ENTRANCE AUDITION REQUIREMENTS

Students will prepare and sing from memory two songs of contrasting styles from the classical or folk song repertoires. Italian, German, English, and French art songs or opera arias are strongly recommended.

APPLIED INSTRUCTION REQUIREMENTS

BMus students in Vocal Performance must enroll in applied instruction each quarter they are in residence (space allowing) for a minimum of 30 credits. At least three quarters must be completed in Music 315, and three credits in Music 415.

BMus students in Composition and Music Education must enroll in applied instruction each quarter they are in residence (except during the Music Education student teaching quarter) for a minimum of 12 credits. At least three credits must be in Music 315.

B.A. students must complete a minimum of 6 credits of applied instruction at the 215 level. B.A. students who have completed their 215 requirement may be dropped from studio instruction due to space limitations.

Music minor students have no applied instruction requirement, though they may enroll in applied instruction on a space-available basis.

Students must participate in a major WWU choral ensemble during each quarter in which they are enrolled in applied instruction.

Listening requirement: voice students must listen to recordings of professional singers for at least 50 minutes each week. A listening journal will be used to record responses to the recordings, and will be turned in to the student’s voice instructor for grading purposes according to the instructor’s guidelines.

Students in applied lessons are responsible for providing the following at each lesson:

☑ One-inch three ring binder, containing all materials for this class
☑ Listening journal ☐ Digital voice recorder ☐ Metronome (many free apps are available)

MASTERCLASS REQUIREMENTS

Students enrolled in voice lessons (215, 315, 415, and 515) will be placed in a weekly voice masterclass.

- Attendance in masterclass is mandatory. Unexcused absences will result in a failing masterclass grade for the class missed. Performance dates are assigned and may not be changed unless the student is able to find a replacement performer. In case of such a cancellation, notification must be sent to Dr. Rieger (Eric.Rieger@wwu.edu) and his assistant Jason Hamann (hamannj2@wwu.edu) by 9am on the day of the class. A missed performance without replacement will NOT be made up and is considered an unexcused absence. All masterclass selections must be performed from memory, and repertoire must be submitted ONLINE via the shared GOOGLE DOC by SUNDAY at 5pm before each respective class. The document will then be locked, and NO CHANGES can be made after that point without Dr. Rieger’s approval. Masterclass information is posted regularly on the Vocal Area bulletin board.
Students with one-hour lessons must perform successfully at least three times per quarter in three different selections.
Students with half-hour lessons must perform successfully at least two times per quarter in two different selections.

First-year students will be placed together in Fall Quarter; this masterclass has slightly different activity and performance requirements. More information regarding this class will be given to students near the beginning of Fall Quarter.

**ACCOMPANIST REQUIREMENTS**

Students enrolled in applied voice lessons are required to secure a pianist to play for each lesson, jury, recital, as well as any other department performance event. Accompanist contact info, fee rates, and policies will be provided and posted on the Voice/Opera board.

**REPERTOIRE REQUIREMENTS AND GUIDELINES FOR APPLIED INSTRUCTION**

**215 - Freshman Level (typical load: 1-2 credit hours of MUS215 per quarter)**
215 students in their first quarter will prepare a minimum of two contrasting songs chosen by their applied instructors. They will prepare a minimum of four songs in all subsequent 215 quarters. (Exception: Students with half-hour lessons will prepare two songs each quarter, and may be enrolled in 215 for only ONE credit hour.) Basic concepts: learning to produce a free, resonant vocal tone, and legato. Vocalises are prescribed to aid the student in his/her technical progress. The repertoire consists of contrasting styles of songs in English and Italian. Additional languages at the discretion of the instructor. Sample repertoire for the freshman level of 215 may include pieces such as:

- Drink to me only with thine eyes/When love is kind - Anon.
- Come again, sweet love - Dowland Down By the
- Salley Gardens - Anon.
- Dedication - Franz
- Per la gloria - Bononcini
- The Vagabond - Vaughan Williams
- Caro mio ben - Giordani

**215 - Sophomore Level (typical load: 2 credit hours of MUS215 per quarter)**
Students will prepare a minimum of four songs per quarter chosen by their applied instructors. Basic concepts are continued with special emphasis on breathing and coordination with musical problems. Phrase structure and diction are examined, as well as the ability to project the appropriate moods with a sense of interpretation. Repertoire consisting of contrasting styles of songs in English, Italian, and German may include, but are not restricted to:

- Alma del core - Caldara
- Già il sole dal Gange - A. Scarlatti
- Loveliest of Trees - Duke
- The Sleep that Flits - Carpenter
- Old Eng. Song Arrangements - Quilter/Britten
- An die Musik - Schubert
- Der Nussbaum - R.Schumann
- Der Jäger - Brahms
**315 – Junior Level (typical load: 3 credit hours of MUS315 per quarter for performance majors)** Students will prepare a minimum of five songs chosen by their applied instructors including at least one French mélodie. A minimum of three languages should be represented.

