Welcome to the Voice Area!

The Voice Area of the Department of Music prides itself on giving a great deal of focus and individual attention to students.

Our goal is to foster a close-knit and connected community of singers who learn from and support one another while focusing on personal, dramatic, technical, musical, solo and ensemble vocal growth.

Efficiency and economy will give you the best long-term results! The habits you learn and implement now will be the foundation upon which you build your technique, your musicality and your artistry. Take responsibility for things under your control, and learn to be both patient and demanding of yourself.

Professional Conduct

As young professionals, good character and professional conduct is crucial to your reputation. As such, please ensure you conduct yourself with maturity and honesty at all times. Problems, issues and disagreements with your colleagues and instructors should be discussed face-to-face with the person(s) in question. Consider this: nobody wants to work with anyone with an established reputation of being a bad colleague and a negative presence.
All activities within the Voice Area are governed by policies enacted by the University of Alberta and its Department of Music. These include, but are not limited to:

- *Learning and Working Environment* (see Appendix A)
- Academic Integrity and Academic Honesty (see Appendix B)
- *Media Archives and Department Broadcasting of Audio-visual Material* (see Appendix C)

Connect with the Voice Area!

  
  Also “Like” the page for our Opera Workshop: https://www.facebook.com/UAlbertaOpShop/
- **Follow** us on Instagram: ualberta_voice
- On Twitter, all our announcements are tweeted by @UofAMusicDept and @UofA_Arts.
Voice Area Faculty

**John Tessier**
Assistant Professor of Voice  
Instructor of Voice  
Coordinator of the Voice Area  
Coordinator of the Opera Workshop  
FAB 3-25  |  jtessier@ualberta.ca  
780-492-9410 (studio)  
780-200-6439 (mobile)

**Elizabeth (Beth) Turnbull**
Instructor of Voice  
Director of Opera Workshop  
FAB 3-35  |  eturnbul@ualberta.ca  
780-492-8985 (studio)  
780-237-3345 (mobile)

**Sherry Steele**
Instructor of Voice  
Instructor of Chamber Music (voice/piano duos)  
Instructor of Vocal Pedagogy  
FAB 3-45  |  587-938-0748  
ssteele1@ualberta.ca  
chordsofsteele@shaw.ca
Shannon Hiebert  
Collaborative Pianist  
Instructor of Vocal Diction  
Music Director for Opera Workshop  
FAB 3-45 | hiebert1@ualberta.ca  
587-708-1868 (mobile)

Dr. Leanne Regehr  
Instructor of Vocal Literature  
FAB 3-45 | lregehr@ualberta.ca  
780-266-0076 (mobile)

David Wilson  
Instructor of “The Wilson Method:  
Free Voice & Full-Body Support for Singers”  
780-266-0076 (mobile)  
wilsondr@shaw.ca

Voice Area Teaching Assistant: Oliver Munar  
(omunar@ualberta.ca, 403-816-4904)
Voice Area Events

The Voice Area has a full calendar during the academic year. All our events are listed in a Voice Area calendar, and your attendance at many of these events is considered mandatory. Be sure to subscribe to the Voice Area calendar (ask the Voice Area TA for assistance).

Master Classes and Guest Lectures

The Voice Area offers master classes and guest lectures with world-class instructors and visiting artists. These classes are open to all members of the Voice Area as well as the general public.

Recent guests include:

- Jason Howard, baritone
- Gregory Dahl, baritone
- Daniel Lichti, bass-baritone, Wilfrid Laurier University
- Christopher Wilson, baritone
- Darryl Edwards, tenor, Centre for Opera Studies in Italy
- Sally Dibblee, soprano
- Nathan Berg, baritone
- Norine Burgess, mezzo-soprano
- Benjamin Butterfield, tenor, University of Victoria
- Stuart Hamilton, C.M., vocal coach
- Nathalie Paulin, University of Toronto
- Russell Braun, University of Toronto
For 2016-17, we have a very exciting line-up of master classes and guest lecturers, which is being co-presented by Edmonton Opera! Some of our guests include:

- Dr. Deen Larsen, founder & director, Franz-Schubert-Institut (Baden, Austria)
- Michele Capalbo, soprano
- Krisztina Szabó, mezzo-soprano
- Dominic Armstrong, tenor
- Blaine Hendsbee, University of Lethbridge
- David Shefsiek, University of Lethbridge
- Michael Cavanagh, opera director

Voice Area faculty will assign students to perform in each master class with a guest artist. Discuss the repertoire you will perform for your assigned master class with both your instructor and vocal coach.

Sometimes, you may be able sign up for individual lessons with the person hosting the master class. Such sign-ups are on a first-come, first-served basis. Before signing up for such an opportunity, consider the following:

- Unless you are only going over text, you may require an external accompanist because the collaborative pianist provided by the Voice Area may be unavailable.
- You may not skip any class to attend an individual lesson with a visiting artist scheduled to host a master class.
Vocal Arts Week

Facebook: UAlberta Music Vocal Arts Week

During the winter term, the Voice Area hosts Vocal Arts Week to showcase our craft with the general public. As Voice Area students, your attendance at all of the week’s events is considered mandatory.

