

Cal Poly Pomona
Department of Music

Voice Handbook

2019-2020

*"I tell my students...I say, 'you don't understand.'
You've got to become obsessed with the music.
You can't go into it halfway.
Music has to be like your lover;
You can't just pay attention to it every so often.
It has to be something you want all the time.
You're consumed by it."*

-Ric Soto

Greetings Studio Voice Students! Congratulations on choosing Voice as your primary instrument. This is an opportunity to develop excellent and healthy technique and to grow in your artistry so that you may share your gift for many years!

This handbook is designed to be all-inclusive in providing information you will need to know as a student of Studio Voice Lessons at Cal Poly Pomona Music Department.

Please keep an e-copy of the Voice Handbook so that you have answers and resources as needed. In addition, the faculty is always available to answer any questions you may have!

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APPENDIX (Forms)

- A. Request for Voice Studio Placement Audition
- B. Lower Division Repertoire Grid: Bachelor of Music Classical Voice / Music Education
- C. Lower Division Repertoire Grid: Bachelor of Music Commercial Voice
- D. Jury Form (near office at the time of jury sign ups/end of semester)
- E. Studio Request Form (Blue form near office area)
- F. Recital Approval Form (Also found on CPP Music Website: Policies & Documents)

Auditions / Studio Placement

At one of three times during the academic year, you may audition for placement in a Voice Studio. These placement auditions take place at the following time:

Fall Semester: Week Zero

End of Fall Semester: During Juries (Finals Week, Fall)

End of Spring Semester: During Juries (Finals Week, Spring)

Studio Voice Placement Auditions take place during finals' week (jury times) and at the start of the academic year.

All students are required to audition in order to qualify for placement in studio lessons. Auditions are normally 8-10 minutes in length. Students should select material for the audition which best demonstrates their abilities. Placement auditions for Fall semester studios will be held on Wednesday of Fall Conference week (the day before classes begin). Auditions for Spring semester studios will be held during finals week of the Fall semester, during juries. In order to continue in studio, students must qualify at their jury each semester.

Forms to request upcoming auditions for students who did not begin Studio Voice during their first semester can be found outside of Office 134 on the bulletin board. Email Dr. Ali for confirmation of receipt once you have filled out the form and placed in it the envelope. **See Appendix A at the back of this handbook.**

A. Prepare an Audition Document to bring to your audition

Students should prepare the material as detailed below. Please provide the following information on a typed document for the audition committee. **If you do not provide the complete information in a typed document at the audition, you will not be placed in studio.**

1. Name, Bronco ID, Major, Expected Term and Year of Graduation
2. A list of repertoire studied during the past 3 years
3. Prior musical training (list, or present a resume)
4. Performance experience (solo and ensemble-list, or present resume)

B. At the Audition

1. Student will present the aforementioned typed document.
2. Student will sing two memorized songs in contrasting styles and tempi, which the student is capable of singing on pitch and with some musical understanding. The songs may be from the classical, Broadway, jazz, folk, or pop repertoire.
3. Student will provide sheet music for the accompanist in the correct key; or a background **track*** for each song.
4. Student will be expected to demonstrate tonal memory skills.
5. Student may be asked to sight-read a melodic excerpt.
6. Student will be expected to demonstrate vocal potential as shown through tone quality, clear diction, rhythmic aptitude, and the ability to communicate emotion.

* **Tracks:** If you are bringing tracks, you must email Dr. Ali no later than 2 weeks prior to the audition to communicate what you are bringing (phone? CD?) and what electronic needs you have.

You are required to be concurrently enrolled in Performance Seminar (MU 2700), and a voice-related ensemble while in Studio Voice. See Voice Area Ensemble section of this document (pg. 4) to contact directors of ensembles for audition information.

Voice Studio

The Voice Faculty at Cal Poly Pomona consists of outstanding singing artists who all bring a variety of performing and teaching experience, knowledge, singing and teaching skill, and education to the studio in guiding your singing so that you may reach your potential as a singer.

All Studio Instructors require a regular **practice** regime for all students enrolled in Studio Voice. In general, 7-12 hours per week is a good range for singing improvement. Be sure to schedule regular practice times. Study outcomes have shown that twenty minute practice periods with breaks have been proven to be more productive than continuing beyond twenty minutes without a break. Your studio instructor will provide you with details about practice required and the means of reporting it each week.

*All students enrolled in Studio Voice are also required to be enrolled in **MU 2700** (Performance Seminar – Voice) during each semester of studio lessons.

*All students enrolled in MU 1770, MU 1811, MU 3770, MU 3811, and MU 4610 are required to be subsequently enrolled in a VOICE AREA ensemble during the semester of studio lessons.