Knowledge and ability are demonstrated in the areas of general vocal production, musicianship, repertoire, and knowledge of musical style. The repertoire consists of contrasting styles of songs that may include, but are not restricted to, the following:

- Love's Philosophy - Quilter
- Danza, Danza Fanciulla - Durante
- Der Musikant – Wolf
- Ständchen – Brahms
- Mignon songs – Schubert
- Romance – Debussy
- Mandoline – Fauré

Oratorio and operatic arias may also be included by composers such as Mozart, Handel, Haydn, Puccini, Verdi, Rossini, Donizetti, Gounod, and Massenet, as well as songs in English, Italian, German, and French. Certain arias may count as 2 art songs (at the discretion of the applied voice teacher).

**415 – Senior and Graduate Level (typical load: 3 credit hours of MUS415 per quarter)**

415 and 515 students will prepare a minimum of six songs chosen by their applied instructors. French, German, Italian, and English should each be represented. Other appropriate languages may be substituted at the discretion of the instructor. Study of all periods of vocal repertoire including the contemporary idiom is expected. The repertoire consists of contrasting styles of songs that may include, but are not restricted to, the following languages and composers:

**English:** Argento, Barber, Britten, Carpenter, Copland, Dello Joio, Dougherty, Duke, Head, Finzi, Ives, Menotti, Pasatieri, Quilter, Vaughan Williams

**Italian:** Dallapiccola, Donaudy, Donizetti, Handel, Mozart, Puccini, Scarlatti, Tosti

**German:** Brahms, Hindemith, Korngold, Mahler, Schubert, Schumann, Strauss, Wolf

**French:** Debussy, Duparc, Fauré, Hahn, Ravel, Poulenc

**PERFORMANCE MAJOR STATUS**

All incoming freshmen and transfer students admitted as Vocal Performance Majors must eventually pass a performance status jury to stay in that major. If and when the applied instructor feels that a student is ready for the performance status jury, the student will make that declaration on their jury sheet and obtain the applied instructor’s signature, indicating approval. The voice faculty will approve or deny this request at the completion of juries. If a student is not granted continued performance status, another degree program must be chosen (most likely the BA in Music).

Students who are not granted continued status of the Performance Major by the end of their second year at Western will be changed to the BA degree path. Students intending to take a performance status jury should sign up for a jury time and plan to sing for the full ten-minute period (3 songs minimum). The voice faculty will select which pieces from the student’s list will be sung.
ADVANCEMENT TO UPPER-DIVISION STATUS

Students in the BMus degree programs, both in Performance and Music Education, will be expected to move to the 315 level (upper-division) at the end of their sophomore year. Successful completion of the first year music theory/ear training curriculum is required for advancement to 315.

Advancement to the 415 level will be expected in the senior year for BMus Performance students. Successful completion of the second year music theory/ear training curriculum is required for advancement to 415.

Advancement will be based on the student’s readiness to meet the particular vocal, musical, and academic requirements for each level as stated above.

BMus students who have not been advanced to upper-division status by the end of their third year at Western will be changed to the BA degree path.

Students intending to advance to the 315 or 415 levels must have the applied instructor’s signature indicating approval on their Jury sheets. Students should sign up for a 315/415 Jury time and prepare five selections for 315 or six selections for 415. The voice faculty will select which pieces will be sung from the student’s list.

JURY REQUIREMENTS

All students will participate in Juries and/or Voice Performance Finals as scheduled:

- **Fall quarter**
  - All returning voice students (215, 315, 415, 515) and those wishing to advance (215 to 315, or 315 to 415)

- **Winter quarter**
  - All first year 215 students and those wishing to advance (215 to 315 or 315 to 415). Concerto Competition is also held in Winter (see below.)

- **Spring quarter**
  - All voice students will present juries.

The Jury grade is worth 20% of the student’s final grade. Students performing a degree recital are excused from singing a jury. Students cast in leading roles in the departmental opera production may offer not more than two excerpts from their roles as jury repertoire, with the approval of their studio voice teacher and the area coordinator.

Studio (non-degree) recitals do not excuse a student from singing a Jury.

Juries will be held the Monday of finals week each quarter. The Jury schedule will be posted on the choral bulletin board at least one week in advance, and Jury sheets are available in the music office and online.

It is the student’s responsibility to sign up for a Jury time and to arrange for their accompanist to attend the Jury. Students will be ready to sing from memory the songs prepared in accordance with the repertoire requirements for their level of study (MUS 215/315/415). At the Jury the student will begin with a selection of their choosing and the voice faculty will select the additional song(s) that the student is to perform.
Students will bring the following to juries:

Completed Jury sheets for each voice faculty member (eight total)

Three copies of music prepared that quarter, including a word-for-word translation of all songs in a foreign language. This translation is to be written in the music itself, and should correspond (word-for-word) with the song texts. Songs within the binders must be marked with tabs labeled with the title. Their accompanist

Students unable to sing a Jury due to illness must inform Dr. Rieger (Eric.Rieger@wwu.edu) by 9am on the day of the scheduled jury. The student’s inability to sing will be at the discretion of the applied teacher. These students will receive an incomplete grade and must fulfill any missed Jury requirement at the end of the following quarter in addition to their regularly scheduled jury. The student should sign up for one slot for each jury to be presented, and will perform songs of the faculty’s choice. It is the student’s responsibility to schedule a make-up Jury. Forgetting to schedule a make-up Jury will cause the incomplete grade to revert to a failing grade.