Vocal Arts Week generally includes a recital by a visiting artist and at least one master class at which Voice Area students will perform and work with a visiting artist.

Please help spread the word among your respective networks about Vocal Arts Week. We would love to see big crowds for all of our events that week.

Voice Area Recitals

Each term, the Voice Area studios host combined recitals that are open to the general public. This is your chance to show your friends and family how you are progressing by giving you some performance experience. We would love to see full houses for our studio recitals so spread the word with your respective networks! These combined recitals will also be advertised via social media so please help us spread the word!
Vocal Lessons

At the beginning of each term, each student is assigned to a studio with an instructor. Your instructor will be in touch before the start of the semester on how to schedule your lesson time. Be sure to keep in mind any potential travel time between classes and time to warm up before your lesson; you are expected to be fully warmed up before you enter a vocal lesson.

For the benefit of both the student and the teacher, it is expected that throughout your studies at the University of Alberta, you will study solely with your assigned teacher. You are discouraged from working with another teacher outside the Voice Area faculty. Please discuss any additional working relationships with your teacher.

The cost for vocal lessons is included in your registration fees.

- X25 and X27 applied music students will have one voice lesson or ‘contact hour’ (50 minutes) per week for the entire school year, for a total of 26 ‘contact hour’ lessons.

- X24 students will have one voice lesson or ‘contact hour’ (50 minutes) per week for either the Fall or Winter semester for a total of 13 ‘contact hour’ lessons.

- X26 students will have one half-hour lesson per week in both the Fall and Winter semesters, for a total of 26 half-hour lessons.

Each studio has a standalone syllabus with which you should become familiar.
Vocal Coaching Sessions

In addition to formal lessons with an instructor, the Voice Area offers a Vocal Coach with whom you are expected to work on a weekly basis. Shannon Hiebert is both the vocal coach and collaborative pianist for all our vocal studios. Fees for vocal coaching sessions are in addition to your registration fees and you will arrange payment directly with Shannon. If you have any questions, speak with your vocal instructor.

Attendance

You are expected to attend all your lessons and coaching sessions. Please respect lesson time by being punctual: it reflects your attitude as a professional artist.

An unexcused absence constitutes a forfeited lesson and will adversely affect your grade. Absence for reasons other than illness (see Health and Wellness section), family emergency, or University-sponsored events is not excused. More than one unexcused absence will be brought to the attention of the Chair; five or more unexcused absences will result in a failing grade for the term.

If you plan to be late or absent from an appointment, please email all the necessary parties. Depending on the situation, those include your vocal instructor, vocal coach, class instructor, the Teaching Assistant (TA) for the Voice Area and/or class TA (e.g., Opera Workshop). Also, familiarize yourself with the policies found under Rescheduling Lessons and Coaching Sessions in this handbook.
Health and Wellness

When we sing, our whole body is our instrument. It is crucial we take care of ourselves physically and mentally. Singers need to be especially vigilant about health.

- **Physically contagious conditions.** If your condition is physically contagious, please be considerate and stay away from school. A physically contagious condition risks wiping out an entire class. As soon as possible, inform the necessary parties (e.g., vocal instructor or coach, class instructor, Voice Area TA, etc.) that you will be absent, and when you hope to return.

- **Keep yourself properly nourished and hydrated.** The University of Alberta Health Centre offers [free nutrition consultations for all students](mailto:university@ualberta.ca) by a registered dietician. Consultations are tailored to fit your unique nutrition needs. Common topics include:
  
  - Eating on a budget
  - Healthy eating
  - Meal planning
  - Weight management

These one-hour consultations are available by appointment, between 9 am and 2:30 pm, Monday through Friday. Call 780-492-2612 to book your appointment.

- **Fit in physical exercise.** As part of your physical regimen, fit in at least 30-60 minutes. Regular exercise will do wonders for your singing. Because we are located on North Campus, we have the benefit of the [Physical Activity and Wellness Centre](mailto:physical@ualberta.ca) right around the corner! The
North Campus also borders the beautiful Edmonton river valley, so go for a walk!

- **Get enough rest, both vocally and physically.** Finding enough time to rest is just as important as finding enough time to exercise. Physical fatigue definitely translates into vocal fatigue because singing is a full-body experience. While we know you’re busy with assignments, practice and other everyday activities, be sure to rest adequately. Your body – and especially your singing voice – will thank you for it.

- **Mental health and well-being.** Singing is as much mental as it is physical. Stresses from everyday life definitely reflect in the quality of your singing. If at any time you feel the need, reach out to your instructor or your TA – we’re all in this together and we want to ensure you have somewhere to turn when you need help.

  **Counselling and Clinical Services** aims to provide accessible and compassionate psychological and psychiatric services to U of A students. Common issues include:

  - Depression
  - Social Anxiety
  - Self-harm
  - Grief
  - Perfectionism

Initial consultations and all services (with the exception of group therapy programs) are free of charge. For more information, visit [https://www.ualberta.ca/current-students/counselling](https://www.ualberta.ca/current-students/counselling).
• **On-Campus Health Clinic.** Whether it’s time for your regular check-up, you’re not feeling well, or you have questions relating to your health, physicians and nursing staff at the University Health Centre are here to help. They can be found at the Students’ Union Building on the second floor. Most services operate on a walk-in basis. Visit [https://www.ualberta.ca/services/health-centre](https://www.ualberta.ca/services/health-centre) for more information.