Voice Area Ensembles

*Kellogg Chamber Singers:	Contact Dr. St. Clair, eestclair@cpp.edu
*University Concert Choir:	Contact Dr. St. Clair, eestclair@cpp.edu
*Music Theatre Workshop: (Opera, Operetta, and Musical Theatre)	Contact Dr. Ali, sali@cpp.edu
Polytonix Vocal Jazz Ensemble:	Contact Professor Proulx, jmproulx@cpp.edu
Soul Ensemble as a singer:	Contact Professor Proulx, jmproulx@cpp.edu
Jazz Band as a singer:	Contact Dr. Kopplin, dfkopplin@cpp.edu
Mariachi (must sing and play an instrument)	Contact Dr. Vallejo, jmvallejo@cpp.edu
Singer/Songwriter Showcase as a singer	Contact Professor Winer, ahwiner@cpp.edu

*BM performance majors must plan carefully in order to fulfill requirements.

~ LOWER DIVISION STUDIO FOR Bachelor of Arts Students ~

- MU 1770: Lower-Division Voice for Bachelor of Arts Majors
- BA General Music (4 semesters)
 - Music Industry Studies Students (2 semesters of studio required on your chosen instrument)

MU 1770 students will have ½ hour per week studio lesson with a Cal Poly Pomona Music Department Studio Voice Instructor. In addition, you are required to attend a coaching session with the staff accompanist each week. You should sign up for this weekly time on the door of Studio 132 at the beginning of each semester. The duration of these coachings is determined prior to each semester and may vary based on studio enrollment numbers.

“Creativity without discipline will struggle; creativity with discipline will succeed.”

— Amit Kalantri, Wealth of Words

Voice Studio (continued)

~ LOWER DIVISION STUDIO FOR Bachelor of Music Students ~

- MU 1811: Lower-Division Voice for Bachelor of Music Majors
- BM Vocal Performance (Classical or Commercial)
 - BM Music Education

MU 1811 students will have a one-hour per week studio lesson with a Cal Poly Pomona Music Department Studio Voice Instructor. In addition, the staff accompanist will attend the second ½ hour of each lesson.

After four semesters of Voice Studio at the MU 1811 level, students audition for Upper-Division Studio Voice in order to be permitted to continue in the Bachelor of Music program. This leads to permission for a Junior Recital and Senior Recital for Performance Majors; and a Senior Recital for Music Education Majors. Students who do not pass have one more chance. After that, students must move into the Bachelor of Arts General Music program if they do not successfully pass into Upper Division Studio.

~ UPPER DIVISION STUDIO FOR Bachelor of Music Students ~

- MU 3770: Upper-Division Voice for Bachelor of Music Majors
BM Music Education
- MU 3811: Upper-Division Voice for Bachelor of Music Majors
BM Vocal Performance (Classical or Commercial)

MU 3770 and MU 3811 students will have a one-hour per week studio lesson with a Cal Poly Pomona Music Department Studio Voice Instructor. The staff accompanist will attend the second ½ hour of each lesson. In addition, you are required to meet with the staff accompanist for coaching once per week. You should sign up for this weekly time on the door of Studio 132 at the beginning of each semester.

MU 4610 is the enrollment required for the final semester of Studio Voice concurrent with the semester of Senior Recital (MU 4621).

“Success is no accident. It is hard work, perseverance, learning, studying, sacrifice; and most of all, love of what you are doing or learning to do.” -Pele

Juries (the Voice Final each semester)

Juries are the venue during which you perform your semester rep for the faculty as a final exam to your Studio Lessons. Juries occur during finals week of each term.

Jury sign-up sheets are posted outside of the music office prior to finals week near the end of each semester. You must sign up on the Voice Jury sheet. This is an individual time that you choose, usually consisting of a 9-10 minute time slot. Location of juries will also be provided on the sign up sheet.

Posted near Jury Sign-Up:

1. Jury Sheets (bring 5 completed copies): Students are required to bring the completed copies with BOTH SIDES copied to their jury. Students should read the entire sheet and complete it accurately. Note the bottom of the front page provides instructions for additional documentation you must type and present at your juries. This includes program notes, translations of non-English language selections, IPA translations for those who have taken Diction class, and a goals assignment. IPA translations should be written out (or re-typed). Do not submit a printout of the IPA from the internet—writing it out yourself will increase your skill in using the International Phonetic Alphabet. **See Appendix D at the end of this handbook.**

1a. Typed Document (bring at least 1 copy): Please read the bottom of the Jury Form and follow instructions to create this form.

2. Studio Request Form (bring 1 copy only): If you are continuing in Studio Voice, a Studio Request Form (only one) should be submitted with your paperwork at your jury. **See Appendix E** at the end of this handbook.

