

BRIGHAM YOUNG UNIVERSITY

**CLASSICAL VOICE DIVISION  
HANDBOOK**



September 2021

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## **BYU MISSION STATEMENT**

The mission of Brigham Young University is to assist individuals in their quest for perfection and eternal life. That assistance should provide a period of intensive learning in a stimulating setting where commitment to excellence is expected and the full realization of human potential is pursued.

### **Aims of a BYU Education:**

BYU seeks to develop students of faith, intellect, and character who have the skills and the desire to continue learning and to serve others throughout their lives. These are the common aims of all education at BYU. Both those who teach in the classroom and those who direct activities outside the classroom are responsible for contributing to this complete educational vision.

A BYU education should be:

- Spiritually Strengthening
- Intellectually Enlarging
- Character Building
- Leading to Lifelong Learning and Service

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## **BYU SCHOOL OF MUSIC MISSION STATEMENT**

The BYU School of Music seeks truth in great music. We strive to lead in the composition, performance, teaching, and understanding of music and to serve the university, The Church of Jesus Christ of Latter-day Saints, and the world through this divine gift.

The Brigham Young University School of Music is accredited by NASM, the National Association of Schools of Music.

You may refer to these School of Music resources:

Undergraduate Handbook (<https://music.byu.edu/wp-content/uploads/2021/08/UG-Handbook-2021-22.pdf> )

Graduate Handbook (<https://music.byu.edu/wp-content/uploads/2021/01/gh18-19.pdf> )

Professionalism Policy (<https://music.byu.edu/professionalism-policy/>)

## **BYU VOICE**

We support the aims of a BYU education, to strengthen students' lives spiritually, enlarge their intellectual experience, build their character, and prepare for lifelong learning and service. We strive to provide a world-class education in a spiritually enriching environment.

### **OUTCOMES FOR THE VOCAL PROGRAM**

Students in the Classical Vocal Program will:

1. Show general knowledge of musical style and demonstrate mastery of performance techniques associated with the vocal styles of the western tradition, including the genres of art song, oratorio, and opera; in the primary languages of English, Italian, German, and French.
2. Demonstrate the ability to participate in the auditioning process which forms the basis of this career track without jealousy of the success of others or vanity at one's own success.
3. Demonstrate the ability to teach these skills to others.
4. Be educated about, and exposed to, a variety of professional vocal opportunities, including: solo concert and operatic work, contemporary vocal ensembles, crossover contemporary vocal styles and techniques, and choral ensembles. This includes encouraging students to participate in a vocal program every summer.

The Vocal Division provides high quality studio and classroom instruction for a variety of music degree programs — including Vocal Performance, Music Education, General Music, Bachelor of Arts, Commercial Music, and Music Composition — all with the goal to prepare students in these majors for the rigors of their disciplines. The Vocal Division also provides voice instruction (group and private) to hundreds of students on an elective basis, particularly those students who participate in the outstanding choral organizations on campus.

The Division boasts a high placement rate among its graduates in their chosen fields, whether in the profession, the classroom, or continuing graduate study. Many graduates hold positions in elementary, secondary, and university institutions around the country, while some maintain professional performance careers, and others continue their education at the best doctoral and artist programs in the nation.

In accordance with the Mission Statement of the University, the Vocal Division seeks to train well-rounded individuals who combine excellence in their chosen fields of study with the spiritual values of the restored gospel of Jesus Christ.

## **ADMISSION**

Admission to any degree program in the School of Music which requires a vocal emphasis must include an audition. It shall include three selections presented from memory, demonstrating musical, expressive, and vocal skills which portend success as a voice major. Selections should vary in style and, where possible, language (at least one selection in English). Standards and expectations vary by degree program, as spelled out below.

## **BACHELOR OF MUSIC IN PERFORMANCE WITH A VOCAL EMPHASIS**

### **Admission**

The Bachelor of Music degree in Performance with a Vocal Emphasis is a limited enrollment program which seeks to prepare the aspiring professional singer and studio voice teacher for the demands of the profession. The Applicant is normally admitted to this program at the time of competitive entrance audition and pending admission to BYU.

### **Graduation**

To graduate with a Bachelor of Music degree in Performance with a Vocal Emphasis, the student must complete these requirements:

- Meet all of the academic requirements for this degree as listed in the official BYU Catalogue.
- Concurrent enrollment in Music 262R/362R Diction Lab is required when enrolled in Music 260R/360R respectively. Students should rotate each semester through one of the language labs in English, Italian, German, and French.
- Demonstrate these vocal and musical skills in juried exams and public performances.
  - Over the compass of two octaves, the student will demonstrate habituation of the following vocal skills:
    - Flexibly aligned posture
    - Low, flexible breath management
    - Balanced phonation in phrases of moderate length
    - Chiaroscuro resonance with consistent ring on all vowels
    - Legato, declamatory, and melismatic vocal styles
    - Even vibrato
    - Dynamic contrast between piano and forte
    - Musical and textual accuracy
    - Heightened musical and interpretive skills
- Present a Cumulative Repertoire List containing a minimum of 56 selections:
  - At least 8 songs or early arias in Italian or Latin
  - At least 8 art songs from the German Lied tradition
  - At least 8 art songs from the French Romantic and Impressionistic tradition
  - At least 8 art songs in English

- At least 2 songs appropriate for LDS worship services
- At least 2 arias from oratorio literature
- At least 4 arias from opera literature
- At least 2 selections written by living composers
- At least 14 additional selections approved by the instructor
- Successfully present 2 public, juried recitals
  - Receive a minimum VPS of 3.0 in a Junior Recital lasting 22-25 minutes.
  - Receive a minimum VPS of 3.5 in a Senior Recital lasting 45-55 minutes.
  - In these recitals, the student will demonstrate diction proficiency in traditional singing languages (English, Italian, German, French) and vocal styles (Lieder, mélodie, vocal music before 1800, and 20th-21st century songs). Other literature may be included with permission of the instructor.

