Syllabus for MVV 1411-6452

Voice Lessons

Each BM/BME/MA student will receive one 50-minute lesson per week. The first 20 minutes of each lesson will be used for vocal exercises, followed by 30 minutes of repertoire work. Each student is required to provide an accompanist for repertoire work. BA secondary students will receive one 25 minute lesson per week.

Please be on time for your lesson and be ready to work. Failure to be on time and prepared may result in a cancelled lesson, which will not be made up.

Feel free to observe other students’ lessons unless a request is made to the contrary. I prefer to have an ‘open door’ policy as long as each student is comfortable in his or her lesson.

I will record each lesson (unless you prefer to record your own lesson) and place them in your Dropbox account. Students are expected to maintain a Dropbox account and listen to every lesson. Failure to listen to your lesson will result in a lowered semester grade.

Each student will memorize a minimum number of songs each semester based on your major and grade level. I expect you to do more than the ‘minimum’ amount of work each semester.

Minimum Song Requirements per Semester

**BM**
- Freshman year – MVV 1411: 4 songs memorized; 2 Italian, 2 English
- Sophomore year – MVV 2421: 5 songs memorized; 3 German, 2 at discretion of teacher
- Junior year – MVV 3431: 6 songs memorized; 3 French, 3 at discretion of teacher
- Senior year – MVV 4441: 7 songs memorized; at discretion of teacher

Overall degree minimums: 8 Italian songs, 8 German songs, 8 French songs, 1 recitative, 3 arias (oratorio or opera)

**BME**
- Freshman year – MVV 1411: 4 songs memorized; 2 Italian, 2 English
- Sophomore year – MVV 2421: 5 songs memorized; 3 German, 2 at discretion of teacher
- Junior year – MVV 3431: 6 songs memorized; 3 French, 3 at discretion of teacher

Overall degree minimums: 8 Italian songs, 8 German songs, 6 French songs, 1 recitative, 1 aria, 1 musical theatre piece

**MA**
- First year – MVV 5451: 7 songs memorized; at discretion of teacher
- Second year – MVV 6461: 7 songs memorized; at discretion of teacher
Course Goals

The goals of this course are as follows:

- To prepare, memorize and perform the classical repertoire assigned
- To develop and enhance students’ understanding of proper vocal technique
- To develop more confidence during rehearsals and performances

Grading

Students will be graded on their forum and jury performances, attendance, listening assignment, translations/IPA, written assignments, recital attendance, reflection paper, and overall semester work. You are expected to practice, learn and memorize your repertoire, and be prepared to work in every lesson. If you are not working as expected, you will be verbally warned one time. Further negligence will result in the lowering of your letter grade. You will receive a grade for every lesson and there are several assignments throughout the semester to keep you abreast of your overall grade. If you are told more than once that you need to practice, do not expect an ‘A’ for your semester grade. All written work should be turned in using Webcourses. 

_Students who fail their Upper Divisional Exam or receive a grade below a ‘C’ are not guaranteed a space in the studio for the following semester._

Semester grades are based on the below information;

- **50%** - Average of all lesson grades, forum performances
- **10%** - Stories of the songs (due week 3, studio class) / Translations and IPA written into score (due week 3, in your lesson)
- **10%** - Listening assignment (due week 10, studio class) / Reflection paper (due at the last studio class)
- **5%** - Recital attendance (guest artist, guest master class, faculty, student)
- **5%** - Reflection Paper
- **20%** - Jury performance

Repertoire

All required repertoire must be learned by week eight of the semester. This means you can sing your entire song or aria with accurate notes, words and rhythms after being given only a starting pitch. Failure to do so will result in a zero for this lesson grade.

All required repertoire must be accurately and completely memorized in your penultimate lesson (or second to last week of class). Failure to do so will result in a zero for this lesson grade.

Studio Class

Studio class is every Wednesday at 11:30. Attendance is required. A schedule will be made to allow equal time for all enrolled students. Memorization is not mandatory but is preferred.

Translations

Students are expected to write in **word for word** (not poetic) translations and IPA into every foreign language song. Failure to have translations and IPA in your musical score will result in a lowered semester grade. You will also write a ‘story of the song/aria’ for every piece you work on. The written length is approximately two paragraphs and will consist
of your ideas on the story of the song/aria based upon research you have done. If it is an aria, you need to know the story of the opera and what exactly is occurring in this particular scene. If it is a song, you will re-write the poem in your own words. You will be expected to verbalize and turn in the written story to me at studio class, week 3 of the semester!! Failure to write and know the information in this assignment will result in a zero for this lesson grade and a zero for 10% of your semester grade.

Attendance Policy

Missed lessons will be made up only if they are excused. Notify me at least 24 hours in advance, if you will be absent. If you are sick, DO NOT COME TO THE STUDIO, call or send an email. Please try to switch lessons with another student in the studio. Unexcused absences will result in a lowered semester grade. After 2 unexcused absences your grade will drop one letter grade for every absence and continue to drop with every new absence.

Listening Assignment

You will be given (or you may choose with my permission) a singer to evaluate during each semester. A minimum, two-page (double-spaced) paper will be due in studio class, week 10 of the semester detailing your reaction to the singer. In order to have a sound ideal in singing, it is very important to have a reference as to what constitutes a sound ideal. This ideal can be achieved by listening to professional singers and evaluating their performances. You should write about your reaction to the singer as well as a brief (one paragraph maximum) biography of him or her. I want your honest reactions to and opinions about each selection...what you like/dislike, range, musicality, diction, interpretation, etc. Choose and list at least 10 selections by assigned singer and find recordings on iTunes, youtube, etc., for the writing of your paper.