For a positive and enriching experience, prepare all paperwork prior to the day of your jury. Prepare this paperwork when you are not rushed.

When you enter the jury room, present an organized stack of the documents to a faculty member who will then distribute them as you make your way to the piano to provide your music to the accompanist.

Dress for the jury is similar to dress for performance at an afternoon concert—not extremely formal but nice attire. A suit—or dress shirt with dress slacks or skirt—will help establish that this is an important moment. If you have questions about how dressy to be, ask your studio or performance seminar teacher.

“The greatest respect an artist can pay to music is to give it life.”
– Pablo Casals

Upper Division Studio Auditions/Proficiency

Bachelor of Music Program:

Classical Vocal Performance MU 1811 / MU 3811

Commercial Vocal Performance MU 1811 / MU 3811

Music Education/Pedagogy MU 1811 / MU 3770

At the end of the 4th semester of studio lessons (or possibly sooner for transfer students), students are eligible to apply for upper division standing. These auditions are part of the regular Fall and Spring juries. Upper Division Studio (MU 3811 & MU 3770) auditions take place during juries once a student has completed Lower Division (MU 1811) repertoire requirements and the Studio Teacher has determined the student is ready for upper division study in the BM program.

Students will have two opportunities to qualify for upper division status. Students who fail their initial audition will be granted one additional attempt. If they fail the second attempt, they will not be allowed to continue in the music performance emphasis or the music education option. At that point, they must either change to the BA degree option in Music, or possibly to MIS after consulting with MIS advisors.

During the designated Upper Division audition jury, students in the BM program must present seven (7) songs total plus additional jury rep if songs are from previous juries' terms of study before they move into Upper Division Studio (MU 3811/MU 3700).

Students auditioning for Upper Division must:

- Sign up for TWO consecutive jury slots.
- Prepare 5 regular jury sheets and list the repertoire studied during the current semester.
- Mark songs that are both from the current semester and selected as one of the seven required Upper-Division Audition songs with an asterisk or highlighting on the regular jury sheet.
- Present the Lower Division repertoire grid of all repertoire studied for 4 semesters with titles, composer names, and semester presented for jury. This repertoire sheet is a template for required repertoire that you and your studio instructor will complete during your first four semesters of studio voice. The seven (7) selected songs should be highlighted; and the Independent song should be included in the grid where it appropriately fits. See detail on pages 8 & 9 about exact word for word translations of your independent song.
- Prepare scholarly program notes for each of the seven songs selected for the upper division jury. For all non-English language songs, provide a *poetic translation* with each program note listing.
- Prepare scholarly program notes as required for regular juries as well (See bottom of Jury Sheet).
- Bring 5 copies of each of the following:
 1. Regular Jury Sheets filled out (two-sided)
 2. Lower Division Grid of 24 songs (**See Appendix B and Appendix C in this document**). Highlight the chosen 7 selections for the UD Audition.
 3. Program Notes for all Upper Division Audition selections and regular jury repertoire with translations as noted above.

NOTE THE INFORMATION ON THE BOTTOM OF THE FRONT PAGE OF THE JURY FORM:

- If you have taken diction, please note the International Phonetic Alphabet (IPA) requirement on the bottom of the regular jury form and be sure to bring this completed assignment to your jury along with other required paperwork. As always, you must write out the IPA, and not just submit an already-prepared printout from a source.
- Note the GOALS assignment and be sure to bring this completed assignment to your jury along with other required paperwork.

Upper Division Studio Auditions (continued)

Upper Division Jury/Audition Requirements:

Performance Classical Music Education

Voice Performance (Classical) and Music Education Students will prepare seven songs to include:

- 1 One English art song
- 2 One German Lied
- 3 One French art song
- 4 One song from the contemporary period (art song-any language)
- 5 One aria from an opera or oratorio
- 6 One selection of the student's choice

7. INDEPENDENT ITALIAN SONG*

*Students pursuing the Bachelor of Music Degree in **Classical Performance or Music Education** will be assigned an Italian song during Week 9. The student must learn, practice, and memorize the selection independently with no assistance from voice instructors, accompanists, coaches, or other faculty.

***WORD FOR WORD TRANSLATION:** At the audition, faculty on the jury will ask you what certain Italian words mean in English. They will also ask you to say the Italian word equivalent when given the English meaning. All words will be from your assigned song.