## **BACHELOR OF MUSIC IN MUSIC EDUCATION OR GENERAL MUSIC WITH A VOCAL EMPHASIS**

### **Admission**

Acceptance into this limited enrollment program is based on musical and scholastic achievement, and on compatibility with the profession. Interested students must successfully complete Music 176, Introduction to Careers in Music Education, including a personal interview with the Music Education Faculty and pass an entrance audition with a minimum VPS of 1.5.

Admission to the Bachelor of Music in Education degree can occur at the end of the 1st year of study or any time thereafter, although acceptance is rare after the third year of college study.

### **Graduation**

To meet the vocal requirements for graduation in the Bachelor of Music in Education, students must

- Complete 8 credit hours of Music 260R: private vocal instruction. The student must be enrolled in voice for continuous semesters until the completion of the recital requirement.
- Concurrent enrollment in Music 262R Diction Lab is required when enrolled in Music 260R. Students should rotate each semester through one of the language labs in English, Italian, German, and French.
  - Transfer students will still need to complete all four Diction Lab sections, regardless of how many semesters of voice might remain for BYU requirements.
- Demonstrate in juried exam and public performance the following vocal skills:
  - Within the compass of an octave and a half, demonstrate consistent, healthy vocal techniques, including
    - Flexibly aligned posture
    - Low, flexible breath management

- Balanced phonation in phrases of moderate difficulty
  - Balanced resonance with emerging ring
  - Even vibrato
  - Legato line, emerging flexibility
  - Emerging dynamic control
  - Musical and textual accuracy
  - Emerging interpretive skills
- Present a Cumulative Repertoire List containing not fewer than 24 selections, including:
  - 4 art songs or early arias in Italian or Latin
  - 4 art songs in German from the Lied tradition
  - 4 art songs in French from the Romantic and Impressionist traditions
  - 4 art songs in English
  - 2 songs appropriate for LDS worship services
  - 6 elective selections approved by the teacher
- Present a public, juried recital in the last semester of study
  - Lasting approximately 20 minutes, 15 minutes of which is solo singing.
  - Include selections from the Cumulative Repertoire List
  - Sing in English, Italian, German, and French
  - Receive a minimum VPS of 2.5
  - Normally, three Music Education majors will combine together in one recital.

## **BACHELOR OF ARTS IN MUSIC WITH A CLASSICAL VOICE EMPHASIS**

### **Admission**

Bachelor of Arts in Music degree is designed for Music majors seeking a broad liberal arts education. The Applicant is normally admitted to this program at the time of competitive entrance audition and pending admission to BYU.

### **Graduation**

To graduate with a BA with a Vocal Emphasis, the student must

- Complete all of the requirements listed in the BYU Catalogue for this degree.
- Concurrent enrollment in Music 262R Diction Lab is required when enrolled in Music 260R. Students should rotate each semester through one of the language labs in English, Italian, German, and French.
- Within the range of an octave and a half, demonstrate consistent, healthy vocal techniques, including
  - Flexibly erect posture
  - Low, flexible breath management
  - Balanced phonation in phrases of moderate difficulty

- Balanced resonance with emerging ring
- Even, pleasant vibrato
- Legato line, emerging flexibility
- Emerging dynamic control
- Musical and textual accuracy
- Emerging interpretive skills
- Present a Cumulative Repertoire List containing not fewer than 24 selections, including:
  - 4 art songs or early arias in Italian or Latin
  - 4 art songs in German from the Lied tradition
  - 4 art songs in French from the Romantic and Impressionist traditions
  - 4 art songs in English
  - 2 songs appropriate for LDS worship services
  - 6 elective selections approved by the teacher

Should BA students elect to complete a recital (see BA MAP Section 7.1.1), they will fill the following requirements:

- Complete two semesters of Music 360R, Private Voice Lessons.
- Concurrent enrollment in Music 362R Diction Lab is required when enrolled in Music 360R. Students should rotate each semester through two of the language labs (English, Italian, German, or French) choosing the languages in which they feel the most deficient in preparation for their recital.
- Present a Cumulative Repertoire List containing not fewer than 40 selections, including:
  - 6 art songs or early arias in Italian or Latin
  - 6 art songs in German from the Lied tradition
  - 6 art songs in French from the Romantic and Impressionist traditions
  - 6 art songs in English
  - 3 songs appropriate for LDS worship services
  - 2 arias from opera or oratorio literature
  - 1 art song by Living Composer
  - 10 elective selections approved by the teacher
- Present a public, juried recital in the last semester of study
  - Lasting approximately 22-25 minutes
  - Sing in English, Italian, German, and French
  - Receive a minimum VPS of 3.0

## **MASTER OF MUSIC IN PERFORMANCE WITH A VOCAL EMPHASIS**

The Master of Music in Performance with a Vocal Emphasis provides the serious vocalist advanced training and experience in singing and voice teaching, in pursuit of a professional career as a singer and/or teacher of singing.