• **Vocal health.** For issues relating to vocal health, Dr. Raiyan Chowdhury, MD has offered to try to expedite the Voice Area students who contact him. Contact Dr. Chowdhury at:

  Email: [r.chowdhury@albertaent.com](mailto:r.chowdhury@albertaent.com)
  Phone: 587-521-1071
  Address: 10130 – 111 Street, Edmonton, T5K 1K6
  Web: [www.albertaent.com](http://www.albertaent.com)

Department of Music Physical Contact Policy

The study of singing may require physical contact between you and your instructor. If you have any issues or concerns regarding this matter, please inform your instructor before your next lesson.

You may have a third party present during your lesson.

Please note that all lessons are videotaped for the purpose of learning and to ensure the comfort and safety of both student and instructor. All physical contact between instructor and student is governed by the Department of Music *Physical Contact Policy*, contained in this Handbook as Appendix D.
Rescheduling Lessons and Coaching Sessions

Your instructors are active performers. As such, they may be away during part of the university year. Professional performing experiences mean your instructors bring a working knowledge of our field to your discussions.

All best efforts will be made to ensure as many lessons as possible are made up before or after the absence of your instructor. Should this not be possible, arrangements will be made for you to have these lessons with another member of the Voice Area, a graduate student/teaching assistant or a qualified instructor from outside the school.

Should your instructor need to reschedule a lesson or coaching session, you will be notified in advance.

- Voice Lessons: All voice lessons the instructor misses will be made up. A missed lesson will be made up before the last day of class each term.
- Coaching Session: All coaching sessions missed by the instructor will be made up as schedule permits.

Should you (i.e., the student) need to reschedule a lesson or coaching, the following policy applies.

- If you give notice a minimum of 24 hours in advance, the lesson will be made up.
- If you give notice within/less than 24 hours of the lesson time, the lesson will not be made up.

NOTE: You must provide a written reason for why you are absent from a lesson or coaching. Your instructor or coach has sole discretion to consider whether you are
absent for a valid reason, which will have a direct bearing on your mark.

Collaborative Pianist

**Shannon Hiebert** is both the collaborative pianist and vocal coach for all of our vocal studios. She plays for your lessons, weekly coaching sessions and repertoire class (see **Vocal Coaching Sessions**). However, she also maintains a very active schedule, so there may be times when you may be responsible to arrange your own accompanist (including payment for rehearsals and performance) for events such as master classes, juries, recitals and auditions. Read **Tips for Working with an Accompanist** later in this handbook.

Preparedness for Lessons and Coaching Sessions

Being prepared for lessons or coaching sessions means you are properly rested, vocally warmed up and having practiced all assigned music **before** you knock on your instructor’s door. Your assigned music relates back to your course requirements such as number of songs, languages required, and content for a jury, recital or public performance (see **Jury and Recital Guidelines and Requirements**).

Within reason, strive to prepare new repertoire every week for your lesson. For more information, speak with your instructor.
How to Prepare for a Lesson

Preparing for a vocal lesson is similar to preparing for a performance. Take ownership of the music and what you have learned and know.

- Organize your music beforehand. Refer to the **Repertoire Binders** section of this handbook on the number of copies and format.

- Know what you're singing about! If your music is not being sung in English, research both poetic and literal translations of the text and include these translations on your music, including the copies for both your pianist and instructor.

- Be mentally prepared! Decide what to work on unless you are told otherwise.

- Memorize your music ASAP. The sooner you memorize your music, the more you can focus on how your voice is reacting.

- Bring a pencil so you can take notes during the lesson as necessary.

- Ask questions, and take time to write things down quietly after the lesson. This helps you keep track of your progress.

- Review notes from previous lessons if you are going over a piece again.

- If you are working with a pianist, go through your piece(s) with him/her beforehand (or on a different day) so you are familiar with the duet relationship before you are in the lesson.
Practice Expectations

Plan your schedule around a daily and disciplined regimen of practice. Discuss the amount of practice time with your instructor.

How to Practice

• Vocalize no more than 60-90 minutes per day, after having discussed your particular goals/situation with your instructor.

• Your body is a barometer for emotion. Be rested and mentally alert and as emotionally neutral as possible.

• Warm up gradually and carefully. Take more time if you haven’t sung much lately.

• Study text and pronunciation silently and vocally visualize in your head how you hear yourself singing. It is crucial to know and understand your text – if you don’t understand, how will your audience expect to understand it? For more information, read Tips for Tackling New Music and Tackling New Music in Foreign Languages.

• Limit work to one to two pieces per session. Thoroughly work a song section by section.

• Choose a vowel and sing your piece as a vocalise, allowing for vowel modification as needed. This technique allows you to feel the rise and fall of intensity within each phrase.