Reflection Paper

Students will write a minimum, two-page (double-spaced) reflection paper detailing your work from the semester. You might want to make notes throughout the semester in a journal in order to help organize your ideas for your paper. Write about what you have learned, concepts that were particularly helpful, breakthroughs, repertoire, and anything else pertaining to your musical accomplishments during the course of the semester. Failure to present this paper at the last studio class of the semester will result in a lowered semester grade.

Forum

Each student will perform at least twice at forum but you will be encouraged to perform more if there are opportunities. The student is responsible for submitting complete (camera ready) program information to me at least one week prior to the forum performance. Failure to perform at two forums and present correct program information to me on time will result in a lowered semester grade. Make sure you are registered for forum MUS 1010.

Recitals

Students are expected to attend ALL faculty and student voice recitals.

Juries

Two songs are generally sung at juries. You will choose the first song and the voice faculty will pick the second.
Email

Check your “knights.ucf.edu” email every day! I will be using Webcourses, please submit written work here.

Ensembles

All students will participate in University of Central Florida ensembles.

Accompanist

Accompanists are not provided by the department and it is your responsibility to pay for an accompanist. This is a course requirement!!! Each pianist will have his or her own terms for payments. Pianist must be paid in full prior to your jury. Failure to do so will result in a lowered semester grade.

Website

All BM students are responsible for creating and maintaining a website while at UCF. Please send me the link to your website at the end of each semester. Failure to maintain a website will result in a lowered semester grade.

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete your Webcourse Survey by the end of the first week of classes, or as soon as possible after adding the course. Failure to do so will result in a delay in the disbursement of your financial aid.
Recital Planning

**Junior Recital**
At least 30 minutes of music  
Usually 10 songs  
Must represent Baroque, Classical, Romantic and Modern Periods and include Italian, French, German and English selections

The typical program could be,  
   2 Italian, Baroque Period  
   3 German, Classical Period  
   3 French, Romantic Period  
   2 English, Modern Period

**Senior Recital**
At least 45 minutes of music  
Usually 15 songs  
Must represent Baroque, Classical, Romantic and Modern Periods and include Italian, French, German and English selections

The typical program could be,  
   2 Italian, Baroque Period  
   4 German, Classical Period  
   1 Italian, Classic Period Aria  
   4 French, Romantic Period  
   1 French, Romantic Period Aria  
   2 English, Modern Period  
   1 English Musical Theatre Selection

The above ideas are merely suggestions to begin a framework for your recital. It is a very creative and personal process.
STUDENT RECITAL SERIES

Aja Grooms, soprano
Sarah Tellier, piano

Saturday, March 22, 2014
6:30 PM
Rehearsal Hall

—Program—

Quel ruscelletto
Pietro Domenico Paradies
(1707-1791)

“Care selve” from Atalanta
George Frideric Handel
(1685-1759)

* * *

An die Nachtigall
Franz Schubert
(1797-1828)

“Bester Jüngling” from Der Shauspieldirektor
Wolfgang Amadeus Mozart
(1756-1791)

* * *

Si mes vers avaient des ailes
Reynaldo Hahn
(1874-1947)

Guitare
Georges Bizet
(1838-1875)

Villanelle
Eva Dell’Acqua
(1856-1930)

* * *

“Poor wand’ring one” from The Pirates of Penzance
Arthur Sullivan
(1842-1900)

“Bill” from Showboat
Jerome Kern
(1885-1945)

There are Fairies at the Bottom of our Garden
Liza Lehmann
(1862-1918)

This recital is in partial fulfillment of the requirements for the Bachelor of Music Degree.
“Quel ruscelletto”
The little stream, swept up by the waves that go into the confusing sea, extinguishes my flame with its banks.

The little bird singing, says: of a vaguer nor more beautiful object one cannot hope to think of the loyalty!

On every beech, on every laurel, he has engraved the sweet name of my treasure.

“Care selve”
Beloved forests, joyous shadows: I come in search of my heart.

“An die Nachtigall”
He slumbers sweetly on my heart, My guardian angel sang lullabies. Now I can happily and lightly - enjoy every flower And every leaf - and every petal...

Nightingale, soft -- Wake not my Cupid with your song.

“Bester Jüngling”
Come, my love, my dearest treasure, How I long to hold you tight! And my heart has but one pleasure: Finding favor in your sight; Since your joy is my delight.

But alack! The fondest rapture sometimes dims and fades away! Though we tire of love’s sweet play, though its bliss we can’t recapture, Should love be tasted? Yes, because, should we meet, freed from passion’s sway, Not a kiss will have been wasted, If we can smile and say: Happy yesterday!

Scruples, we will leave behind us; Nor shall care, however nice, From delight our hearts entice! While the flames of passion blind us, no misgivings shall remind us of remorse, nor stern advice! Let our present joys suffice, Future woes can pay the price of paradise!

“Si mes vers avaient des ailes”
My verses would flee, sweet and frail, To your garden so fair, If my verses had wings, Like a bird.

They would fly, like sparks, To your smiling hearth, If my verses had wings, Like the mind.

Pure and faithful, to your side They’d hasten night and day, If my verses had wings, Like love!

“Guitare”
"O how," murmur’d he, "Can we with our boats Flee the alguazils?"
"O row, swiftly row," answer’d she.

"O how," mutter’d he, "E’er forget our perils And grief and misery?"
"O sleep, softly sleep," answer’d she.

