to have been prepared under the guidance and with the approval of the major voice professor.

## **Post-Graduate Repertoire and Recital Requirements**

Postgraduate students will perform an evaluation of a piece chosen by the faculty at the end of the first semester. During the second semester the postgraduate student must perform a solo recital of **60-65 minutes** of music whose requirements can follow that of the Master of Music degree or may be of special interest. Repertoire is to be chosen to exhibit vocal, musical and interpretive skills of a higher artistic level of achievement than those required for senior or graduate recitals and must be approved by the major teacher.

**Repertoire Requirements for the First Semester Evaluation:** At the end of the semester in which students are not giving a jury recital (usually fall semester), students must prepare at least half (eight pieces, memorized) of the repertoire being prepared for their recital at the end of the second semester. The pieces may be selected from any section of the jury recital; any time period, language or composer. At the time of the evaluation, the voice faculty will choose one piece from the selection of eight pieces on the Evaluation Form for the student to perform. Evaluations are intended to help students and faculty assess progress, and students will receive written comments from the voice faculty.

**Second Semester:** The recital program must be approved by the major voice professor, and a portion of the recital must be presented to the voice faculty at least four weeks prior to the recital date during a recital preview. The student will prepare nine copies of their full recital program to be given to the faculty the day of their preview. The timing of each piece and the length of the entire program must be included on the preview program. The preview will consist of 3 pieces; one of the student's choice and two chosen by the faculty. [The student should notate with a (\*) which piece is his or her choice to perform on the preview recital program before submitting it. If no piece is notated with a (\*), the faculty will choose all three pieces.] The two pieces will be chosen the day of the preview by the faculty and given to the student at the time of the preview. The piece of the student's choice and the two pieces chosen by the faculty, a total of three pieces, will comprise the preview and be approximately 10 minutes in length. The voice faculty will either approve the memorized recital or ask for a second preview. If the second preview is not approved, the recital must be rescheduled for a later date. One of the main reasons for the preview is to ascertain whether or not the student has successfully memorized the recital repertoire. It is expected that no changes

will be made in the program between the times of the preview and the recital. The preview will be the second semester jury.

A research paper is part of every senior, graduate and postgraduate recital and must be submitted to the Chair at the time of the recital preview. Students may do an in-depth paper, extensive program notes or a creative project. Follow the Public Relations Office guidelines (page 17 in this handbook) for your recital program.

The recital preview will be the post-graduate jury; an exit evaluation will be required at the end of the second semester, consisting of one piece chosen by the student.

# Recital Booking

## ◆ Fall 2008 / Spring 2009 ◆ Please Read Carefully

### Recitals in September – October 2008

Beginning Monday, August 11, 2008, you may schedule a recital in September or October 2007 by coming by or phoning the **sfcM concert office**. *Junior Voice Recitals and Non-Required Recitals may be scheduled in the months of September and October.*

### Recitals in November 2008 – January 2009

#### ***Post-Graduate, Second Year Graduate, and Senior***

Beginning Monday, August 25, 2008, you may sign up for a booking appointment by coming by or phoning the **sfcM concert office**. Then, come to your appointment and schedule your recital.

#### ***First Year Graduate (Non-Voice) and Junior Voice***

Beginning Tuesday, September 2, 2007, you may sign up for a booking appointment by coming by or phoning the **sfcM concert office**. Then, come to your appointment and schedule your recital. *Junior Voice Majors are strongly encouraged to perform joint recitals. Junior Voice Recitals may be scheduled in The Concert Hall during the month of January only. Otherwise, recitals in November and December are scheduled in Recital Hall/Osher Salon only.*

#### ***Non-Required***

Beginning Monday, September 15, 2007, you may come by the **sfcM concert office** and schedule your recital. *Non-Required Recitals may be scheduled in the month of January only, without exception.*

### Recitals in February – May 2009

#### ***Post-Graduate, Second Year Graduate, and Senior***

Beginning Monday, October 20, 2007, you may sign up for a booking appointment by coming by the **sfcM concert office**. Then come to your appointment and schedule your recital.

#### ***Required First Year Graduate (Non-Voice) and Junior Voice***

Beginning Monday, November 3, 2007, you may sign up for a booking appointment by coming by the **sfcM concert office**. Then come to your appointment and schedule your recital. *Junior Voice Majors are strongly encouraged to perform joint recitals. During the Spring, Junior Voice Recitals are booked in Recital Hall/Osher Salon only.*

### ***Non-Required***

Beginning Monday, November 17, 2007, you may come by the **sfcM concert office** to schedule your recital. *Non-Required Recitals are booked in the month of February, without exception.*

You may sign up for a booking appointment by coming to the **sfcM concert office** (C20) at 12pm on the appropriate day indicated above according to your degree status. For further information about recital bookings, come by the **sfcM concert office** or call the Assistant Manager of Concert Operations at (415) 503-6241.