### **Admission**

- Present a college transcript showing an earned Bachelor of Music in Performance (or the equivalent) from an accredited college or university
- Receive a minimum VPS of 3.7 in a juried entrance audition. The audition will include:
  - Selections in Italian, German, French, and English,
  - Demonstrate vocal competency equal to a graduating senior in Vocal Performance from BYU.
  - The audition should last about 20 minutes.

### **Graduation**

- Successfully complete all courses on the Official Study List for the degree (see the BYU Graduate Catalogue).
- Demonstrate competency in German, French, Italian, and English lyric diction.
- Demonstrate mastery of standard vocal techniques:
  - Habitually flexible aligned posture
  - Balanced phonation in extended phrases
  - Chiaroscuro resonance with consistent ring on all vowels
  - Legato, declamatory, and melismatic vocal styles
  - Even vibrato
  - Dynamic control between piano and forte
  - Advanced musical and interpretive skills
- Present a Cumulative Repertoire List containing at least 24 selections learned during graduate studies (minimum 12 art songs, minimum 12 arias).
- Successfully complete Music 697A: Researching the Recital.
- Receive a minimum VPS of 4.0 in the graduate recital, Music 697B.
  - The repertoire for this recital will be determined by the student and the instructor.
  - Program must be approved, in advance, by the student's graduate recital jury.
- Successfully pass the Repertoire and Oral exams at the end of all course work.

## VOCAL DIVISION POLICY STATEMENTS

### **First-year studio lessons**

All first-year voice students (even if students were enrolled Spring/Summer) will be placed in small groups of 3-4 students. We have found the small group model to be beneficial in that students may be mentored by two faculty members, get to perform on a weekly basis, and have a forum for camaraderie with peers.

- Each week all students in a group will meet together in a mini-master class setting with instructors (45 minutes for three (3) students, 60 minutes for four (4) students).
- Each week students will also have a 30-minute lesson one-on-one with the instructor.
- Some models will include a team of two faculty instructors, some will have one faculty instructor for both group and private lessons.
- Students will receive twelve (12) group and individual lessons in a semester.
- This small group model will be employed for the first two semesters of Music 260R. Subsequent semesters of 260R will be 45-minute lessons with one teacher.

*This model does not apply to transfer students with semesters of music-major voice lessons completed at another school. Transfer students who fall in this category will have 45-minute lessons with one teacher.*

### **Language Diction Lab**

The teaching of foreign language diction comes in language labs held one evening each week. Over the course of four semesters of 260R, concurrent enrollment in Music 262R Diction Lab is required. Voice students will study the four principal languages (English, Italian, German, and French), one in each semester. In the four semesters of 360R, students will rotate through the languages again at a more advanced level (Music 362R). 660R will also follow the same rotation with concurrent enrollment in Music 662R. Lower Division labs (262R) meet at 6:00 PM; the Upper Division (362/662) meets at 5:00 PM. Students who have filled all lab requirements, but are still enrolled in lessons, may be exempt from labs.

### **Concert Attendance**

The Vocal Division supports the School of Music policy of concert attendance, which requires that every major attend at least eight (8) concerts and/or lectures each semester. The Vocal Division further requires that at least five of these be vocal (recitals, choral concerts, opera, etc); two of these concerts may be one in which you are a participant. During semesters of remote teaching, concert “attendance” is still required, though the requirements and mode of observation will be revised. Ask your studio teacher how to document your attendance, since each has a unique system of grading.

## Practice Hours

Recognizing that practice is an essential element of vocal progress, the Voice Division has established minimum practice expectations for each course. Practice activities are ultimately decided by the instructor.

- 260R — 9 hours per week
- 360R — 12 hours per week
- 660R — 15 hours per week
- 560R — 9 – 12 hours a week; determined at the discretion of the teacher.
- 359R — 9 – 12 hours a week; determined at the discretion of the teacher.
  - These activities may be included in the practice hours
    - Time spent in the practice space
    - Time spent preparing lab assignments
    - Time spent in concert attendance
    - Time spent translating and memorizing assigned repertoire
    - Preparing and recording required video assignments
  - Time spent in choral or opera rehearsals should not be counted; that time belongs to those courses. Discuss possible exceptions with your teacher.

## Repertoire Requirements

The Voice Division has established minimum repertoire requirements per semester for each course:

- 260R — 6 selections memorized, 4 of which must be presented in juried exam and 2 of which must be in the language of that semester's lab.
- 360R — 8 selections memorized, 6 of which must be presented in juried exams, and 2 of which must be in the language of that semester's lab.
- 660R — same as 360R.
- 560R—Not less than 6 selections memorized in a semester; or TBD by teacher.
- 359R—Not less than 6 selections memorized in a semester; or TBD by teacher.