"And how," whisper’d he, "Can we win the maidens Without magic charms?"
"By love, only love," answer’d she.

“Villanelle”
I have seen the swallow fly over In the clear morning sky: She was flying by wing To the land to which she is called By the sun and the jasmine.
I have seen the swallow fly over!

I have followed for a long time with my eyes The flight of the traveler... Since then, my dreaming soul accompanies her through the skies. Ah! Ah! To the mysterious land! And I would have wished like her to follow the same path... I have seen the swallow fly over...
Student Recital Series
Daniel Johanson, bass baritone
David Ludwig, piano

Saturday, March 24, 2012
5:30 PM
Rehearsal Hall

—Program—

Thus saith the Lord... But who may abide
from Messiah

****

Se vuol ballare

Wolfgang Amadeus Mozart
(1756-1791)

La calunnia è un venticello

Gioachino Rossini
(1792-1868)

****

Vier ernste Gesänge (Four Serious Songs) Op. 121

Johannes Brahms
(1833-1897)

Denn es gehet dem Menschen wie den Vieh
Ich wandte mich, und sahe an
O Tod, o Tod, wie bitter bist du
Wenn ich mit Menschen und mit Engelszungen

****

Epouse quelque brave fille

Jules Massenet
(1842-1912)

From Manon

Don Quichotte à Dulcinée

Maurice Ravel
(1875-1937)

Chanson Romanesque

Chanson épique

Chanson à boire

****

Some Enchanted Evening

Oscar Hammerstein (1895-1960)

From South Pacific

Richard Rodgers (1902-1979)

** **

This recital is in partial fulfillment of the requirements for the Bachelors in Music Degree
PROGRAM NOTES

“Thus saith the Lord... But who may Abide” from The Messiah

Arguably one of the most popular oratorio works of all time, Handel’s Messiah was written over a period of twenty four days. Originally intended for a small ensemble with a modest budget, after Handel’s death many adaptations were performed on a much larger scale, and this oratorio is the most frequently performed oratorio work of all time. This specific recitativo and aria are from the first part of the Oratorio, and are meant to prophesize the coming judgment of God. As with many works of this style, Handel uses text painting to better illustrate the message, and this is found in the recitative with the word “shake.” The running melismas are meant to symbolize the strength of the Lord. The sequential fioratura in the aria proper also are examples of the word painting used by Handel, and in this case are meant to symbolize the purifying quality of a refiner’s fire.

“Se vuol ballare” from Le Nozze di Figaro

The first of three collaborations between Mozart and Lorenzo da Ponte, his librettist, Le Nozze di Figaro is one of the most well-known operas in the Italian genre. This playful cavatina is in the first act of the opera and is sung by Figaro when he has learned of his master’s plans to seduce his fiancé. Mozart uses many different stylistic choices to express different emotions, specifically in the stronger, louder and angrier parts of the aria proper. The aria is also playful, as seen in the staccato on “il chittarrino le suonero,” which is meant to symbolize the plucking of a guitar.

If you would dance, my pretty Count, I'll play the little guitar for you, yes. If you will come to my dancing school I'll teach you the capriole, yes.
I will, I will learn, slowly; Sooner every dark secret by dissembling I shall uncover.
Artfully fencing, artfully working, stinging here, joking there, all of your schemes I'll turn inside out.
If you would dance, my pretty Count, I'll play the little guitar for you.

“La Calunnia” from Il Barbiere di Siviglia

Il Barbiere di Siviglia and Le Nozze di Figaro are both operas based on a trilogy of comedic plays by Pierre Beaumarchais. Composed approximately thirty years after Le Nozze di Figaro, the plot to this opera technically occurs before the plot of Mozart’s contribution to the trilogy. The style is more romantic in nature than what had come before it, and this aria displays that well. Sung by Don Basilio, this aria takes place in the first act and is directed towards Doctor Bartolo, who is looking for a way to dispatch of Count Almaviva. Don Bartolo sings about how to spread a rumor, and how gossip is capable of being used as a weapon.

Slander is a little breeze, a gentle little zephyr, which, insensibly and subtly, lightly and softly, begins to murmur. Very softly, quite prosaically, under one’s breath, with a hiss, it flows, it buzzes; into the ears of the public it deftly introduces itself, and it stupefies heads and brains and makes them swell up. Exiting from the mouth the cackling swells: it gathers strength little by little, it flies from one place to another. It seems to be the thunder, the storm that, in the heart of the forest, whistles and rumbles, and makes you freeze in horror.

Finally it issues forth and bursts, it spreads and redoubles and produces an explosion like a cannon shot, an earthquake, a thunderstorm, a general uproar that makes the air echo. And the miserable victim of slander, humiliated, downtrodden, under the scourge of the public, by good luck, drops dead.

Vier ernste Gesänge (Four Serious Songs) Op. 121

This is the last song set that Brahms composed for voice, and it is a very notable contribution. The text of all four of the songs center around death, and the music was written to reflect that. The texts are all biblical in source, the first three coming from the Old Testament while the fourth is from the New Testament. The sections from the Old Testament are much darker in nature, and these texts are the ones that center on death the most. The fourth is meant to uplift, for the text centers around faith, hope, and charity. Brahms wrote this set for his close friend Clara Schumann when she was nearing death.

“Denn es gehet dem Menschen wie dem Vieh”

For that which befalleth the sons of men befalleth beasts; even one thing befalleth them: as the one dieth, so dieth the other; yea, they have all one breathed; so that a man hath no preeminence above a beast: for all is vanity.
All go unto one place; all are of the dust, and all turn to dust again.
Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth? Why therefore I perceive that there is nothing better, than that a man should rejoice in his own works; for that is his portion: for who shall bring him to see what shall be after him?