Please come to your appointment with 3-4 possible dates. Also, speak with your major teacher, accompanist, and additional performer(s) prior to your appointment to guarantee that they can attend. Checking potential dates with relatives is strongly recommended.

All recitals are booked on a **HOLD** status until you have obtained the signatures of both your major teacher and the registrar on a ***Recital Reservation Form*** within two (2) weeks of the booking date. Failure to do so will result in the cancellation of your reservation.

**If you cancel a required recital within two months of the performance date and wish to reschedule, you will be charged a \$50.00 rescheduling fee. If you cancel a non-required recital, there will be \$25.00 cancellation fee, without exception.**

## Appropriate Dress for the Stage

Styles and tastes in fashion and deportment change with time, so the rules of how to dress and behave for performance cannot be dictated. One general rule, however, is timeless: the attention of the audience should be focused on the music. To that end, performers should strive to appear attractive, tasteful and pleasant, and to avoid extremes that call attention to themselves or distract the audience from the music at hand. Remember that when you walk on stage you are a professional singer and not a student. You are not there to show off your voice, but to communicate an emotion and a story. This is true for any performance—at VPL, recitals, auditions, and at the Met: the level of commitment and professionalism is always the same.

### Dress

Singers and their associates in performance should dress in a manner that shows respect for their audience, the composers and themselves. Clothes, hairstyle and make-up should enhance the artists' appearance, thereby enhancing the performance. Clothing should fit well, be comfortable, neat and clean, modest, flattering and current. Remember that what may look attractive up close can radically change in appearance given the distance of the audience from the stage and the effect of lighting. People want to remember your performance, not what you wore.

Formal dress for women is generally considered to be a floor length gown with complementary shoes. Men may wear tails or tuxedos with the appropriate shirts, ties and shoes. Accompanists and other assisting artists should be in like attire, although assisting women artists might elect to be in somewhat less conspicuous dress than that of a major female performer. Page turners should wear inconspicuous colors in styles suitable to the attire of the performers.

Informal performance dress for women is difficult to define, and depends largely upon the sort of impression the singer wants to extend. Dresses, suits and skirts, skirt and blouse combinations and pant suits are fine. Men should wear business suits of blue, black or grey, or dress slacks and jackets, with long-sleeve shirts and a tie, or a turtleneck, and polished dress shoes.

It is the responsibility of the singer to coordinate the dress of the ensemble, whether it be with the pianist, assisting instrumental artist, or page turner.

### Things to Avoid in Dress

#### For Women:

- Tight clothes that permit every breath to be seen by the audience and (worse!) felt by the singer.
- Shoes that make graceful walking and standing for long periods of time difficult. Shoes with heels that are too high, thick platform soles or slides that don't stay securely on the feet are a misery to the singer and a distraction to the audience, no matter how beautiful or fashionable those shoes may be.
- Scarves or stoles that are not attached to the dress. A discreet safety pin will prevent mishaps.
- Hair styles that hang in the eyes or cause shadows from the stage lights to obscure the eyes from the sight of the audience. Your hair should be well groomed and not on your face.

- Makeup whose color under stage lights appears different than in daylight. For instance, lipstick with a lot of brown undertones often appears black onstage.
- Tattoos. No matter how attractive the singer may consider her tattoos, audience members may find them objectionable. Cover them up.

For Men:

- Coats, jackets and trousers which are too short, too long, too tight, or too wrinkled.
- Unpolished shoes.
- Uncombed hair.
- White Socks under Black trousers. It is *never* acceptable and excuses are *never* tolerated.
- Trousers should be neat and hemmed, not dragging on the floor.
- Tattoos. No matter how attractive the singer may consider his tattoos, audience members may find them objectionable. Cover them up.

## Library Resources for Singers

The SFCM library has many publications that are indispensable for the savvy singer. Take a few minutes to ask the librarian to familiarize you with resources available to you. A few examples:

### Books:

Career Guide for Singers Absolutely required reading for singers close to graduation. Put out by Opera America, this contains essential information on auditions, programs, and grants.