## Cumulative Repertoire

By the end of each course, a student must present a Cumulative Repertoire List divided among the four principle languages with additional Elective pieces. Students who have not completed these requirements by the final semester of study at each level will receive an **Incomplete** grade until all repertoire requirements are met.

- 260R — Minimum of 24 pieces
- 360R (BA degree) — Minimum of 40 pieces
- 360R (Performance degree)— Minimum of 56 pieces
- 660R — Minimum of 24 pieces (half of which must be art song)

### **Juried exams**

The final exam for 260R, 360R, and 660R is juried voice exam at the end of the semester, normally held on Exam Preparation Day. Do not make travel plans to leave campus before these exams take place. Students who present a juried degree recital are excused from juried exams for that semester. In semesters where instruction is remote, juries will take place in a remote or video format.

### **Vocal Progress Score (VPS)**

All juried performances will yield a grade and a VPS, both the average score of the jurists. The VPS tracks relative progress against fixed points on the vocal horizon without consideration to academic standing. In most cases, the VPS serves as a barometer of progress, but at certain times it becomes a threshold to be reached before moving on to the next level.

- VPS 2.5 required to pass sophomore (Music Ed/General Music) recital
- VPS 2.8 required for BA to enter 360R
- VPS 3.0 required to enter 360R (Exceptions may be made on a case by case basis, provided the score is extremely close to the 3.0 benchmark.)
- VPS 3.0 required to pass junior recital (all degree programs)
- VPS 3.5 required to pass senior recital
- VPS 4.0 required to pass graduate recital

### **Voice Tracks**

Voice Tracks is an online program for recording jury/recital scores, juror comments and the Cumulative Repertoire List. All juries, recitals, etc. will be scored via Voice Tracks. Each semester students will log on to [voicetracks.byu.edu](http://voicetracks.byu.edu) to update their profile and enter repertoire. All scores, comments and the Cumulative Repertoire List can be accessed via Voice Tracks at any time by the students and their instructors.

### **Spring /Summer Term Enrollment**

Students may enroll in applied lessons for one (1) credit each term.

- Full-time faculty on load will teach lessons during these terms (faculty assignments rotate annually).
- Adjunct faculty will teach only when full-time faculty loads are filled.
- No Language Labs/Master Classes will be offered.
  - If a student is deficient in a language, or has missed a particular lab, the studio teacher may focus instruction on that language.
  - Master classes, or Home Studios, will be offered at the instructor's discretion.
- No juries will be held Spring term; and only in Summer term as stated below.
- As there are no juries offered, these credits will not "count" towards graduation requirements but can be considered extra lesson terms.

- Should a student enroll in both Spring and Summer terms, and wish for the credits to count towards graduation, they must perform a jury at the end of Summer term.
- Students should attend and submit four (4) concert reports each term.
- With faculty approval and availability, students may enroll in Contemporary Voice during Spring or Summer terms as offered. These requests should go through both the Classical and Contemporary Area Coordinators.

## REPERTOIRE REQUIREMENTS FOR VOCAL DEGREES

Below are listed the repertoire requirements for each course level and vocal degree. Categories should be listed in Voice Tracks as indicated. All repertoire entered into Voice Tracks must be approved as “passed off” by the instructor.

**If any repertoire requirements are not met in the final semester of study, students will receive an Incomplete until requirements are met.**

For completion of Music 260R requirements (ALL degrees):

- 4 English art songs
- 4 Italian art songs
- 4 German art songs
- 4 French art songs
- 2 Religious songs
- (Additional songs beyond the required number list as Elective.)
- 6 Electives (this includes arias, other art songs, other languages, other styles, etc.)

For completion of Music 360R for the BA degree: (cumulative from 260 studies)

- 6 English art songs
- 6 Italian art songs
- 6 German art songs
- 6 French art songs
- 3 Religious songs
- 2 Arias (opera or oratorio)
- 1 Living Composer art song
- (Additional songs or arias beyond the required number list as Elective.)
- 10 Electives (this includes additional arias and art songs, other languages, other styles, chamber ensembles, etc.)

For completion of Music 360R for the BM in Vocal Performance degree:  
(cumulative from 260 studies)

- 8 English art songs
- 8 Italian art songs
- 8 German art songs
- 8 French art songs
- 2 Religious songs (during 260 study)
- 2 Sacred Oratorio Arias (during 360 study)
- 4 Opera Arias
- 2 Living Composer art songs
- (Additional songs or arias beyond the required number list as Elective.)
- 14 Electives (this includes additional arias and art songs, other languages, other styles, chamber ensembles, etc.)

For completion of Music 660R for the MM in Vocal Performance degree:

- 24 selections of graduate level repertoire, selected at the approval of the teacher.
- At least half of the 24 selections must be art song literature.
- Pieces should be entered into Voice Tracks in the appropriate category.

## DEGREE RECITAL POLICIES

These policies govern the scheduling, preparation, performance, and grading of required recitals in all music degrees with vocal emphases in the BYU School of Music. Please carefully read all general recital policies and degree specific policies.

Recital repertoire requirements can be found below.