“Ich wandte mich, und sahe an alle”

So I returned, and considered all the oppressions that are done under the sun: and behold the tears of such as were oppressed, and they had no comforter; and on the side of their oppressors there was power: but they had no comforter. Wherefore I praised the dead which are already dead more than the living which are yet alive. Yea, better is he than both they, which hath not yet been, who hath not seen the evil work that is done under the sun.

“Oh Tod, o Tod, wie bitter bist du”

O death, how bitter is the remembrance of you to a person at peace with his possessions, to a man undistracted and prospering in everything and still having strength to welcome a luxury. O death, your judgement is good to a person who is needy and lacking strength, who is in extreme old age and is anxious about everything and who is disobedient and has lost hope.

“Wenn ich mit Menschen und mit Engelszungen rede”

If I speak in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing. If I give away all that I have, and if I deliver my body to be burned, but have not love, I gain nothing. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood. So faith, hope, love abide, these three; but the greatest of these is love.

“Epouse quelque brave fille” from Manon

Manon is one Massenet’s most popular and enduring works. Although this aria is not commonly performed out of context, it is still rather beautiful and addresses a central theme in the plot of the entire opera. This theme is the battle that the protagonist, the Chevalier des Grieux has with himself and his family as he is considering marrying Manon, whose social standing is not approved of by Grieux’s father. The elder Grieux sings this aria when he first sees his son after years of estrangement and sings of his family’s honor, and that his son has to live up to the name he has been given.

What big words these are! What path have you chosen, and what do you know of this life to think that it ends here? Find yourself a nice girl, worthy of us, worthy of you. Become a father and raise a family, not worse or better than I. The heavens would not ask any more of this as your duty. Do you hear? It is there! Your duty. The virtue that makes snow pure, is not already more than itself. Find yourself a nice girl, worthy of us, worthy of you. The heavens could not want any more.

Don Quichotte à Dulcinée

This song set had a very intriguing back story in regards to its composition. Ravel was commissioned to write these songs for the soundtrack of a German film for famous baritone Feodor Chaliapin. Ravel submitted his entry but was unaware that it was actually to be a composition between many composers of the time. Some say his submission was late, but the set that ended up winning was his student’s, Jacques Ibert. Both are well-known and beautiful pieces of work, and the controversy behind them is one that follows the music to this day.

“Chanson romanesque”

If you told me the eternal turning Of the world, offended you. I would send Panza: you would see it motionless and silent. If you told me you were bored by the number of stars in the sky. I would tear the heavens apart, Erase the night in one swipe. If you told me that the now-empty space doesn’t please you, Chevalierdieu, with a lance at hand I would fill the wind with
stars.
But, my Lady, if you told me that my blood is more mine than yours. That reprimand would turn me pale And, blessing you, I would die.
Oh, Dulcinée.

“Chanson épique”

Good Saint Michael, who gives me the chance to see my Lady and to hear her. Good Saint Michael who deigns to choose me to please and defend her. Good Saint Michael will you descend With Saint George to the altar Of the Virgin in the blue mantle.
With a beam from heaven, bless my sword And his equal in purity And his equal in piety As in modesty and chastity: My Lady.
O Great Saint George and Saint Michael The angel who guards my watchMy sweet Lady, so much like youVirgin in the blue mantle. Amen.

“Chanson à boire”

To hell with the bastard, illustrious Lady Who, for losing me in your sweet eyes Tells me that love and old wine Put my heart and soul in mourning.
I drink to pleasure! Pleasure is the only goal, To which I go straight... When I've drunk !
To hell with the jealous, dark-haired mistress who moans, who cries and swears Always being the pallid lover, Watering down his intoxication
I drink to pleasure! ...

“Some Enchanted Evening” from South Pacific

One of the most famous musicals of all time, South Pacific premiered in 1949 and was revived in 2008. This song is considered one of Rodgers’ and Hammerstein’s greatest hits. The song is sung in the first act by a plantation owner, Emile de Becque, as he is recalling how he met Nellie, a woman that works on the island they are on as they worked during World War II. The song was originally written for Metropolitan Opera star Ezio Pinza, meaning that the song was intended with an Operatic style in mind. The tune is mesmerizing and quickly recognizable, and was meant to be so as it was reprised many times throughout the scoring of the show.
UCF Music Department
Recital Hearing Request

Student Name: _______________________________

Enrolled in:  
☐ MUS 3953 Recital Perf. I  ☐ MUS 6976L Graduate Recital  
☐ MUS 4954 Recital Perf. II  ☐ MUS 4900 BA Capstone  
☐ MUS 4976 Graduate Recital  ☐ MUC 4950 Composition Recital

(Select one)

Recital Hearing for:  
☐ BM Recital I  ☐ BM Recital II  ☐ MA Recital  
☐ BME Recital  ☐ BA Recital/Lecture  ☐ BM Comp. Recital

Requested hearing date: ________________________, 20___  Time: __________

Requested recital date: ________________________, 20___  Time: __________

Instrument/Voice: ________________________________ (Performance students only)

Student Signature: ____________________________________ (By signing this form you confirm that you have read and understand all of the policies and procedures for recitals listed in the student handbook. (www.music.ucf.edu/forms/studenthandbook.pdf)

☐ Recital Program Attached

 Attach sheet to this form. It must include composer (for performance students), title and duration of each of your pieces. Performance students should mark any memorized works with an asterisk (*). Composition students should include a full list of performers.

