

**EASTERN MICHIGAN UNIVERSITY**  
Department of Music and Dance

VOICE AREA REQUIREMENTS  
FOR ALL VOICE MAJORS AND MINORS  
REVISED: FALL, 2009

**GENERAL GUIDELINES**

1. **Individual lesson times** are scheduled between the voice teacher and student. It is the responsibility of the student to sign up for the lesson time as soon as the assigned voice teachers post their schedules.
2. Students are required to **attend all private lessons, Studio Classes, Area Recital, as well as studio recitals and student recitals (i.e. junior/senior/graduate recitals). Students are strongly encouraged to attend Departmental Recitals.**
3. All students enrolled in private voice lessons must be concurrently **enrolled in a major choral ensemble** assigned by the Director of Choral Activities until they have fulfilled their departmental requirements. While participation in opera workshop is encouraged it does not constitute a **major ensemble**.
4. In the event that a lesson must be missed by a student, it is the student's responsibility to give both the teacher and the accompanist as much notice as possible. The voice teacher is not required to make up lessons missed by the student; however, lessons cancelled by the teacher will be rescheduled.
5. **Weekly private lessons:** The student will receive **a grade** for each lesson.
6. **The final semester grade** will be based on the following percentages:

Weekly private lessons	70%
Final Jury	30%

(The student who receives a final grade of **D** will **not** be recommended for the next level.)

**JURIES AND COURSE CONTENT FOR VOICE MAJORS**

A jury is a type of final examination that usually occurs during finals week. Voice degree programs have specific requirements related to units of study and the terminal level required for graduation. In a jury, selections are performed from memory for the members of the voice faculty. The performer should also be prepared to discuss the translations of pieces in other languages and artistic interpretation of the repertoire.

Jury Evaluation

The Final Jury Grade is determined on the following scale:

- ✓ A = Outstanding
- ✓ B = Standard
- ✓ C = Less than Standard
- ✓ D = Unsatisfactory
- ✓ E = Unacceptable

**Failure to perform a jury** examination will result in a semester grade of either “I” or “E” for voice lessons. In this case, a grade of “I” will be awarded only in **documented emergency** situations (i.e. hospitalization, severe illness, etc.). To receive a grade of “I,” the studio teacher must receive adequate notice and appropriate arrangements must be made for a make-up jury. In order to convert the Incomplete to a grade the jury requirement for the current level of study must be completed within the first two weeks of the following semester. Failure to appear without notification will result in a grade of “E.”

## VOICE AREA JURY REQUIREMENTS

1. These requirements are the minimum requirements for each level of study
2. Students will perform a jury every semester in which they are enrolled in voice lessons.

<b>Sem.</b>	<b>BM-4 cr.</b>	<b>BME/BMT/BS/ BA-2 cr.</b>	<b>Secondary-1 cr.</b>	<b>Elective-1 cr.</b>
<b>1<sup>st</sup></b>	4 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song
<b>2<sup>nd</sup></b>	4 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song
<b>3<sup>rd</sup></b>	5 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages	4 songs per sem. Three contrasting Languages	4 songs per sem. Three contrasting Languages
<b>4<sup>th</sup></b>	5 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages
<b>5<sup>th</sup></b>	6 songs per sem. German Lieder French Mélodie Opera	5 songs per sem. German Lieder French Mélodie Opera	5 songs per sem. German Lieder French Mélodie Opera	-----
<b>6<sup>th</sup></b>	6 songs per sem. German Lieder French Mélodie Opera Self-taught selection Junior Recital	5 songs per sem. German Lieder French Mélodie Opera Self-taught selection	5 songs per sem. German Lieder French Mélodie Opera Self-taught selection	-----
<b>7<sup>th</sup></b>	7 songs per sem. Teacher's Discretion	7 songs per sem. Teacher's Discretion	-----	-----
<b>8<sup>th</sup></b>	7 songs per sem. Teacher's Discretion Senior Recital	7 songs per sem. Teacher's Discretion Possible One half- hour recital	-----	-----