Refer to <https://music.byu.edu/recital-information/>

Checklist for Required Student Recitals: <https://music.byu.edu/wp-content/uploads/2021/06/Required-Recital-Instructions-Fall-2021.pdf>

### Prerequisites for Scheduling a Recital

- Students must be enrolled in the recital course (Music 249/349/449/649/697B) before they can schedule a venue for a required recital.
- The studio teacher must sign the Required Recital Approval Form (found at above link) and confirm enrollment in the recital course.
- *Each* student (even in shared recitals) takes the completed form to Music Scheduling to secure dates for the recital and dress rehearsal.
- Students who previously received a T grade (for a postponed recital) for a recital course should NOT enroll in that course again.

### Scheduling the Recital

- All BYU performances should be held on the BYU campus.
- Recitals to be given in fall semester may not be scheduled until the first day of classes, and then in a priority order every three days.
  - Day 1 of classes: Music 649, 650, and 697B
  - Day 4 of classes: Music 449 and Music 249 piano performance students
  - Day 7 of classes: Music 349 and 249
- Recitals to be given in winter semester may not be scheduled until the first day of winter semester registration (late October) and are done in priority order.
  - Day 1 of winter semester registration: Music 649, 650, and 697B
  - One week after winter semester registration begins: Music 449 and Music 249 piano performance students
  - Two weeks after winter semester registration begins: Music 349 or 249
- Recitals must be scheduled at least 4 weeks in advance.
- Recitals are scheduled at 5:30, 7:30, and 9:30 p.m., Tuesday—Saturday. Saturdays also include 1:30 and 3:30 times.
- Recitals are scheduled for one hour only.
- Recitals and rehearsals may not be scheduled for Monday nights, General Conference Saturdays, or the Friday/Saturday of spring break weekend in March.

- Recitals may only be given beginning the first day of class and ending the last day of class. They may not be given during exam preparation day (juries), finals, or semester breaks.
- Only one cancellation/reschedule or date change is permitted per semester. Once this has occurred, students will have to wait until the next semester to perform the recital. A medical emergency is the only exception.
- If a student receives a T grade for the recital course and wishes to give the recital in a following semester without also taking lessons, the recital must be given before the end of the add/drop period of that semester. Otherwise, a full semester/term of lesson enrollment is required.
- Please report the recital date, time and place to your respective Area Coordinator.
  - Classical Voice Area Coordinator, Dr. Robert Brandt: [rbrandt@byu.edu](mailto:rbrandt@byu.edu)
  - Contemporary Voice Area, Professor Korianne Johnson: [korianne\\_orton\\_johnson@byu.edu](mailto:korianne_orton_johnson@byu.edu)

### **Recital Rehearsals**

- Students may schedule a single one-hour rehearsal in the performance hall. They may also schedule up to two hours of rehearsal in E250, E400, or E432, depending upon availability.
- HFAC Scheduling must have at least 10 days' notice for all rehearsals. (*Exception: Due to space constraints, rehearsals in the Museum of Art are not permitted. However, a rehearsal may be scheduled in an HFAC room.*)
- Please confer with your studio teacher when scheduling a dress rehearsal.

### **Recital, Reception, Recording and Streaming**

- Student performers and audience members may enter the hall 30 minutes prior to the performance start time. Performers and guests should vacate the hall promptly following the performance or rehearsal.
- Food and drink are not permitted in the performance spaces, including the foyers.
- Receptions may only be held immediately outside of E400.
- After scheduling the recital, Music Scheduling will send an email with a survey to complete to indicate technical and set-up needs. If the survey is submitted late, programs, recordings, or proper set up will not be guaranteed for the performance.
- Performances in most halls can be audio recorded. The fee for recording a performance is \$30. (The fee for a group recital is \$30 per person.) If a student is performing a senior recital or a final graduate recital, students are required to have it recorded. The recording fee will be billed to the student's account.
- Video recording is up to the student performers.
- Streaming of performances:

- All recital performances will be livestreamed from Madsen Recital Hall; other venues may or may not have streaming capabilities.
- All streaming must go through BYU servers (for legal purposes); no Facebook, Instagram, etc.

### **Publicity**

- Flyers no larger than 8.5x11” may be placed on SoM main bulletin boards and in the practice room cul-de-sacs and should be removed the day after the recital (excluding Sundays).
- Flyers for voice recitals may also be placed on the Voice Area board (outside HFAC E455).

### **Printed Programs**

- All program requests must be submitted online *at least 21 days in advance*. Late submissions will not be accepted unless prior arrangements were made. Program format can be found here: <https://music.byu.edu/recital-information/> (see Important Links at the bottom of the page).
- The direct link to the request form is: <https://forms.gle/obVod3ZBj8eZdx169>
- Program PDF proofs will be emailed to the student and the supervising faculty for editing and final approval. Student and faculty must respond to this email or the program will not be printed.
- Students with recitals in the MRH will need to pick up printed programs from Cougar Creations in the Wilkinson Center.
- Programs should be submitted approximately three weeks in advance.
  - All programs may be subject to review prior to performances for copyright purposes (including any planned, but unlisted, encores).

### **Pre-Recital Hearings**

The pre-recital hearing shall consist of excerpts of the planned recital. The student will begin with a personal selection. As time allows, jury members will hear other selections until they are satisfied that all music is memorized and worthy of public presentation. The results of the pre-recital hearing could be Pass, Pass With Reservations or Recess. A juror indicating pass with reservations must list the issues that need to be resolved by recital time in order to pass the final recital. A decision to recess the hearing will require that the recital date be postponed until a later time as specified by the jury. In the case of a failed pre-recital hearing, the student should notify Music Scheduling immediately for a change of date.