 Total Duration: ___________________________

 ______________________, 20___  ________________________________
 Date submitted  Studio Teacher’s Signature

 ____________________________  Recital date cleared:________________________
 Name of Accompanist (if applicable)  (Accompanist, if applicable)

Hearing date cleared:_____________________
(Chair, Recital Hearing Committee)

Hearing Report (Individual examiners’ signatures)

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<th>Program Notes &amp; E-Portfolio</th>
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☐ Approved  ☐ Not Approved  ☐ Approved  ☐ Not Approved

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☐ Approved  ☐ Not Approved  ☐ Approved  ☐ Not Approved

Recital Approved ☐  Not Approved ☐

Chair’s/Undergraduate Coord. Signature________________________  Date________
UCF Recital Checklist
(After Recital Hearing keep this sheet and do not turn in with the approval form)

___ 1. ☐ Make sure you are registered for the appropriate recital course.

___ 2. ☐ Finalize repertoire with your teacher.

___ 3. ☐ Read the recital policies and procedures section in the student handbook.
(www.music.ucf.edu/forms/studenthandbook.pdf)

___ 4. ☐ With your teacher find dates/times on the calendar that work with both of your schedules. Your teacher will then go to the Music Department event calendar to request the recital date and time.

___ 5. ☐ Choose additional faculty to serve on your Recital Hearing Committee. The committee is made up of a minimum of three faculty members (your teacher plus two). The Recital Hearing Committee must have at least two full-time professors. Coordinate a Recital Hearing date and time with your teacher and the rest of the committee. (Complete this no later than the first four weeks of the recital semester)

___ 6. ☐ Secure accompanist and assisting performer(s), as required.

___ 7. ☐ Prepare program notes. (MUS 4954 & 4900, MUC 4950 & MUS 6976L only)

___ 8. ☐ Finalize the Electronic Portfolio. (MUS 4954 only)

___ 9. ☐ Fill out and turn in to your teacher the Recital Hearing Approval Form (available in the Music Office and on the Music Department Web Page). This document must be signed by your teacher. (Complete 2 weeks before the Hearing)

___ 10. ☐ Perform/present the Recital Hearing. All performers must be available and all compositions ready for review. (2-4 weeks before recital date)

___ 11. ☐ If the Recital Hearing is passed, turn in the hearing request paperwork into Kirk Gay and email program and program notes, if applicable, to recital@ucf.edu immediately after the Recital Hearing. Please make sure to include all information for the program.

___ 12. ☐ Prepare and post advertising fliers. (1-2 weeks, but after Hearing)

___ 13. ☐ Proofread and approve draft of program from the Recital Graduate Assistants. (1-2 weeks)

(Updated 10/13)
Recital Policies

The following policies are in effect for all UCF student recitals:

- Flowers or decorations of any kind in the hall are prohibited.
- Flash photography during the performance is prohibited.
- Encores are absolutely prohibited.
- Extraneous presentations of any kind (e.g., thanking teachers, parents, God; religious or political proselytizing; marriage proposals, plugs for other events, etc.) from the stage during the recital are prohibited.
- Program notes or speaking from the stage regarding the music must be approved at the Recital Hearing and include the approved program notes or lecture script.
- Dress by all performers should be professional and appropriate.

Failure to abide by any of these policies may result in a grade of “U” for the recital.

University of Central Florida
Department of Music
Student Recital Program Notes Guidelines

Purpose
1. Demonstrate writing skills
2. Demonstrate knowledge of musical repertoire
3. Demonstrate ability to analyze, evaluate, and synthesize accumulated knowledge and understanding regarding theoretical, historical, cultural, and aesthetic aspects of musical repertoire for the student’s instrument or voice

Method
The program notes are to be a research project in miniature. As such, the notes are expected to be comprised of the student’s own work as a result of personal research and analysis. Sources of quoted sources must be acknowledged.* Program notes that consist in large part of material cut-and-paste from other sources are not acceptable.

*Acknowledgement of sources need not be in the form of full citations. The name of the source and quotation marks as appropriate will usually satisfy this requirement.

Content
Topics appropriate for program notes include

- Composer biographical information, especially birth/death dates, nationality, stylistic traits and factors influencing those traits, personal information impacting the composer’s music, cultural/historical factors impacting the composer’s work, primary compositional output & genres, influence of contemporaries as well as subsequent influence
- Background information for the particular composition, such as date and place of composition, first performance, instrument originally composed for, circumstances pertaining to composition and premiere, significance in composer’s output and musical period, significance of work to repertoire for that instrument/voice
• Stylistic information for the particular composition, such as genre; overall form; important or interesting harmonic, melodic or other features, translations for vocal pieces in foreign languages; innovations

Technical Details

• In general length should be approximately one single-spaced page with conventional fonts and margins. Minimum word count for a full student recital in the range of 250–300 words. A vocal recital with several song translations will usually exceed one page, and translations do not count toward minimum word count for the notes.
• Accurate spelling, grammar, word choice and syntax are a must.
• Program notes must be submitted electronically to www.turnitin.com, the instructor and all members of the committee at least 72 hours before the recital hearing. Failure to submit program notes will result in the recital hearing being rescheduled.