Students who fail the Jury or choose not to sing a Jury due to lack of preparation will receive an “F” for their final course grade. Students performing an unsatisfactory or borderline Jury will be placed on probation during the following quarter. During that following quarter’s Jury, the voice faculty will determine if probationary status should be removed. If the faculty does not feel that the removal of probationary status is appropriate, a change in degree objective will be recommended to the student.

Students entering Concerto Competition need to submit the corresponding entry form and bring two binders of music for the adjudicators.

---

**GRADING**

Quarter grades will be determined by the applied instructor, who will take into consideration students’ preparation, progress in lessons and master-classes, their recital attendance, and Jury grades given by the voice faculty. See specific percentages below.

- **50%** Studio work – attendance, preparation, attitude, quality of work, improvement, recital attendance
- **30%** Master Class - attendance, participation/preparation, quality of work)
- **20%** Jury grade - faculty grades will be combined and averaged to arrive at a grade.

---

**RECITAL ATTENDANCE**

All students in applied voice lessons are expected to attend every solo student or faculty voice recital, choral concert, and opera performance at Western. In addition to gaining a valuable learning experience, showing support to your peers, colleagues, and professors builds community and is an efficient way to fulfil the Music Department concert attendance requirement. Relevant performances will be posted on the Voice/Opera board for your convenience.

---

**RECITAL REQUIREMENTS**

Two public recitals are required of BMus in Performance Majors:

Junior recital – 25-35 minutes of memorized music, with NO intermission.
Shared recitals are encouraged.
Senior recital – 40-50 minutes of memorized music. One ten-minute intermission is allowed.

Recital Repertoire – i.e. “What do I sing?”

- Degree recitals must consist of unified groups of songs. This unity can be achieved by forming groups of at least three or more songs in the same language by one composer, or closely related composers such as Schumann/Schubert; Beethoven/Mozart/Haydn.

- Degree recitals may contain a maximum of two operatic arias and/or musical theatre selections. There is no required minimum number of arias nor musical theatre selections.

- Degree recitals must have representative repertoire from the Baroque/Classical, Romantic, and Contemporary periods. This requirement may be waived for the Senior Recital with the approval of the area coordinator.

- The Junior recital must feature a minimum of four languages and three historical style periods.

- The Senior recital may feature a standard program (see Junior recital requirements) or may include an extended work such as a song cycle.

Recital Planning Procedure – i.e. “What do I have to do?”
Please see “Recital Program Guidelines” on the Masterclass Canvas page.

In the quarter BEFORE the recital (prior to dead week):
1. The student selects and confirms their recital date with their accompanist and other guest performers, if any, and asks for the performers signatures.
2. The student picks up a recital packet from Lee Anne Frahn, the WWU Music Dept. advisor.
3. The student prepares a typed, correctly formatted recital program (see guidelines above) with complete timing information and attaches it to the completed departmental form.
4. The student’s voice teacher signs the program AND the recital form to indicate their approval.
5. Student takes the recital packet to Dr. Rieger for area approval.
6. The student takes the completed recital paperwork to Lee Anne Frahn, the WWU Music Dept. advisor to schedule recital date. This step may only occur AFTER steps 1-5 are successfully completed prior to dead week in the quarter BEFORE the recital.

In the quarter OF the recital:
1. The student chooses their recital committee. This is committee must include two adjudicators and is typically comprised of the student’s voice teacher and Dr. Rieger, Professor Davies, Dr. Guelker-Cone, or Professor Fitzpatrick.
2. At least two weeks before the recital the student will sing a recital hearing for their committee.
   2.a The recital hearing is typically sung in the Concert Hall or PAC 16. All performers and committee members must be present for the hearing. BE FOREWARNED: scheduling the recital hearing is often difficult. Scheduling the hearing and communicating with the committee is the student’s responsibility.
2.b The student will prepare complete translations for the recital hearing. The student must bring two copies of their recital music, recital program, and completed translations to the hearing. These must be print-ready using the template and guidelines found under “Recital Program Guidelines.” The faculty must sign off on these documents at your hearing. No exceptions.

2.c If, at this hearing, the recital committee decides that the recital is **not** sufficiently prepared, it will be postponed until the following quarter.

3. Once approved, the student will email the program and translations/program notes to the voice area student administrator for forwarding to the Music Office for printing. No programs may be forwarded to the office without voice faculty approval.

4. The recital is successfully performed, people attend and applaud! Please refer to “WWU Singer-Pianist Collaboration Guidelines” for information on stage etiquette.

5. The recital committee forwards a recital grade to Dr. Rieger who registers the grade with the WWU registrar and WWU Music Dept. Advisor.