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Introduction

The Voice Area at Texas Tech encompasses talented students with many different interests and goals, including work on the opera, musical theater, concert, and recital stages, teaching music at many levels, and singing as a means to enrich one’s life. The many successful alumni and reputable vocal ensembles have established Texas Tech as a jewel in the Southern Plains. Through camaraderie, dedication, and hard work, the faculty and students in the Voice Area at Texas Tech work to maintain high standards and levels of achievement in order to perpetuate this reputation.

The study and application of voice is highly demanding. Each student is expected to develop disciplined habits of daily practice and preparation and to consistently hone performance skills in order to succeed in the curriculum. Each teacher will direct and assist the voice student in the prescribed course of study to that end. It is the responsibility of the student to comply with the teachers’ instruction and expectations. The success of the student is dependent on his/her dedication, discipline, and work ethic.

It is the responsibility of the student to read, understand, and follow this Voice Area Handbook, which expands upon the Texas Tech University School of Music Undergraduate and Graduate Student Handbooks. If there is any point of clarification needed, the student will consult with Professor Gerald Dolter, Voice Area Chair.

Voice Faculty and Staff

The Voice Faculty and Staff is here to guide and mentor you through your time at Texas Tech as a Student of Voice. We are:

Prof. Gerald Dolter, Chair 121 gerald.dolter@ttu.edu
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Degrees

_Undergraduate_
Bachelor of Music in Vocal Performance (MUPF)
Bachelor of Music Education/Certification (MUTC)
Bachelor of Arts in Music (MUBA)

_Graduate_
Ph.D. in Fine Arts – Voice
Doctor of Musical Arts – Vocal Performance
Master of Music in Vocal Performance
Master of Music in Performance and Pedagogy

Degree Plans may be obtained through Mrs. Linda Gregston (undergraduate) and Dr. Michael Stoune (graduate).

Attendance

_Lessons_
Each student receives a weekly 50-minute voice lesson, for a total of twelve lessons during the semester. Attendance is mandatory. It is the responsibility of the student to schedule his/her weekly lesson each semester according to the policy of the studio teacher. It is the responsibility of the student to secure a pianist to play for all voice lessons. The student must give advance notification to both studio teacher and accompanist of any lesson cancellation (24 hours if possible, but at the very latest by 9:00AM on the day of the lesson). If no notification is given, the absence will be deemed unexcused and will not be made up. After the second unexcused absence, the student’s grade will be affected. If the studio teacher misses a lesson, it will normally be made up during the course of the semester.

_Coachings_
Select students will receive vocal coaching. Attendance is mandatory. The student must give advance notification of any coaching cancellation to Dr. Averill and, if applicable, his/her accompanist (24 hours if possible, but at the very latest by 9:00AM on the day of the coaching). If no notification is given, the absence will be deemed unexcused and will affect the student’s grade. After the second unexcused absence, the student will lose his/her coaching privileges.
**Performance Lab**
Attendance is mandatory for all voice students at all weekly Performance Labs. As above, the student must give advance notification of any absence from Performance Lab.

**Voice Area Recital**
Attendance is mandatory for all voice students at all Voice Area Recitals, Thursdays from 5-6PM. It is the responsibility of the student to collect an attendance slip and hand it in at the end of each Voice Area Recital. As above, the student must give advance notification of any absence from the Voice Area Recital.

**Voice Faculty Recitals and Performances**
Attendance is mandatory for all voice students at all Texas Tech-affiliated Voice Faculty recitals or performances, both on and off campus.

**Guest Artist Recitals**
Attendance is mandatory for all voice students at all Guest Artist Recitals.

**Student Recitals**
Attendance is mandatory for all voice students at any recital given by a studio peer. Students will be notified of the recital dates as recitalists pass their hearings.

**Graduate Voice Recitals**
Attendance is mandatory for all graduate students at all Graduate Student Voice Recitals. Students will be notified of the recital dates as they become available to the voice faculty.

**Doctoral Lecture Recitals**
Attendance is mandatory for all DMA students at all DMA lecture recitals. Students will be notified of the recital dates as they become available to the voice faculty.

**Choir Concerts**
Attendance is mandatory for all MUTC students at all Choir concerts.

**Other Events**
We require attendance at four non-vocal recital or concert events during the academic year, including one large ensemble concert, one instrumental chamber music event, one solo instrumental recital event, and one “choice” event that may include ensembles within the Vernacular Music Center.