Then, sing your text using only the vowels of each word. Finally, add the consonants back in.
• Note where certain consonants need more energy while remaining relaxed in your neck and throat. Where do you feel the energy of your consonants?

• Note dynamics and tempo. Practice difficult sections and coloratura more quietly and slowly and then gradually speed up and adding the necessarily dynamic nuances.

• Study the rhythmic structure – where is the pulse in the bar?

• Use a practice journal to chronicle your work. Pay special attention to consistent sensations, both desirable and less desirable.

• Experiment with different postures, activities and expressions. Think outside the box!

• Use a mirror or recording device to observe your work. Pinpoint habits that affect your progress either positively or negatively. When you recognize and understand these habits, you will improve even more!

Recording

You are expected to record your vocal lessons and coaching sessions. Each instructor has a recording device that captures both audio and video: simply bring your own blank SD disk to insert into the device. Alternatively, use the recording feature on your mobile device (e.g., smartphone, tablet, etc.) to record your lessons. Recordings of your lessons and vocal coaching sessions are crucial in your continued vocal and artistic development.
All recordings are governed by the Department of Music’s Media Archives and Department Broadcasting of Audio-visual Material policy (see Appendix C of this handbook). Per this policy, students may not use or distribute any recorded material without prior written consent from the instructor. This means you may not record any lesson, lab, master class, recital or performance unless you have the express written consent of all performers and teachers involved.

Tips for Working with an Accompanist

There may be times where you will have to work with an accompanist other than the collaborative pianist we offer for your lessons and coaching sessions. Consider the following.

• Accompaniment is a musical partnership involving a quartet of voice, piano, music and poetry. The role and importance of these can vary, depending on whether the voice is more important in relation to the text, colour, etc.

• Personality is crucial. Like the person with whom you are collaborating and enjoy the collaborative process.

• Be prepared. Your accompanist should not be there to teach you notes. Also, be sufficiently rested and warmed up so you can use the time effectively.

• Have an opinion: this is your art! Discuss style and interpretation but be informed to support your points of view.

• Indicate breathing and be consistent. You must lead; don’t let the piano lead you.
Repertoire Class

You are required to perform at your studio’s weekly repertoire class. Your instructor will provide you the date and time of the studio repertoire class depending on the studio to which you will be assigned, as well as the specific repertoire classes at which you will perform.

You are encouraged and welcome to attend (but not sing in) the repertoire classes of the other studios.

Attendance

Voice majors must attend all their studio’s repertoire classes. Unexcused absences will adversely affect your grade.

If you are performing in your studio’s repertoire class, dress as if you were offering a performance. This will accustom you to wearing performance attire. Women should wear a dress or skirt of reasonable length and shoes with a small heel. Men should wear dress pants, dress shoes and a dress shirt or sweater (tie optional).

In addition to Repertoire Class, the Voice Area offers master classes by visiting artists and faculty. See the Voice Area Events section at the beginning of this handbook.
Repertoire Form

Each term, complete a *Repertoire Form* and submit it to your vocal instructor at your jury or recital. Alternatively, make sure your instructor gets your completed by the last day of classes each term.

Your *Repertoire Form* includes all pieces of music you have studied, learned and performed in a given term. Be sure to include the songs/arias you prepare for your voice lessons as well as solos for other Voice Area classes (e.g., Opera Workshop, Chamber Music, Vocal Literature, Diction, etc.) and performances both within the University community (e.g., Madrigal Singers, Concert Choir, etc.) and in the greater community (e.g., community choir, church, etc.).

**CLICK HERE** for a blank *Repertoire Form*.

Steps for Picking Repertoire

1. **List pieces and composers who inspire you.** Keep it handy (i.e., in a practice journal, in your repertoire binder, etc.) and update it as necessary.

2. **Research singers with your voice type.** Determine what they sing and determine whether their repertoire may also be suitable for you. Be realistic: consider your age and level of ability.

3. **Listen, listen and listen some more!** Listen to CDs, surf YouTube, go to concerts, take music out of the library and play it through on the piano, etc. Talk to others about their favourite pieces and composers.
4. **Discuss all your ideas and preferences with your instructor and coach.** Your instructor must approve all your choices. Just because you love a particular art song or aria does not mean you are ready to sing it yet.

Given copyright issues, start building your own library of scores. You are strongly encouraged to purchase your own music. You may also download repertoire from public domain sites such as IMSLP, keeping in mind that such editions may contain errors, which you will discover if you compare them to manuscript editions found in the library.

**Repertoire Binders**

You are responsible for preparing three repertoire binders: one for your instructor, one for your accompanist, and one for you. Each piece should be photocopied double-sided, with both literal and poetic translations of the text (if the words are not in English). Put your poetic translation on a separate page so that your score is not cluttered.

**Tips for Tackling New Music**

- Check the edition. Free editions (i.e., IMSLP) and international editions are very available but often full of errors. Double check with other editors or collected works (e.g., Hamel or Salabert) and manuscript editions.

- Listen to a number of recordings with various artists from different eras. This is a good way to familiarize yourself with the basics of style. However, be careful not to mimic their interpretation. You’re being marked on your own interpretation, not your ability to copy another singer.
• Study style. Look up other songs by the same composer, his/her instrumental works, his/her biography. Study the historical context of their work(s) and that of the poets whose words they have set to music.