Evaluation Rubric

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<th>Not Acceptable</th>
<th>Acceptable</th>
<th>Excellent</th>
</tr>
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<tbody>
<tr>
<td>Composer</td>
<td>Composer information lacking or inaccurate</td>
<td>General information about the composer</td>
<td>Concise, pertinent information about the composer</td>
</tr>
<tr>
<td>Work Background</td>
<td>Information about composition vague, irrelevant, or missing</td>
<td>General background information about the composition</td>
<td>Informative, specific information about history and context of the composition</td>
</tr>
<tr>
<td>Stylistic Features</td>
<td>Information about stylistic features of composition lacking or inaccurate</td>
<td>General stylistic information about the composition</td>
<td>Concise, specific stylistic information about the composition that enhances understanding</td>
</tr>
<tr>
<td>Writing Skill</td>
<td>Major or numerous writing errors; inappropriate length or submission; use of external material without acknowledgement</td>
<td>No major &amp; very few minor writing errors; length and submission appropriate; all writing is original or outside sources acknowledged</td>
<td>Length/formatting appropriate; excellent writing skills with no errors; submitted on time; all writing is original or outside sources acknowledged</td>
</tr>
</tbody>
</table>

Program notes are due one week prior to your hearing!!

In this course we may utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you may be expected to submit assignments in both hard copy and electronic format. After the assignment is processed, as an instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process, visit http://www.turnitin.com.

Recital Posters - Dave Schreier
1) Student recital flyers should have the following minimum information on it: Student Name (First and Last) Date of recital Time of recital Location of recital (rehearsal hall) Works by: 2) Flyers may be posted on area boards next to the classrooms (with your permission), and faculty/staff doors (with permission) 3) Now that the monitors are working again, students can request that their flyer be displayed on the monitor. Here is the process: Student submits digital file to applied faculty member (jpg or pdf only) If faculty approves it, faculty member sends to me (dave.schreier@ucf.edu) I will put it on the monitors I will not accept flyers from students, it must come from the faculty member.
UCF Music Department Practice Room Policies

• These practice rooms are for the exclusive use of UCF music majors, music minors, and students enrolled in Music Department ensembles.

• Private Teaching: Teaching private lessons in Music Department practice rooms is prohibited.

• Practice rooms are accessible only with a key. Music majors and minors enrolled for applied study may check out a practice room key from Mr. Schreier (M 216) for the academic year.

• Students who are in Music Department ensembles but not music majors or minors may use practice rooms on a per use, as available basis. You may check out a practice room keycard during office hours (M–F 8:00 a.m.–5:00 p.m.) in the Music Department office. You will need to leave your UCF ID in the Music Office until you return the key.

• Practice rooms are available to authorized students on a first-come basis. Please limit your use of a practice room to no more than two hours at a time if other students are waiting.

• Eating, drinking, sleeping, studying, or lounging are absolutely forbidden in practice rooms. Water in water bottles excepted.

• Please close door securely when practicing. Please do not cover the windows in the door or move pianos out of the practice rooms.

• Do not leave your instrument or other personal belongings unattended in a practice room. The Music Department assumes no responsibility for the theft of unattended personal items.

• If you are here late at night, call the SEPS Program (823-2424) for an escort to your car or dorm.

• Failure to follow these policies will result in the loss of practice room privileges.

• Report any problems or unauthorized use to the UCF Music Department Office (823-2869). Report emergencies to the UCF Police (823-5555).
# Voice Degree Schedule

## BM: Voice

### Freshman Year - Fall 15 hrs
- ENC 1101 Composition I 3 hrs
- MUT 1121 Music Theory and Musicianship I 4 hrs
- MUS 1250 IPA for Singers 1 hr
- MVK 1111 Class Piano I 1 hr
- MUS 1010 Music Forum 0 hrs
- MUL 2014 Introduction to Music History and Literature 3 hrs
- MVV 1411 Voice I 2 hrs
- MUN XXXX Major Ensemble 1 hr

### Freshman Year - Spring 16 hrs
- ENC 1102 Composition II 3 hrs
- MUT 1122 Music Theory and Musicianship II 4 hrs
- MUS 3255 German and English Lyric Diction 2 hrs
- MVK 1112 Class Piano II 1 hr
- MUS 1010 Music Forum 0 hrs
- MUL 2360C Introduction to Music Technology 3 hrs
- MVV 1411 Voice I 2 hrs
- MUN XXXX Major Ensemble 1 hr

## Sophomore Year - Fall 15 hrs
- MGF 1106 Finite Mathematics 3 hrs
- MUT 2126 Music Theory and Musicianship III 4 hrs
- MUS 3254 Italian and French Lyric Diction 2 hrs
- MVK 2121 Class Piano III 1 hr
- MUS 1010 Music Forum 0 hrs
- MUG 3104 Basic Conducting 2 hrs
- MVV 2421 Voice II 2 hrs
- MUN XXXX Major Ensemble 1 hr

## Sophomore Year - Spring 17 hrs
- MUT 2127 Music Theory and Musicianship IV 4 hrs
- SPC 1608 Fundamentals of Oral Communication 3 hrs
- MVK 2122 Class Piano IV 1 hr
- MUS 1010 Music Forum 0 hrs
- STA 1063C Basic Statistics Using Microsoft Excel 3 hrs
- MVV 2421 Voice II 2 hrs
- Cultural & Historical Foundation 3 hrs
- MUN XXXX Major Ensemble 1 hr

## Professional Sequence Entrance Review

## Junior Year - Fall 14 hrs
- MUH 3211 Music History and Literature I 3 hrs
- MUS 1010 Music Forum 0 hrs
- MUT 4571 Analysis of Twentieth-Century Music 3 hrs
- MVV 3431 Voice III 2 hrs
- Foreign Language Elementary Level I 4 hrs
- MUN XXXX Major Ensemble 1 hr
- MUN XXXX Minor Ensemble 1 hr