**NB:** Work is not a valid excuse for absence from required recital attendance. It is the responsibility of the student to arrange his/her work schedule to accommodate any conflicts that arise. The studio teacher will deal with absences from required events on a case-by-case basis.
Grading

Your grade will be based on the following, as detailed by your studio teacher:

1. Weekly lesson attendance and punctuality
2. Practice, preparation, and vocal progress
3. Attitude, participation, and Lab performance
4. Coaching, if assigned
5. Jury performance (final voice examination)* or Recital performance

*see Grading under Jury and Recitals for further details

Please see your studio syllabus for further details regarding grading.

Performance Labs

Each studio enjoys weekly performance opportunities. Students perform for each other and/or the studio teacher conducts a master class. Labs are scheduled generally at the 5PM Performance lab time on Tuesdays, but can be scheduled at another time at the discretion of the studio teacher. The student is responsible to know his/her teacher's expectations, as explained by the teacher. Student performance in labs is assigned at the teacher's discretion. When performing, students will dress according to the expectations of the studio teacher.

The student must secure a pianist to play for all scheduled performances during Voice Lab. It is the responsibility of the student to contact his/her pianist whenever he/she performs, as well as to inform the pianist when he/she is unable to perform. As with voice lessons, the student must inform both teacher and pianist by 9AM on the day of Voice Lab (at the latest), if he/she will be absent or unable to perform.

Voice Area Recital

The 5PM Performance Lab time on Thursdays is reserved for weekly Voice Area Recitals (VARs) in 010.

Participation
The voice student is expected to sing in the VAR at the discretion and approval of his/her studio teacher, and according to his/her degree plan (Graduate and MUPF: student must perform at least two times per semester; MUTC and MUBA: student must perform at least one time per semester).

Pianist
It is the responsibility of the student to secure a pianist when performing in VAR. The student must notify his/her accompanist at least three days in advance of the VAR performance, or the pianist may reserve the right to refuse to play for the performance.
**Attendance**
Attendance at each VAR is mandatory. See above.

**Attire**
The student will dress professionally when performing in VAR, as detailed below:

*Men:* Pants without rivets (no jeans); shirt with collar (button-down preferred); belt; dress shoes (no tennis shoes, boots, or flip-flops); tie and jacket are optional.

*Women:* Dresses that cover the shoulders and are below the knee in length, or blouses/tops that cover the shoulders and skirts that are below the knee in length; heels or dressy flats with closed toes (no sandals or flip-flops), preferably with hose; pants suits.

**Coaching**

Students will be assigned to coach with Dr. Averill based on a mutual decision between their studio teacher and Dr. Averill. The students who work with him on a regular basis generally will be graduate students and students preparing roles for the music theatre stage. Music performance majors preparing degree recitals will work with him on a less frequent basis when their teacher and Dr. Averill decide they are ready. Others may be assigned to coach based on an assessment of their general preparedness by their studio teacher, in consultation with Dr. Averill.

Coaching will be graded by Dr. Averill and included as part of the applied lesson grade given by the studio teacher, as determined by the studio teacher. Singers working with student pianists will bring their partners to a select number of coachings, as determined by Dr. Averill. The piano faculty supports this requirement.

Singers will:
- be punctual for all coaching sessions;
- be prepared musically;
- have completed word for word translations and IPA for songs in foreign languages at the time of their coachings;
- bring their pianists when required.

If a singer fails to meet the above requirements on regular basis, he or she will lose coaching privileges, and his or her grade will be adjusted accordingly.
Repertoire/Literature Requirement

Each semester, the student will prepare a specified number of songs. Each teacher will assign vocal literature to fulfill performance requirements. In most cases, the student is encouraged to participate in the selection of the literature. The student is expected to purchase his/her own printed originals of assigned music, for personal use and to build his/her own music library. The Voice Area seeks to support and uphold all copyright laws currently in effect.

The repertoire/literature requirements for each year by degree are as follows below. The required number of pieces must be memorized, is per semester, and is a minimum (the student may learn more selections per semester, but not fewer). The student may sing in languages other than those listed below (eg. Spanish, Latin, Czech, Russian), as deemed appropriate by the studio teacher. Exceptions to all recommendations and requirements may be made by the studio teacher on a case-by-case basis.

Repertoire/literature may be drawn from Art Song, Opera, Operetta, Oratorio, Musical Theater, Folk Song, and Spirituals. An extensive aria/song from Opera, Operetta, Oratorio, and some Musicals may be considered as 2 selections.*

First Year (MUAP 1001-1002) – Recommended Italian and English performance
MUPF: 6  
MUTC: 4  
MUBA: 3  

Second Year (MUAP 2001-2002)
MUPF: 8; addition of German and French is encouraged.  
MUTC: 6; addition of German is encouraged.  
MUBA: 4  

***Third Year (MUAP 3001-3002)
MUPF: 8; addition of German and French is required.  
MUTC: 6; addition of French is encouraged.  
(MUBA: 4)***

Fourth Year (MUAP 4001-4002)
MUPF: 8  
(MUBA: 4)***  

Graduate and Doctoral (MUAP 5001 and above)
In accordance with the applicable degree, as approved by the studio teacher. Please see Appendix A below.