• Study mechanical details such as accidentals, keys, meter (time signature), tempo indications and changes. Study rhythm and mark in beats, if necessary.

• Be patient and learn in parts. Don’t attempt to learn the entire piece at once.

• Play your melodic line slowly at first so you hear it correctly from the beginning. Take the time to be accurate from the start.

• Study text and the clarity of vowels and consonants. Identify which vowels are closed and open, which consonants are implosive or explosive, which Rs to roll or flip, which consonants to double, etc.

• Use recording devices (both audio and visual) to listen to and observe your work. Use them to record linguistic experts and diction coaches so you learn the sound of the language correctly.

• As soon as you are ready, go through your lines with an accompanist. Consider having the accompaniment recorded for rehearsal purposes?

Tackling New Music in Foreign Languages

At this level, you are required to sing repertoire in a language other than English. The most popular foreign languages include French, German, Italian and Latin, but may also include Spanish, Russian, Ukrainian, Czech, etc.
Singing in another language can be a daunting challenge but here are some tips to help you tackle new music in a language other than English.

- Enrol in an introductory course for a foreign language to learn basic vocabulary, grammar and sentence syntax to complement the training you receive in your music courses, voice lessons and coaching sessions.

- Consider investing in books such as foreign language dictionaries or books for singers. Our library has a host of these books on the reference shelves.

- Learn the International Phonetic Alphabet (IPA); it will help you decode any language with common symbols. Enrol in the Diction for Singers course to apply IPA symbols to your singing. IPA is a very important skill to master for both technical and linguistic reasons.

- Complete and understand word-for-word (i.e., literal) translations. Get such translations from specialized books, the internet or from your work with a dictionary. Examples include *Lieder: Line by Line* by Lois Phillips, *The Interpretation of French Song* by Pierre Bernac, and the Nico Castel collection of opera translations (which include IPA transcriptions). You will be asked about the meaning of the text and you must be able to relate the meaning of each word. Inability to do so will be reflected in your grade.

Please note that online translation engines produce very dubious and unreliable translations. While seeking the advice of native or expert speakers is often helpful, excessive editorial and creative help in assignments is considered a form of cheating that violates the *Code of Student Conduct* with dire consequences.
Stay Connected with your Community!

Both the University of Alberta and the city of Edmonton (and surrounding area) have an incredibly rich performing arts community. As such, all students are required to attend concerts both within and outside the Department of Music throughout their time at the University of Alberta.

Vocal Performance majors are required to attend eight (8) concerts per term as a spectator; five (5) of the eight must be offered by the University of Alberta Department of Music. Non-performance majors are required to attend five (5) concerts per term as a spectator.

- Get a program from the concert that you attended. Your collected programs will be submitted to your instructor on or before the last lesson of each term. Failure to do so will be reflected in your grade.
- If the concert does not offer a program, write a 500-word essay describing the performance. Include details of the performance and performers as well as interpretative nuances that occur during the performance.

Appropriate concerts and performance events include, but are not limited to, the following:

- Recitals by your student colleagues
- Recitals hosted by your voice instructor and other faculty members
- Concerts of a student ensemble
• Performances in the broader Edmonton community such as:
  • Edmonton Opera
  • Edmonton Symphony Orchestra
  • Musicals
  • Choir productions (e.g., Pro Coro Canada, Chronos Vocal Ensemble, Kokopelli, Cantillon, Da Camera Singers, i Coristi Chamber Choir, Vocal Alchemy, Edmonton Metropolitan Chorus, Kapella Kyrie, etc.)

**NOTE**: All voice students, regardless of stream or program, are required to attend all compulsory studio recitals and voice faculty concerts.
Public Performances

Discuss all public performance opportunities with your instructor and coach. Your vocal instructor ensures that public performances are within your abilities to safeguard your vocal health. We want to help you make each public performance a positive learning experience and to ensure you successfully represent yourself, your instructor and the Department of Music.

Possible public performance opportunities include, but are not limited to:

- Church solos
- Choir solos
- Opera Workshop solos
- Other events sponsored or run by the Voice Area
Jury & Recital Guidelines and Requirements

The section is intended to encourage and allow you to receive the best and most complete possible vocal education. By ensuring the learning and performing of a wide range of repertoire, you will graduate better prepared for the ‘world of singing’, either as a teacher or a performer.

These are truly guidelines and are intended to give assistance in the choices of repertoire. With Voice Area permission, exceptions may be made, for example, where a lengthy major song cycle precludes the inclusion of other, more varied repertoire. Choose all repertoire with your instructor and vocal coach.

If you have any concerns or questions about the information contained in this section, please see your voice instructor.

Memorization

You must memorize all music programmed for either a jury or recital.

Languages

We encourage a variety of languages. We expect a concentration on English, Italian, French and German. Occasionally, you may present in repertoire in other languages such as Russian, Latin, Spanish, etc. Again,
choose all repertoire in collaboration with your instructor and vocal coach.