SFCM Library Call Number: REF ML13.C3 2003

Three excellent books from Opera America:

1) Perspectives: Making Choices: From Classrooms to Contracts;

SFCM Library Call Number: ML3795.M3 2001

2) Perspectives: Business Advice for Singers;

SFCM Library Call Number: ML 3790.B95 1999

3) Perspectives: Audition Advice for Singers

SFCM Library Call Number: MT 892.A93 2005

Vocal Health and Pedagogy: Robert Thayer Sataloff, M.D., D.M.A: Singular Publishing Group, Inc. 1998.

SFCM Library Call Number: REF RF510.S283 1998

Guide to Operatic Roles and Arias: Richard Boldrey, Pst...Inc., 1994. Which arias and roles should be sung by what kind of voice. Extensive and fascinating.

SFCM Library Call Number: ML102.06 B68 1994.

Singer's Repertoire: Berton Coffin, The Scarecrow Press, Inc., 1960: Five volumes, divided by voice type (soprano, mezzo soprano/contralto, tenor, baritone/bass, plus program notes), listing art song, arias and ensembles. Doesn't include music written in the last 40 years, but invaluable for classical repertoire.

SFCM Library Call Number: REF ML128.V8 C67

Musical America Directory to the music business, national and international, published annually. Lists of performing arts organizations, schools, scholarships, competitions and grants, apprentice programs, agents and artists.

SFCM Library Call Number: REF ML12.M986

### Journals (Shelved Alphabetically):

Classical Singer Monthly magazine, published specifically for the American classical singer. Articles about matters essential to every singer, reviews of performances and recordings, schedules of auditions for competitions, apprentice programs and opera companies.

Journal of Singing Magazine published every two months by the National Association of Teachers of Singing. Articles about training singers, teaching singing, vocal function and health, plus reviews of books and recordings.

Opera British magazine, published monthly, with a focus on Europe.

Opera America: Audition Connection Opera America's bi-monthly newsletter containing up-to-date information on opera auditions and application deadlines.

Opera America: Newslines Opera America's Newsletter, covering opera companies, professional opportunities in opera management, and issues affecting the opera world.

Opera America: Voices Opera America's bulletin, featuring articles that provide essential career advice for singers at all levels.

Opera Journal Quarterly magazine published by the National Opera Association.

Opera News The magazine of the Metropolitan Opera Guild. Articles about operas and the world of opera, interviews with singers, schedules of Metropolitan and other American opera companies, reviews of performances and recordings.

Opera Quarterly Magazine with a scholarly point of view published by Oxford University Press.

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# Voice Department Grading Template

*This template is intended to track progress within the student's own individual abilities. It does not attempt to measure or assess career potential or absolute standards of talent.*

**Student**

**Semester**

**Year**

	Superior	Excellent	Good	Fair	Poor
<b>I. Vocal Technique</b>					
<b>1. Intonation</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>2. Balance and evenness of tone</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>3. Breath management</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>4. Dynamic capability</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>5. Flexibility and agility</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>6. Quality of tone (focus, resonance, sonority, color)</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>7. Purity of vowels</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>8. Posture</b>	_____	_____	_____	_____	_____
Comments:	_____				
<b>II. Presentation</b>					
<b>1. Style</b>	_____	_____	_____	_____	_____
Comments:	_____				

**2. Phrasing** \_\_\_\_\_

Comments: \_\_\_\_\_

**3. Projection of meaning of text** \_\_\_\_\_

Comments: \_\_\_\_\_

**4. Intelligibility of words (enunciation)** \_\_\_\_\_

Comments: \_\_\_\_\_

**5. Accuracy of pronunciation (diction)** \_\_\_\_\_

Comments: \_\_\_\_\_

**6. Projection of emotional intensity** \_\_\_\_\_

Comments: \_\_\_\_\_

**7. Facial expression & body language** \_\_\_\_\_

**III. Progress, Musicianship**

**1a. Improvement shown in lessons** \_\_\_\_\_

**1b. Improvement shown in performance** \_\_\_\_\_

Comments: \_\_\_\_\_

**2. Preparedness for lessons** \_\_\_\_\_

Comments: \_\_\_\_\_

**3. Accuracy in learning** \_\_\_\_\_

Comments: \_\_\_\_\_

**4. Memorization** \_\_\_\_\_

Comments: \_\_\_\_\_

**5. Responsiveness to instruction** \_\_\_\_\_

Comments: \_\_\_\_\_

**6. Attendance** \_\_\_\_\_

Comments: \_\_\_\_\_