*NB: Although a piece of this nature may satisfy a more substantial part of the repertoire requirement for any given semester, it will still represent only one (1) selection for the jury exam.
**The student will pass a Barrier Exam (Sophomore Qualifying Exam) before continuing into MUAP 3001. Please see Voice Exam/Jury for further details.**

**Lessons are not required in the third and fourth years of the MUBA degree. Please see Voice Exam/Jury for further details.**

**Jury (Voice Exam)**

*Scheduling*
Each undergraduate student not presenting a Degree Recital, and each graduate student not presenting a Performance Project (MUAP 6301, 6302, 8301-8304), will present a Jury performance for the Voice Faculty at the end of each semester on a day to be determined by the Voice Faculty. The location for Juries will be announced each semester. It is the student’s responsibility to sign up for a jury time on scheduling sheets to be posted in the hall outside Professor Dolter’s door (121). Sheets will be posted at least one week prior to Juries.

**NB: It is the student’s responsibility to consult with his/her pianist in advance of signing up for a jury time.**

*Grading*
During the jury, the faculty critiques and grades each student individually. The average of the grades results in the final jury grade, which advises the teacher in consideration of the final semester grade. In tabulating the final semester grade, the teacher may accept the jury grade, or adjust it only one letter grade in either direction. The final semester grade is given ultimately at the decision of the teacher, based on his/her own studio expectations and weekly experiences with the student. These expectations are explained clearly in the required syllabus from each studio teacher.

*Procedure*
In the Regular Jury, two selections are requested. The student selects one, and the faculty the second. In the Barrier Exam (Sophomore Qualifying Exam) and Graduate Jury Exam, the faculty will select two additional pieces, for a total of three selections.

The Jury is not required generally during the semester of a degree recital; however, a jury may be requested in any semester at the discretion of the studio teacher. In addition, only a partial jury is required of any student who receives academic credit for performing a leading role in a music theatre work.

Please note: the first semester freshman jury will include only one selection of the student’s choice.
Please take care to observe the following for your jury:

1. Appear at least 15 minutes early, warmed up and ready to sing. Ask your pianist to arrive 15 minutes early if possible.
2. Dress appropriately – please see Attire under Voice Area Recital for guidelines.
3. Provide 12 copies of your repertoire sheets, TYPED and PROOFED. The jury sheet is available as a fillable form on the Voice Area website. List all the music on which you worked for the semester. Place an asterisk (*) by the pieces memorized and ready to perform for your jury exam.
4. Bring ALL your music, as the faculty may request any selection marked with an asterisk.
5. All prepared music must be memorized, unless otherwise approved by your studio teacher. Exceptions may include selections that would be sung normally on the concert stage with large orchestra or chamber ensemble.

**Barrier (Sophomore Qualifying Exam)**

At the end of the fourth semester of voice study (MUAP 2002), your voice jury will be subjected to a vote by the voice faculty. Advancement to upper level study (MUAP 3001 and above) is determined by this vote. The vote is based upon whether the faculty deems appropriate progress has been made for the student to progress into recital preparation.

The MUPF and MUTC student MUST perform a Barrier Exam. The MUBA student MAY perform a Barrier Exam to be considered for continuation of voice study, which is not required beyond the 2002 level of this degree.

Please note: In addition to the Barrier vote, the Voice Faculty will also grade the Barrier Exam as any other Jury Exam. The grade of the Exam and the Barrier vote are mutually exclusive. A passing grade for the Jury Exam does not guarantee a positive Barrier vote outcome.

**Recitals**

**General Information**

Recitals are intended to represent the cumulative performance work of the students in each degree plan, and are given at the Junior, Senior, and Graduate levels of study. The recital should be comprised mainly of song, but the repertoire may be balanced with music from other genres at the discretion of the studio teacher. The recital will be graded according to the SOM Recital Grading Rubric. Please see below for recital requirements by degree plan.
MUPF

**Junior Recital** during MUAP 3002 – 25 minutes of music

**Senior Recital** during MUAP 4002 – 40 minutes of music

MUTC

**Junior Recital** during MUAP 3002 – 25 minutes of music

MUBA

**Optional non-degree recital** after MUAP 3001

DMA, MM

Please refer to Appendix A below

N.B.: for the MM and DMA degrees, at least one standard recital is required.