## Junior Year - Spring 14 hrs
- MUH 3212 Music History and Literature II 3 hrs
- MUS 1010 Music Forum 0 hrs
- MUS 3953 Recital Performance I 0 hrs
- MVV 3431 Voice III 2 hrs
- Cultural & Historical Foundation 3 hrs
- Foreign Language Elementary Level II 4 hrs
- MUN XXXX Major Ensemble 1 hr
- MUN XXXX Minor Ensemble 1 hr

## Senior Year - Fall 13 hrs
- MVV 4640 Voice Pedagogy 2 hrs
- MUS 1010 Music Forum 0 hrs
- MVV 4441 Voice IV 4 hrs
- Social Foundation 3 hrs
- Science Foundation 3 hrs
- MUN XXXX Major Ensemble 1 hr

## Senior Year - Spring 14 hrs
- MUL 3602 Song Literature 3 hrs
- MUS 1010 Music Forum 0 hrs
- MUS 4954 Recital Performance II 0 hrs
- MVV 4441 Voice IV 4 hrs
- Social Foundation 3 hrs
- Science Foundation 3 hrs
- MUN XXXX Major Ensemble 1 hr
BME: Voice
Program B - Choral Program K-12

Freshman Year - Fall 18 hrs
EDF 2005 Introduction to the Teaching Profession 3 hrs
MUT 1121 Music Theory and Musicianship I 4 hrs
MVK 1111 Class Piano I 1 hr
MUS 1250 IPA for Singers 1 hr
MUS 1010 Music Forum 0 hrs
GEP 6 hrs
MVX 141X Performance I 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Freshman Year - Spring 17 hrs
MUL 2014 Introduction to Music History and Literature 3 hrs
MUT 1122 Music Theory and Musicianship II 4 hrs
MVK 1112 Class Piano II 1 hr
MUS 1010 Music Forum 0 hrs
GEP 6 hrs
MVX 141X Performance I 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Sophomore Year - Fall 18 hrs
MUS 1010 Music Forum 0 hrs
MUT 2126 Music Theory and Musicianship III 4 hrs
MVK 2121 Class Piano III 1 hr
MUH 3211 Music History and Literature I 3 hrs
GEP 6 hrs
MUE XXXX Techniques 1 hr
MVX 242X Performance II 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Sophomore Year - Spring 15 hrs
MUS 1010 Music Forum 0 hrs
EDF 2085 Introduction to Diversity for Educators 3 hrs
MUT 2127 Music Theory and Musicianship IV 4 hrs
MVK 2122 Class Piano IV 1 hr
MUH 3212 Music History and Literature II 3 hrs
MUE XXXX Techniques 1 hr
MVX 242X Performance II 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Junior Year - Fall 16 hrs
MUS 1010 Music Forum 0 hrs
MUG 3104 Basic Conducting 2 hrs
MUE 4331 Secondary Choral Methods I 3 hrs
EDG 4410 Teaching Strategies and Classroom Management 3 hrs
EDF 4603 Analysis and Application of Ethical, Legal, and Safety Issues in Schools 3 hrs
MVV 4640 Voice Pedagogy 2 hrs
MVX 343X Performance III 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Junior Year - Spring 20 hrs
MUS 1010 Music Forum 0 hrs
MUG 3202 Choral Conducting and Materials 1 hr
MUE 4337 Secondary Instrumental Methods II 3 hrs
RED 4043 Content Reading in Kindergarten through Grade 12 3 hrs
EME 2040 Introduction to Technology for Educators 3 hrs
MUS 3953 Recital Performance I 0 hrs
MUE 4335 Secondary Choral Methods II 3 hrs
MUS 2360C Introduction to Music Technology 3 hrs
MUE XXXX Techniques 1 hr
MVX 343X Performance III 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

Senior Year - Fall 14 hrs
ESE 3940 Internship I - Secondary 3 hrs
MUE 3333 Music Learning Theory and Assessment 3 hrs
MUE 4311 Elementary School Music Methods 2 hrs
TSL 4080 Theory and Practice of Teaching ESOL Students in Schools 3 hrs
GEP 3 hrs
CMENC

Senior Year - Spring 23 hrs
ESE 4943 Internship II - Secondary 7 hrs
MUE 4394 Seminar in Music Teaching 1 hr
MUE 4943 Music Internship II 12 hrs
GEP 3 hrs
CMENC
**BME: Voice**
Program C - Elementary Program

**Freshman Year - Fall 18 hrs**
EDF 2005 Introduction to the Teaching Profession 3 hrs
MUT 1121 Music Theory and Musicianship I 4 hrs
MVK 1111 Class Piano I 1 hr
MUE 2346 Vocal Techniques 1 hr
MUS 1010 Music Forum 0 hrs
GEP 6 hrs
MVX 141X Performance I 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

**Freshman Year - Spring 16 hrs**
MUL 2014 Introduction to Music History and Literature 3 hrs
MUT 1122 Music Theory and Musicianship II 4 hrs
MUS 1010 Music Forum 0 hrs
GEP 6 hrs
MVX 141X Performance I 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

**Sophomore Year - Fall 16 hrs**
MUS 1010 Music Forum 0 hrs
MUT 2126 Music Theory and Musicianship III 4 hrs
MVK 2121 Class Piano III 1 hr
MUH 3211 Music History and Literature I 3 hrs
GEP 3 hrs
MUE XXXX Techniques 2 hrs
MVX 242X Performance II 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