Time periods / Musical eras

We require a range of musical time periods to be represented. The basic musical eras include:

• Baroque (early music)
• Classical
• Romantic
• 20th century
• 21st century

When considering 20th-century repertoire, we especially encourage music from post-1950 because it is often more interesting as well as challenging.

Jury Process and Assessment

In juries, you choose the first song and the jurors determine succeeding repertoire. The number of pieces to be heard will be at the discretion of the jurors. Any piece or work marked on a previous jury may not be included on a future jury or recital.

Jurors assess your performance on elements such as:

• Tone quality
• Musicality
• Vocal technique
• Diction
• Performance practice
• Quality of preparation
• Interpretation
• Stage presence

Stage presence includes appropriate dress, so dress accordingly! Marks are based on the Voice Area Grading Guidelines (see Appendix E).

Undergraduate Requirements

Note: The term Performance relates to students whose B.Mus major is in Vocal Performance. If your undergraduate major is not a B.Mus in Vocal Performance, use the Non-performance requirements. All first-year students have the same criteria because a major would not yet have been declared.

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
</table>
| 1    | No jury required    | 15 minutes of repertoire  
• Four (4) contrasting pieces  
• English plus one (1) other language |
<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
</table>
| 2    | **Non-performance:** 15 minutes of repertoire  
      • Four (4) contrasting pieces  
      • English plus two (2) other languages | **Non-performance:** 15 minutes of repertoire  
      • Four (4) contrasting pieces  
      • English plus two (2) other languages |
|      | **Performance:** 15 minutes of repertoire  
      • Four (4) contrasting pieces  
      • English plus two (2) other languages | **Performance:** 15 minutes of repertoire  
      • Five (5) contrasting pieces  
      • English plus two (2) other languages |
<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
</table>
| 3    | Non-performance: 15 minutes of repertoire  
• Four (4) contrasting pieces  
• English plus two (2) other languages | Non-performance: 15 minutes of repertoire  
• Five (5) contrasting pieces  
• English plus two (2) other languages |
|      | Performance: 15 minutes of repertoire  
• Four (4) contrasting pieces that includes one opera aria  
• English plus two (2) other languages | Performance: 15 minutes of repertoire  
• Four (4) contrasting pieces including one aria with recitative (from either opera or oratorio)  
• English plus three (3) other languages  
• A maximum of two (2) pieces from your Non-juried Recital may be used |
|      | Non-juried Recital: 30-35 minutes of repertoire.  
• English plus two (2) languages  
• Variety of styles & eras |
<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
</table>
| 4    | **Non-performance:** 15 minutes of repertoire  
  • Four (4) contrasting pieces that includes one opera aria  
  • English plus three (3) other languages | **Non-performance:** 15 minutes of repertoire  
  • Five (5) contrasting pieces of which one is an aria  
  • English plus three (3) other languages |
|      | **Performance:** 15 minutes of repertoire  
  • Five (5) songs including two arias, one of which is from an opera and the other from an oratorio (either or both must include a recitative)  
  • English plus three (3) other languages | **Performance** students schedule and perform a **Juried Recital:** 50-55 minutes of repertoire (see Planning Your Recital).  
  • English plus three (3) other languages  
  • Post-1960 Canadian compositions encouraged |
## Graduate Requirements

### Non-Vocal Performance Majors

<table>
<thead>
<tr>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 minutes of repertoire</td>
<td>20 minutes of repertoire</td>
</tr>
<tr>
<td>• Four (4) contrasting pieces</td>
<td>• Five (5) contrasting pieces</td>
</tr>
<tr>
<td>• English plus two (2) other languages</td>
<td>• English plus two (2) other languages</td>
</tr>
</tbody>
</table>

### Vocal Performance Majors

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20 minutes of repertoire</td>
<td>20 minutes of repertoire</td>
</tr>
<tr>
<td></td>
<td>• Five (5) art songs and arias of contrasting style and eras</td>
<td>• Six (6) selections including art songs and at least two (2) arias of contrasting style and eras</td>
</tr>
<tr>
<td></td>
<td>• English plus three (3) other languages</td>
<td>• At least one Canadian piece composed after 1950</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• English plus three (3) other languages</td>
</tr>
</tbody>
</table>
Vocal Performance Majors

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall (1st) Semester</th>
<th>Winter (2nd) Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>20 minutes of repertoire</td>
<td>Recital: 60-70 minutes of repertoire (see Planning Your Recital).</td>
</tr>
<tr>
<td></td>
<td>• Six (6) selections including art songs and at least two (2) arias of contrasting style and eras</td>
<td>Repertoire will be determined in collaboration with your vocal instructor and will be approved by the Voice Area Coordinator.</td>
</tr>
<tr>
<td></td>
<td>• At least one Canadian piece composed after 1950</td>
<td></td>
</tr>
<tr>
<td></td>
<td>English plus three (3) other languages</td>
<td></td>
</tr>
</tbody>
</table>

Planning Your Recital

All undergraduate and graduate Voice Performance majors are required to host a recital. Plan your recital with the Voice Area coordinator before booking venues. Once you’ve informed the Voice Area coordinator of your recital plans, book your recital date and venue early. Recitals must occur before the last day of classes. There will be no exceptions.