## STUDIO CLASS • AREA RECITAL

1. All students enrolled for private instruction **must** attend **all** Studio Classes/Area Recitals scheduled on Tuesday afternoons from 12:00-1:00 p.m. Students are expected to be in attendance for the full time allotted for these classes. Each studio teacher will keep attendance records. **Absences** will be considered in determining the student's final grade as well as his/her advancement to the next level of instruction. Students studying in more than one private lesson area should attend the Area Recital for their primary performance area. A schedule will be given to each student and will be posted on the voice bulletin board.
2. Students **planning to sing** in Area Recitals will complete and return the application form to Melanie Arends in Alexander 352 **NO LATER than 12:00 pm on the Thursday** preceding the Area Recital. It is each performer's responsibility to turn in accurate information. Students who submit forms with incomplete information will not be allowed to perform.
3. Music selected for performance in the Area Recital and the Department Recital **must** be memorized. Music selected for performance **must** be literature studied with the studio teacher and approved by the studio teacher.
4. The student and accompanist **MUST** have adequately rehearsed **before** performance in the Area Recital or the Departmental Recital. Students are expected to give their accompanist adequate notice of anticipated performances.

## DEPARTMENTAL STUDENT RECITAL

1. All students enrolled for private instruction are strongly encouraged to attend the Departmental Recitals scheduled on Thursday afternoons from 12:00-1:00 pm.
2. Students **planning to perform** on the Thursday Departmental Recital must successfully perform the selection in Area Recital.
3. Music selected for performance in the Department Recital **must** be memorized. Music selected for performance **must** be literature studied with the studio teacher and approved by the studio teacher.
4. The student and accompanist **MUST** have adequately rehearsed **before** performance in the Departmental Recital. Students are expected to give their accompanist adequate notice of anticipated performances.
5. Students and accompanists are expected to dress professionally for all performances. Men should wear dress shirt, and slacks (coat optional), and women should wear a dress or skirt and blouse, although dress pants may be acceptable. Jeans and tennis shoes are **not** acceptable.

## **Collaborative Pianist/Singer Relationship**

The singer/collaborative pianist relationship is vital to success in the applied studio. It is important to understand that this is a collaborative relationship between two artists and that there are certain expectations of both the singer and the pianist. No matter whether the accompanist is fulfilling their ensemble requirement or being paid by the singer there are reasonable expectations singers and accompanists should have for each other.

### Singers' responsibilities

- ✓ It is the singer's responsibility to learn all notes and rhythms before meeting with the accompanist.
- ✓ It is the singer's responsibility to schedule rehearsals and lessons with the accompanist.
- ✓ It is the singer's responsibility to inform the accompanist of ALL performances in a timely manner (when the singer knows, the accompanist should know)!
- ✓ The singer should give the accompanist his/her music at the same time it is assigned. Accompanists should never be asked by the student to sight read in a lesson.
- ✓ The singer should give the accompanist his/her translations as soon as they are available.
- ✓ The singer should discuss with the accompanist his/her musical needs (breath marks, tough passages, dynamics, ect.) in rehearsals. Lessons are not the time to be discussing the basic musical issues of a song for the first time.
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### Collaborative pianists' Responsibilities

- ✓ Collaborative pianists' are prepared and on time for rehearsals, lessons, performances provided they have been given adequate time to prepare the music (usually at least 1 week).
- ✓ Collaborative pianists' are partners who can and should discuss their musical needs in practice situations. The "give and take" of learning to work with other musicians in a proactive and positive manner is an essential skill for all musicians.
- ✓ Collaborative pianists' must provide their singers an efficient and reliable means of contact (phone, e-mail).
- ✓ Collaborative pianists' should never have to teach a singer the notes. It is reasonable to help a colleague with a tricky passage but if the singer can't independently sing their notes without the accompaniment, the singer isn't prepared for the rehearsal.
- ✓ Collaborative pianists' should not only know their part, they should know the title, composer, and style characteristics, be able to sing the vocal part (at least on a neutral syllable), have developed their own ideas about the relationship of music and text, and be prepared to play flexibly in response to the needs and desires of the singer