**Sophomore Year - Spring 17 hrs**
MUS 1010 Music Forum 0 hrs
EDF 2085 Introduction to Diversity for Educators 3 hrs
MUT 2127 Music Theory and Musicianship IV 4 hrs
MVK 2122 Class Piano IV 1 hr
MUH 3212 Music History and Literature II 3 hrs
MUE XXXX Techniques 2 hrs
MVX 242X Performance II 2 hrs
MUN XXXX Ensemble 1 hr
MUN XXXX Ensemble 1 hr
CMENC/Schools

**Junior Year - Fall 18 hrs**
MUS 1010 Music Forum 0 hrs
MUG 3104 Basic Conducting 2 hrs
MUE 4311 Elementary School Music Methods 2 hrs
EDG 4410 Teaching Strategies and Classroom Management 3 hrs
EDF 4603 Analysis and Application of Ethical, Legal, and Safety Issues in Schools 3 hrs
MUE 4393 Music and Students with Special Needs 2 hrs
MVX 343X Performance III 2 hrs
MUN XXXX Ensemble 1 hr
GEP 3 hrs
CMENC/Schools

**Junior Year - Spring 19 hrs**
MUS 1010 Music Forum 0 hrs
MUE 3353 General Music Literature and Techniques 2 hrs
RED 4043 Content Reading in Kindergarten through Grade 12 3 hrs
MUS 3953 Recital Performance I 0 hrs
EME 2040 Introduction to Technology for Educators 3 hrs
MUS 2360C Introduction to Music Technology 3 hrs
MUG 3X02 Choral or Instrumental Conducting 2 hrs
GEP 3 hrs
MVX 343X Performance III 2 hrs
MUN XXXX Ensemble 1 hr
CMENC/Schools

**Senior Year - Fall 12 hrs**
ESE 3940 Internship I - Secondary 3 hrs
MUE 3333 Music Learning Theory and Assessment 3 hrs
Select 1: 3 hrs
MUE 4331 Secondary Choral Methods I or 3 hrs
TSL 4080 Theory and Practice of Teaching ESOL Students in Schools 3 hrs
GEP 3 hrs
CMENC

**Senior Year - Spring 23 hrs**
ESE 4943 Internship II - Secondary 7 hrs
MUE 4394 Seminar in Music Teaching 1 hr
MUE 4943 Music Internship II 12 hrs
GEP 3 hrs
CMENC
### BA: Voice

**Freshman Year** - Fall 17 hrs  
1 ENC 1101 Composition I 3 hrs  
MUT 1121 Music Theory and Musicianship I 4 hrs  
MVK 1111 Class Piano I 1 hr  
MUS 1010 Music Forum 0 hrs  
MUL 2014 Introduction to Music History and Literature 3 hrs  
MUN XXXX Ensemble 1 hr  
MVX 141X Performance I 2 hrs  
GEP E.1. Science Foundation 3 hrs  
1 (GEP A.1.)

**Freshman Year** - Spring 14 hrs  
ENC 1102 Composition II 3 hrs  
MUT 1122 Music Theory and Musicianship II 4 hrs  
MVK 1112 Class Piano II 1 hr  
MUS 1010 Music Forum 0 hrs  
MUS 2360C Introduction to Music Technology 3 hrs  
MUN XXXX Ensemble 1 hr  
MVX 141X Performance I 2 hrs

**Sophomore Year** - Fall 16 hrs  
1 SPC 1608 Fundamentals of Oral Communication 3 hrs  
MUT 2126 Music Theory and Musicianship III 4 hrs  
MVK 2121 Class Piano III 1 hr  
STA 1063C Basic Statistics Using Microsoft Excel 3 hrs  
MUS 1010 Music Forum 0 hrs  
MUN XXXX Ensemble 1 hr  
Foreign Language Elementary Level I 4 hrs  
1 (GEP A.3.)

**Sophomore Year** - Spring 16 hrs  
MUT 2127 Music Theory and Musicianship IV 4 hrs  
MVK 2122 Class Piano IV 1 hr  
MUS 1010 Music Forum 0 hrs  
MGF 1106 Finite Mathematics 3 hrs  
MUN XXXX Ensemble 1 hr  
GEP B.1. Cultural & Historical Foundation 3 hrs  
Foreign Language Elementary Level II 4 hrs

**Junior Year** - Fall 15 hrs  
MUH 3211 Music History and Literature I 3 hrs  
GEP B.2. Cultural & Historical Foundation 3 hrs  
MUT 3/4XXX 3 hrs  
MUX 3/4XXX Music Restricted Elective 3 hrs  
3XXX 3/4XXX Non-Music Restricted Elective 3 hrs

**Junior Year** - Spring 15 hrs  
MUH 3212 Music History and Literature II 3 hrs  
Elective 3 hrs  
MUX 3/4XXX Music Restricted Elective 3 hrs  
MUX 3/4XXX Music Restricted Elective 3 hrs  
XXX 3/4XXX Non-Music Restricted Elective 3 hrs

**Senior Year** - Fall 15 hrs  
GEP D.1. Social Foundation 3 hrs  
XXX 3/4XXX Non-Music Restricted Elective 3 hrs  
MUX 3/4XXX Music Restricted Elective 3 hrs  
GEP E.2. Science Foundation 3 hrs  
XXX 3/4XXX Non-Music Restricted Elective 3 hrs

**Senior Year** - Spring 12 hrs  
MUS 4900 Music BA Capstone Project 3 hrs  
GEP D.2. Social Foundation 3 hrs  
XXX 3/4XXX Non-Music Restricted Elective 3 hrs  
XXX 3/4XXX Non-Music Restricted Elective 3 hrs