At last two months before the recital date, both your vocal instructor and the Voice Area coordinator must approve your program. Present a mock-up of your program with all timings, translations and program notes. Your program will then be approved with a signature.
For the day of your recital, print a minimum of two copies of your program repertoire: one complete copy for the collaborative pianist, and at least one complete copy for the panel of jurors.
Voice Area Grading

Beyond natural singing ability and vocal progress, attitude, the effort to understand new concepts and trying to implement new ideas is greatly important. A positive attitude will yield positive results and will also reflect in the perception that you are eager to learn and improve.

Grades in the Voice Area will be affected by the following:

- Attending lessons and studio repertoire classes
- Expectations for your year/semester of study, in progress and level of performance
- Punctuality
- Preparedness
- Written studio component, if applicable
- Attending concerts both within the U of A music community and the greater Edmonton area
- Required public performances
- Attending Voice Area events such as master classes and concerts
- Learning International Phonetic Alphabet (IPA)
- Completing translations
- Quantity of repertoire studied, learned and performed
- General participation and overall attitude in repertoire class
- Understanding of translations and texts
• Communications of music and text (artistry) in lessons, juries and recitals
• Positive attitude and enthusiasm, overall effort
• Overall improvement
• Vocal progress

All of the above are qualified by expectations for your year/semester of study. If you wish more information regarding how your grade for your studio is broken down, please discuss with your voice instructor. Appendix E of this Handbook contains the Voice Area *Grading Guidelines*. 
We Wish You the Best!

Our art form is extremely difficult and takes many years to perfect. One can only learn through trial and error, over a long period of time and with great commitment. The mandate of the Voice Area is to provide you a safe and enjoyable learning environment, where you can feel free to ask questions, to experiment with new ideas, and to grow musically, artistically and vocally.

Should you have any questions or concerns about anything in this Handbook, please contact your instructor. We wish you every success for the coming year!
Appendix A: University of Alberta Department of Music Learning and Working Environment Policy

The Department of Music is committed to ensuring that all students, faculty and staff are able to work and study in an environment that is safe and free from discrimination and harassment. It does not tolerate behaviour that undermines that environment.

The department urges anyone who feels that this policy is being violated to:

• Discuss the matter with the person whose behaviour is causing concern; or

• If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department.

The department takes as its starting point the University of Alberta’s definitions of harassment and discrimination (GFC Policy Manual, section 44.5).

• Discrimination is any act of omission based on race, religious beliefs, colour, gender, physical disability, mental disability marital status, age, ancestry, place of origin, family status, source of income, sexual orientation or political belief when that act or omission results in loss of or limit on opportunities to work or to fully participate in campus life or which offends the dignity of the person.
Harassment is conduct or comments that are intimidating, threatening, demeaning, or abusive and may be accompanied by direct or implied threats to grade(s), status, or job. Harassment can occur between people of differing authority or between people of similar authority. Harassment may be directed at an individual or at a group. Harassment has the impact of creating a work or study environment that is hostile and limits individuals in their pursuit of education, research, or work goals.

For additional advice or assistance regarding this policy, contact the student ombudservice (http://www.su.ualberta.ca/service_and_businesses/services /ombudservice). Information about the University of Alberta Discrimination and Harassment Policy and Procedures can be found in the GFC Policy Manual, section 44 (http://www.ualberta.ca/~unisecr).
Appendix B: Academic Integrity and Honesty

Academic Integrity

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behaviour (http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx) and avoid any behaviour that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

Academic Honesty

All students should consult information provided by the Office of Judicial Affairs regarding avoiding cheating and plagiarism in particular and academic dishonesty in general (see the Academic Integrity Undergraduate Handbook and Information for Students). If in doubt about what is permitted in your class, ask your instructor.

With respect to translation, please note that online translation engines produce very dubious and unreliable
translations. While seeking the advice of native or expert speakers is often helpful, excessive editorial and creative help in assignments is considered a form of cheating that violates the *Code of Student Conduct* with dire consequences.

An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of consideration of fairness to other students, to report the case to the Associate Dean of the Faculty of Arts, as detailed in the *Academic Discipline Process*. 
Appendix C:  
University of Alberta Department of Music Media Archives and Department Broadcasting of Audio-visual Material Policy

Audio and/or video recording of performances, lectures, seminars, or any other academic or research environment activities are carried out by the Department of Music for archival purposes. These archives may be collected and housed in the Music Library. Recorded material is to be used solely for non-profit, educational, research, and community outreach purposes, and is not to be used or distributed for any other purpose without obtaining the express permission from all parties involved.

Please be advised that your solo or group performance may be featured on the University of Alberta’s Department of Music website and/or social media platform(s). If you object to this use of audio and/or video material in which you will be included, please advise your instructor or the Department of Music in writing prior to participating in any performance, lecture, seminar or public event held by the Department of Music.