## **Recital Grading**

The possible outcomes of the recital are pass and fail. A failed recital must be presented again at a later time as specified by the jury. Each jury member will assign a Vocal Performance Score (VPS) to the recital. The average of the scores will determine whether the recital is passed or failed.

- The 249 recital requires an average minimum 2.5 VPS to pass.
- The 349 recital requires an average minimum 3.0 VPS to pass.
- The 449 recital requires an average minimum 3.5 VPS to pass.
- The 649 recital requires an average minimum 4.0 VPS to pass.
- The 697B recital requires an average minimum 4.0 VPS to pass.

## **RECITAL REQUIREMENTS**

### **Music 249 (Culminating Recital in Music Education)**

- The 249 recital shall be presented by K-12 Choral and General Music voice majors during the final semester or term of their formal vocal studies as required by their degree program.
- The student will present approximately 20 minutes worth of music. It is recommended that some of these selections be duets or trios performed with other performers on the same program.
- If ensembles are included in the program, the student should do a minimum of 15 minutes of solo singing, adding in time sung in ensemble numbers.
- Normally, three K-12 Choral/General Music majors will combine together in one recital.
- The student shall present representative selections from the Italian, German, French, and English art song traditions (minimum of one in each language), sung in the original languages as guided by the teacher and approved by the jury.
- The jury shall consist of three faculty members, one of which shall be a full-time member of the voice faculty, the other two being adjunct members of the voice faculty.
- The student will pass a pre-recital hearing in front of the jury 2-3 weeks before the recital.
- Assigned jury members shall attend the pre-recital hearing and the recital, review a video of these events if unable to attend, or find an approved replacement.
- The student will prepare translations of all songs in foreign languages for the benefit of the audience.
  - Translations of songs that will be printed and distributed must be one of the following:
    - The student's own translation.

- Receive permission from the author to use the translation, and credit the author as they indicate.
  - In addition, any work that is published post 1925 must have the composer's permission to do a translation of the work.
  - Supertitles are not a legal issue, as long as nothing is being distributed. However, credit should be given to the translator.
  - Anything posted on the web falls under the same copyright laws (including supertitles that may appear in the recording). (Questions? [copyright.byu.edu](http://copyright.byu.edu))
- The voice teacher shall supervise the student's recital preparation, including the timely scheduling of recital date and location, the timely selection and submission of the program, translations, and the musical and interpretive preparation of the recital, in order to ensure high standards of excellence.

### **Music 349 (The Junior Recital)**

- The 349 recital shall be presented in the second semester of 360R. It represents the first required recital for the Bachelor of Music in Vocal Performance degree, and the culminating project for the Bachelor of Arts degree.
- It shall contain music lasting not less than 22 minutes or more than 25 minutes.
- The program shall contain at least two selections from the baroque or classical periods; at least two selections must be in Italian (or Latin); and at least two each from the German, French, and English/American art song traditions sung in the original languages; a minimum of five (5) minutes of music in each language. As time permits, selections from other styles or languages may be included under guidance of the teacher and with approval of the jury committee.
- The student shall seek approval of the recital program from members of the jury well ahead of the recital hearing.
- Normally, two juniors shall combine to present one program.
- The student will pass a pre-recital hearing in front of the jury 2-3 weeks before the recital.
- Assigned jury members shall attend the pre-recital hearing and the recital, review a video of these events if unable to attend, or find an approved replacement.
- The student will prepare translations of all songs in foreign languages for the benefit of the audience.
  - Translations of songs that will be printed and distributed must be one of the following:
    - The student's own translation.
    - Receive permission from the author to use the translation, and credit the author as they indicate.
  - In addition, any work that is published post 1925 must have the composer's permission to do a translation of the work.

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- Anything posted on the web falls under the same copyright laws (including supertitles that may appear in the recording). (Questions? [copyright.byu.edu](http://copyright.byu.edu))
- The voice teacher shall supervise the student's recital preparation, including the timely scheduling of recital date and location, the timely selection and submission of the program, translations, and the musical and interpretive preparation of the recital, in order to ensure high standards of excellence.

### **Music 449 (The Senior Recital)**

- The 449 recital normally shall be presented in the fourth semester of 360R. It represents the culminating recital for the Bachelor of Music in Vocal Performance.
- It shall contain representative selections (at least two) from the baroque or classical period demonstrating skill in recitative and ornamentation; at least three selections must be in Italian (or Latin); and at least three selections each from the German, French, and 20th or 21st Century English/American art songs traditions, sung in the original languages; a minimum of eight (8) minutes of music in each language. As time permits, it may contain other elective repertoire under guidance of the teacher and approval of the recital jury.
- It shall contain music lasting not less than 45 minutes or more than 55 minutes.
- The student shall seek approval of the recital program from members of the jury well ahead of the recital hearing.
- The recital jury shall consist of three voice area faculty, at least two of which shall be full-time faculty members. The principal teacher shall serve as jury chair for both the pre-recital hearing and the actual recital.
- The student will pass a pre-recital hearing in front of the jury 2-3 weeks before the recital.
- Assigned jury members shall attend the pre-recital hearing and the recital, review a video of these events if unable to attend, or find an approved replacement.
- The student will prepare translations of all songs in foreign languages for the benefit of the audience.
  - Translations of songs that will be printed and distributed must be one of the following:
    - The student's own translation.
    - Receive permission from the author to use the translation, and credit the author as they indicate.
  - In addition, any work that is published post 1925 must have the composer's permission to do a translation of the work.
  - Supertitles are not a legal issue, as long as nothing is being distributed. However, credit should be given to the translator.