## FACULTY CONTACT INFORMATION

**Lindsey Kesselman**, Adjunct Voice Faculty-Class Voice

**Dr. MeeAe Nam**, Assistant Professor of Voice  
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### **Suggested Collections**

The following are suggested collections to build your own music collection. You can order music online at [www.tismusic.com](http://www.tismusic.com) or <http://www.classicalvocalrep.com>.

<b>Title</b>	<b>Composer</b>	<b>Publisher</b>
<b>AMERICAN/BRITISH</b>		
Contemporary American Songs	ed. Bernard Taylor	Frangipani
Romantic American Art Songs (50 songs)	various composers	Hal Leonard
American Art Songs		G. Schirmer
New Anthology of American Song		Hal Leonard
20 <sup>th</sup> Century Art Songs for Medium Voice and Piano	G. Schirmer	
Twentieth Century Art Songs for Recital...		G. Schirmer
American Artsong Anthology	ed. Belisle	Galaxy
Songs in Eng-18 Contemporary Settings	ed. Bernard Taylor	Carl Fischer
Anth. of Art Songs by Black American Comp.	ed. Patterson Marks	E.B. Marks
Contemporary Songs in English by American		Carl Fischer
Folk Songs for Solo Singers	ed. Althouse	Alfred
A Heritage of 20 <sup>th</sup> Cent. British Song		Boosey & Hawkes
Five Folk Songs (2 vols)	arr. Zaninelli	Shawnee Press
Folk Song Arrangements (3 volumes)	Britten	Boosey & Hawkes
Old American Songs (2 sets)	Copland	Boosey & Hawkes
Songs by John Duke (3 vols)	Duke	Southern Music Co.
Arnold Book of Old Songs	Quilter	Boosey & Hawkes
Three Shakespeare Songs	Quilter	Boosey & Hawkes
<b>MUSICAL THEATER</b>		
Singer's Musical Theatre Anth. (all voices, 4 vols.)		Hal Leonard
<b>FRENCH</b>		
Debussy 45 Songs		International Music Company
Anth. of Modern French Songs (39 songs)	ed. Spicker	G. Schirmer
Favorite French Songs		Hal Leonard
30 Songs by Fauré		International Music Company
Ravel Songs		" " "
<b>GERMAN</b>		
Brahms 70 Songs		" " "
Brahms Complete Songs (4 in series)		Dover
Mendelssohn 24 Songs		Alfred
Schubert 200 Songs in Three Volumes		International Music Company
Schumann 85 Songs		" " "
<b>ITALIAN</b>		
26 Italian Songs and Arias		Alfred
Italian songs of the 17th & 18th Centuries	ed. Dallapiccola	
International.		

## GENERAL ANTHOLOGIES

First Book of (all voices) Solos	ed. Boytim	G. Schirmer
First Book of (all voices) Solos, Part II	ed. Boytim	G. Schirmer
Second Book of (all voices) Solos	ed. Boytim	G. Schirmer
Standard Vocal Repertoire, Bk. I & II, Hi & Lo		R. D. Row
Sop., Mezzo, Tenor, Bar. and Bass Songs		Boosey & Hawkes
The Young Singer (all voicings)		R. D. Row
Songs for Low Voice in a comfortable range	ed. L. Van Camp	Carl Fischer

## OPERA/ORATORIO

Fifteen Arias for Coloratura Soprano		G. Schirmer
American Arias for soprano		Hal Leonard
Soprano Arias from Oratorios Vol. 1 & 2		G. Schirmer
Operatic Anthology of Celebrated Arias (by voice type)		G. Schirmer

## SACRED

Anthology of Sacred Song (Sop., Mezzo, Tenor, Bass)	ed. Spicker	G. Schirmer
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