**Scheduling**

The student, teacher, and pianist must agree on recital dates and times. Should the student wish to give the recital on campus, the teacher will request a date, time, and venue through the School of Music, and will notify the student when the date, time, and venue have been approved. Should the student wish to give the recital off-campus, it is the responsibility of the student to ensure that the desired venue is available, after which the teacher will request that the recital date be placed on the master calendar for the School of Music. Dress rehearsal time should be scheduled when the recital is scheduled, or as soon as possible thereafter.

Should the recital be given off campus it is the responsibility of the student to arrange any details pertaining to the recital, such as dress rehearsal and rental fee.

**Venues**

M-01 and Hemmle Hall are the two spaces normally used for student recitals on campus. Off-campus sites include the many area churches and Talkington Hall at the Legacy Theater (Graduate degree students only).

**Hearings**

The recital event is approved only by audition for the Voice Faculty, called a Hearing. Hearings take place on Mondays at 4PM, and must be scheduled at least three (3) weeks in advance of the recital date. All music for the recital program must be fully prepared and memorized for the Hearing. The faculty may hear two or more selections from the program. In consultation with his/her teacher, the student will provide a typed, prepared list, with accurate timings for each selection for his/her teacher in preparation for the Hearing.

If the Voice Faculty does not feel the recital is properly prepared, a second hearing will be required. In the event the second hearing fails, the recital must be rescheduled in a later semester.
Pianists (Accompanists)

It is the responsibility of the student to secure a pianist for lessons and performance opportunities. The same consideration should be given to pianists as is given to studio teachers when canceling a lesson or performance. Further etiquette for working with pianists follows below. It is the singing student’s responsibility to:

1. Provide clean, single-sided copies of music for the pianist at least two weeks* before the music is to be worked on in a lesson or performed in any situation.
2. Always consult with the pianist when scheduling anything that requires his/her attendance.
3. Plan weekly rehearsals with his/her pianist.
4. Arrive at weekly rehearsals with music learned. It is not the responsibility of the pianist to teach notes and rhythms to singers!
5. Provide a textual translation for his/her pianist.

*at least THREE weeks prior to any rehearsals and/or performances, and at least EIGHT weeks prior to a recital hearing, if he/she is working with a student pianist.

NB: Your pianist is your partner in music. Please communicate with him/her in the best spirit of collaboration!

Ensemble Participation Requirements

The requirements for ensemble participation are explained online in the School of Music Undergraduate Handbook on pages 14 - 16 (http://www.depts.ttu.edu/music/filesandpdfs/TTUSOMUGHandbook1516.pdf).

Further ensemble participation guidelines for the voice student are:

1. In the semesters of the junior and senior recitals, undergraduate voice students may perform in a musical theatre work only at the discretion of their applied teacher. Written permission must be obtained. In any given semester, the voice student will be registered for no more than three (3) School of Music ensembles, and **may not** participate in School of Music ensembles for which he/she is not registered.
Appendix A: Graduate Repertoire Requirements and Projects

Repertoire requirements for MUAP 5001
The repertoire assigned for study during the MUAP 5001 semesters is left to the discretion of the major studio teacher.

Projects

MM
Two public performances (MUAP 6301, 6302) are required. One must consist of a standard recital (defined below), with no less than 50 minutes of music. The other may consist of a major role, several supporting roles, major oratorio performances, or another recital project, to be determined in consultation with the major studio teacher and approved by the voice faculty.

DMA
A minimum of four public performances (MUAP 8301, 8302, 8303, 8304) is required, the content of which is to be determined in consultation with the major studio teacher and approved by the voice faculty.

The projects will be comprised of:

A. One standard recital (defined below) (MUAP 8301), 50 minutes of music.
B. Two projects (MUAP 8302, 8303) should be chosen from the options below:
   1. Standard recital, 50 minutes of music; or a substantial research paper and a standard recital, 30 minutes of music;
   2. Specialized recital, 50 minutes of music; or a substantial research paper and specialized recital, 30 minutes of music;
      • This recital may be tailored to the specific interests/needs of the student, and should be developed by the student in consultation with the major applied teacher. It may include music that is genre-specific, themed, language-specific, etc.
   3. Major opera role;
   4. Major oratorio role;
   5. One minor opera role and one minor oratorio role;
   6. Two minor opera roles.
   7. Two minor oratorio roles.
C. The final project (MUAP 8304) is the 60-minute lecture recital, containing at least 30 minutes of lecturing. A research document is a component of this final doctoral project (TTU Catalog, p 396). A student may not enroll in MUAP 8304 until they are advanced to candidacy upon passing the doctoral qualifying exams.

N.B.: A "standard recital" will consist of repertoire (primarily from the art song genre) in English, French, German and a fourth language (at the discretion of the teacher and student), and will include repertoire from three different stylistic periods. Stylistic periods include Baroque, Classical, Romantic, and Contemporary (20th/21st Century).

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