- Anything posted on the web falls under the same copyright laws (including supertitles that may appear in the recording). (Questions? [copyright.byu.edu](http://copyright.byu.edu))
- The voice teacher shall supervise the student's recital preparation, including the timely scheduling of recital date and location, the timely selection and submission of the program, translations, and the musical and interpretive preparation of the recital, in order to ensure high standards of excellence.

### **Music 649 (The Graduate Elective Recital)**

- The Graduate Elective Recital shall be presented any semester or term of formal voice instruction of graduate studies.
- The repertoire for the graduate recital shall be selected by the student, under the direction of the voice teacher. It should reflect repertoire studied in Graduate School and exemplify the high performance standards of an advanced degree.
- The recital shall contain music lasting not less than 45 minutes or more than 55 minutes.
- The student shall seek approval of the recital program from members of the jury well ahead of the recital hearing.
- The jury shall include three full-time voice area faculty members. The voice teacher shall serve as chair of the jury.
- The student will pass a pre-recital hearing in front of the jury 2-3 weeks before the recital.
- Assigned jury members shall attend the pre-recital hearing and the recital, review a video of these events if unable to attend, or find an approved replacement.
- The student will prepare translations of all songs in foreign languages for the benefit of the audience.
  - Translations of songs that will be printed and distributed must be one of the following:
    - The student's own translation.
    - Receive permission from the author to use the translation, and credit the author as they indicate.
  - In addition, any work that is published post 1925 must have the composer's permission to do a translation of the work.
  - Supertitles are not a legal issue, as long as nothing is being distributed. However, credit should be given to the translator.
  - Anything posted on the web falls under the same copyright laws (including supertitles that may appear in the recording). (Questions? [copyright.byu.edu](http://copyright.byu.edu))
- The voice teacher shall supervise the student's recital preparation, including the timely scheduling of recital date and location, the timely selection and submission of the program, translations, and the musical and interpretive preparation of the recital, in order to ensure high standards of excellence.

### **Music 697B (The Graduate Recital)**

- The Graduate Recital normally shall be presented in the final semester or term of formal voice instruction of graduate studies and represents the culminating performance of the Master of Music in Vocal Performance degree.
- The repertoire for the graduate recital shall be selected by the student under the direction of the voice teacher and with the approval of the Graduate Committee. It should reflect repertoire studied in Graduate School and exemplify the high performance standards of an advanced degree.
- The recital shall contain music lasting not less than 45 minutes or more than 55 minutes.
- The jury shall include three full-time voice area faculty members. The voice teacher shall serve as chair of the jury.
- The student will pass a pre-recital hearing in front of the jury 2-3 weeks before the recital.
- Assigned jury members shall attend the pre-recital hearing and the recital, review a video of these events if unable to attend, or find an approved replacement.
- The student will prepare translations of all songs in foreign languages for the benefit of the audience.
  - Translations of songs that will be printed and distributed must be one of the following:
    - The student's own translation.
    - Receive permission from the author to use the translation, and credit the author as they indicate.
  - In addition, any work that is published post 1925 must have the composer's permission to do a translation of the work.
  - Supertitles are not a legal issue, as long as nothing is being distributed. However, credit should be given to the translator.
  - Anything posted on the web falls under the same copyright laws (including supertitles that may appear in the recording). (Questions? [copyright.byu.edu](http://copyright.byu.edu))
- The voice teacher shall supervise the student's recital preparation, including the timely scheduling of recital date and location, the timely selection and submission of the program, translations, and the musical and interpretive preparation of the recital, in order to ensure high standards of excellence.

**SEE RECITAL TEMPLATE PDF's AT END OF DOCUMENT.**

## **STUDENT CHAPTER OF NATIONAL ASSOCIATION OF TEACHERS OF SINGING (SNATS)**

### **SNATS**

- aims to provide quality performance, education, and service opportunities for classical and musical theatre singers that will enrich the university community;
- seeks to advance knowledge about the professions of singing and teaching; and
- provides fellowship among voice students and faculty on campus and with national SNATS, as well as in the community.

Membership is open to any BYU student, or student spouse, interested in vocal music. You may join through BYU Clubs. This is a great way to get involved in the discipline and connect with a professional national organization!

Minimal annual dues are required. Faculty advisor is Dr. Jennifer Youngs:  
jennifer\_youngs@byu.edu.

## **UNIVERSITY POLICIES**

### **Honor Code**

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards.

Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

### **Sexual Misconduct**

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment—including sexual violence—committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter sexual misconduct, please contact the Title IX Coordinator at [t9coordinator@byu.edu](mailto:t9coordinator@byu.edu) or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

### **Student Disability**

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

## **Academic Honesty**

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

## **Mental Health Concerns**

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for fulltime students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

## **Respectful Environment**

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." (Vice President John S. Tanner, Annual University Conference, August 24, 2010.)