Recording of Lessons

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the content author(s) or as a part
of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the instructor.
Appendix D: University of Alberta Department of Music *Physical Contact Policy*

The nature of teaching in the Department of Music may require the instructor to touch students in order to effectively convey aspects of instrumental, vocal, or conducting technique. This physical contact is to be done in a manner that is understood to be appropriate by both the faculty member and the student.

In order to ensure that everyone involved understands this, instructors will inform students about the extent and nature of physical contact that may be required in a performance instruction course commencing the first teaching session and ask students if they have any concerns about the types of physical contact that may be required. Students should advise the teacher of any concerns they may have, either when they are first explained or at any time during the course. Students have the option of having another person of their choice present during teaching.

It is the responsibility of the instructor to ensure that as far as is practical students’ concerns are considered and that action is taken to eliminate those concerns during teaching. The Chair of the Department or a delegate will inform contract staff of this policy and the outlined responsibilities towards the students they will be teaching.
Appendix E: Voice Area Grading Guidelines

This appendix includes both the:

- Term and Exam Grade Weightings for Voice Area applied music courses (for one-term and two-term courses); and

Term and Exam Grade Weightings: Applied Music Courses – Voice

The ratio of term work (instructor’s mark) to examination (jury) results shall be as follows:

<table>
<thead>
<tr>
<th>MUSIC Course</th>
<th>First Term</th>
<th>Second Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Term (%)</td>
<td>Exam (%)</td>
</tr>
<tr>
<td>124</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>132</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>224</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>232</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>
### Single-Term Courses

<table>
<thead>
<tr>
<th>MUSIC Course</th>
<th>First Term</th>
<th>Second Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Term (%)</td>
<td>Exam (%)</td>
</tr>
<tr>
<td>424</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>432</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>524</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>532</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>625 A1</td>
<td>100</td>
<td>NIL</td>
</tr>
</tbody>
</table>

### Two-Term Courses

<table>
<thead>
<tr>
<th>MUSIC Course</th>
<th>First Term</th>
<th>Second Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Term (%)</td>
<td>Exam (%)</td>
</tr>
<tr>
<td>122</td>
<td>40</td>
<td>NIL</td>
</tr>
<tr>
<td>125</td>
<td>40</td>
<td>NIL</td>
</tr>
<tr>
<td>126</td>
<td>40</td>
<td>NIL</td>
</tr>
<tr>
<td>127</td>
<td>40</td>
<td>NIL</td>
</tr>
<tr>
<td>222</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>225</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>226</td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>227</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>
Jury Grading Guidelines for Applied Area

The following guidelines are based on the U of A Grading Guidelines.
<table>
<thead>
<tr>
<th>%</th>
<th>GPA</th>
<th>Letter</th>
<th>%</th>
<th>GPA</th>
<th>Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td></td>
<td></td>
<td><strong>Excellent</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97-100</td>
<td>4</td>
<td>A+</td>
<td>97-100</td>
<td>4</td>
<td>A+</td>
</tr>
<tr>
<td>93-96</td>
<td>4</td>
<td>A</td>
<td>93-96</td>
<td>4</td>
<td>A</td>
</tr>
<tr>
<td>90-92</td>
<td>3.7</td>
<td>A-</td>
<td>90-92</td>
<td>3.7</td>
<td>A-</td>
</tr>
<tr>
<td><strong>Good</strong></td>
<td></td>
<td></td>
<td><strong>Good</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87-89</td>
<td>3.3</td>
<td>B+</td>
<td>87-89</td>
<td>3.3</td>
<td>B+</td>
</tr>
<tr>
<td>83-86</td>
<td>3</td>
<td>B</td>
<td>83-86</td>
<td>3</td>
<td>B</td>
</tr>
<tr>
<td>80-82</td>
<td>2.7</td>
<td>B-</td>
<td>80-82</td>
<td>2.7</td>
<td>B-</td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td></td>
<td></td>
<td><strong>Satisfactory</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77-79</td>
<td>2.3</td>
<td>C+</td>
<td>77-79</td>
<td>2.3</td>
<td>C+</td>
</tr>
<tr>
<td>73-76</td>
<td>2</td>
<td>C</td>
<td>73-76</td>
<td>2</td>
<td>C</td>
</tr>
<tr>
<td>70-72</td>
<td>1.7</td>
<td>C-</td>
<td>70-72</td>
<td>1.7</td>
<td>C-</td>
</tr>
<tr>
<td><strong>Poor</strong></td>
<td></td>
<td></td>
<td><strong>Poor</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70-72</td>
<td>1.7</td>
<td>C-</td>
<td>70-72</td>
<td>1.7</td>
<td>C-</td>
</tr>
<tr>
<td>67-69</td>
<td>1.3</td>
<td>D+</td>
<td>67-69</td>
<td>1.3</td>
<td>D+</td>
</tr>
<tr>
<td><strong>Minimal Pass</strong></td>
<td></td>
<td></td>
<td><strong>Minimal Pass</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63-66</td>
<td>1</td>
<td>D</td>
<td>63-66</td>
<td>1</td>
<td>D</td>
</tr>
<tr>
<td>0-62</td>
<td>0</td>
<td>F</td>
<td>0-62</td>
<td>0</td>
<td>F</td>
</tr>
</tbody>
</table>