## Sophomore Recital<sup>1</sup> Template<sup>2</sup>

<b>Name</b>		Voice Tracks Completed? (circle box) YES NO	
<b>Date/Time</b>			
<b>Place</b>			
<b>Pianist</b>			
<b>Partners</b>			
<b>Italian</b>	(minimum 15 min. of solo singing in all languages combined)	<b>Composer</b>	<b>Timing</b>
<b>1</b>			
<b>German</b>			
<b>1</b>			
<b>French</b>			
<b>1</b>			
<b>English</b>			
<b>1</b>			
<b>Electives<sup>3</sup></b>	(As time permits, with teacher approval)		
<b>1</b>			
<b>2</b>			
<b>Ensembles<sup>4</sup></b>	(Given with recital partners)		
<b>1</b>			
<b>2</b>			
<b>3</b>			
<b>NOTES:</b>		<b>TOTAL TIME:</b>	
<b>1</b>	<b>Duration:</b> 20 minutes, with at least 15 minutes of solo singing. <b>Content:</b> Must include songs in English, Italian, German, and French.		
<b>2</b>	Recital candidate shall bring this form (in triplicate) to the recital hearing, as well as a proposed recital program order.		
<b>3</b>	Options: Add extra songs or arias to any existing group, or add an extra group featuring another language or style as time permits.		
<b>4</b>	It is recommended that Music Education majors prepare ensembles with recital partners. Timing for each ensemble piece should be split between participants.		

# Junior Recital<sup>1</sup> Template<sup>2</sup>

Name		E a r l y  3	Voice Tracks Completed? (circle box) YES NO	
Date/Time			Composer	Timing
Place				
Pianist				
Partner				
Italian <sup>4</sup>	(Two or more selections, minimum 5 minutes)			
1				
2				
3				
Lieder <sup>5</sup>	(Two or more art songs, minimum 5 minutes)			
1				
2				
3				
Mélodie <sup>6</sup>	(Two or more art songs, minimum 5 minutes)			
1				
2				
3				
English <sup>7</sup>	(Two or more art songs, minimum 5 minutes)			
1				
2				
3				
Electives <sup>8</sup>	(As time permits, with teacher approval)			
1				
2				
3				
<b>NOTES:</b>			<b>TOTAL TIME:</b>	
1	<b>Duration:</b> Not less than 22 minutes or more than 25 minutes. (A minimum of 22 min. of classical genre.) <b>Content:</b> Must include songs in English, Italian, German, and French.			
2	Recital candidate shall bring this form (in triplicate) to the recital hearing, as well as a proposed recital program order.			
3	Check this box for pre-1800 repertoire. Include <b>at least two</b> selections with one or more of these skills: recitative, melismatic passages, and/or ornamentation. Italian language recommended, but not required.			
4	Two or more Italian (or Latin) songs or arias lasting at least 5 minutes in duration.			
5	Selections to be chosen from the German Classical and/or Romantic composers.			
6	Selections to be chosen from the French Romantic and/or Impressionist composers.			
7	Selectons to be chosen from 20th and/ or 21st Century British or American composers.			
8	Optons: Add extra songs or arias to any existing group, or add an extra group featuring another language or style as time permits.			

## Senior Recital<sup>1</sup> Template<sup>2</sup>

<b>Name</b>		<b>E a r l y 3</b>	Voice Tracks Completed? (circle box) YES NO	
<b>Date/Time</b>				
<b>Place</b>				
<b>Pianist</b>				
<b>Italian<sup>4</sup></b>	(Three or more selections, minimum 8 minutes)		<b>Composer</b>	<b>Timing</b>
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>Lieder<sup>5</sup></b>	(Three or more art songs, minimum 8 minutes)			
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>Mélodie<sup>6</sup></b>	(Three or more art songs, minimum 8 minutes)			
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>English<sup>7</sup></b>	(Three or more art songs, minimum 8 minutes)			
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>Electives<sup>8</sup></b>	(As time permits, with teacher approval)			
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>NOTES:</b>			<b>TOTAL TIME:</b>	
<b>1</b>	<b>Duration:</b> Not less than 45 minutes or more than 55 minutes. (A minimum of 45 min. of classical genre.) <b>Content:</b> Must include songs in English, Italian, German, and French.			
<b>2</b>	Recital candidate shall bring this completed form (in triplicate) to the recital hearing, as well as a proposed recital program order.			
<b>3</b>	Check this box for pre-1800 repertoire. Include <b>at least two</b> selections with one or more of these skills: recitative, melismatic passages, and/or ornamentation. Italian language recommended, but not required.			
<b>4</b>	Three or more Italian (or Latin) songs or arias lasting at least 8 minutes in duration.			
<b>5</b>	Selections to be chosen from the German Classical and/or Romantic composers.			
<b>6</b>	Selections to be chosen from the French Romantic and/or Impressionist composers.			
<b>7</b>	Selections to be chosen from 20th and/ or 21st Century British or American composers.			
<b>8</b>	Options: Add extra songs or arias to any existing group, or add an extra group featuring another language or style as time permits.			