Performance Commercial

Voice Performance (Commercial) students will prepare seven songs (at least one should demonstrate microphone technique) to include:

1. One art song in Italian or English
2. #One classic pop ballad
3. #One classic rock or R & B song
4. #One classic country or folk/acoustic song
5. #One jazz song
6. One contemporary Musical Theatre song or contemporary popular song in Spanish or Brazilian Portuguese
7. **INDEPENDENT COMMERCIAL SONG***

You may substitute another song from an area of commercial music in which you are interested. Only one of these selections may be substituted. This must be approved ahead of time.

~CONTINUED NEXT PAGE~

Upper Division Studio Auditions (continued)

*Students pursuing the Bachelor of Music Degree in **Commercial Performance** (Voice) will be assigned a commercial / classic/ pop style song in a language other than English during Week 9. The student must learn, practice, and memorize the selection independently with no assistance from voice instructors, accompanists, coaches, or other faculty.

***WORD FOR WORD TRANSLATION:** At the audition, faculty on the jury will ask you what certain non-English words mean in English. They will also ask you to say the other-language word when given the English meaning. All words will be from your assigned song.

Evaluation for Independent Song Preparation:

- Complete memorization
- Good Diction
- Precise Rhythm
- Accurate Melody
- Secure entrances
- Appropriate Style
- Knowledge of translation
- Delivery of text artistically
- Artistic singing
- Indication that student is capable of learning repertoire quickly and accurately

Overall Upper Division Evaluation:

- Performance of all repertoire fully memorized/performance ready
- Good Diction for all languages and styles represented
- Precise Rhythm
- Accurate Melody
- Appropriate Style
- Delivery of text with appropriate affect
- Artistic singing
- Evidence of full understanding of each word and phrase through performance delivery
- Evidence of ensemble with accompanist indicating attendance at all coachings
- Indication that student is capable of learning a variety of repertoire
- Demonstration that the student will be able to perform a satisfactory, high-quality junior recital and senior recital required for the Bachelor of Music degree (a professional degree program).

“The secret of getting ahead is getting started. The secret of getting started is breaking your complex, overwhelming tasks into smaller manageable tasks, and then starting on the first one.”

-Mark Twain

Junior Recitals

Bachelor of Music Program: MU 3901 **Classical Vocal Performance** **Commercial Vocal Performance**

Each Vocal Performance (Classical / Commercial) music major in the Bachelor of Music program must complete a successful Junior Recital. This project is a pre-cursor to the longer, more advanced capstone Senior Recital. Requirements for each recital include preparation and presentation of a printed program with program notes and/or translations prepared by the student in consultation with the studio teacher. The draft must be proofed by your studio instructor or the recital supervisor two (2) weeks in advance of the pre-recital (which will take place during Performance Seminar class). The recitalist should immediately implement suggested edits and have the program ready to print at the time of the pre-recital.

Juries and Repertoire during the year of the Junior Recital

Junior Recitalists are required to fulfill the minimum requirement of number of repertoire selections (6 new songs) during the semester before their Junior Recital. See Post-Recital information at the end of this “Junior Recitals” section for information about repertoire and juries during the semester of the recital.

Scheduling

You must attend the Recital Planning Meeting in the Spring for all recitals planned for the subsequent academic year. Faculty will assign your presentation date and time during the summer of the year preceding your presentation. If you are unable to complete your project on the assigned date for any reason, you will be moved to the following academic year.

The pre-recital audition will be scheduled and take place during Performance Seminar no later than four weeks before your scheduled Junior Recital. At this point, the recital should be performance-ready.

Furthermore, you will need to turn in all required documentation at the Performance Seminar pre-recital audition, attend all studio lessons, and attend meetings with the Recital Supervisor (Voice Area Coordinator). You must submit a ready-to-print recital program. Your attention to and preparation for these important intermediate dates is part of the “timeliness” part of your grade. See the Recital Approval Form for further information. **See Appendix F at the back of this handbook.**

Performance

The Junior Recital will consist of 20-25 minutes of repertoire. Two students will be assigned to each recital. Repertoire should be appropriate to your major, and determined through planning with the studio teacher and student.

Supervision

Junior Recital supervision shall consist of a full-time faculty member assigned to your specific emphasis area (Voice Area Coordinator) and student’s instructor. Share your ideas about the project with them. Refine your ideas and those suggested to you by the members of the faculty. The supervisor of your recital will be responsible for all direct communication with you during the planning and implementing of your Junior Recital and for administering your grade.

Junior Recitals (continued)

Pre-Recital Jury/Rehearsals

A Pre-Recital audition during Performance Seminar is mandatory for all Junior Recitals. Rehearsals for recitals normally take place during student's studio lesson times, and during weekly coachings and individual practice sessions. If chamber ensembles or small groups/bands are involved on recitals, rehearsals may need to be coordinated with the staff technician and the studio teacher. The dress rehearsal for a recital is coordinated by the student and studio teacher, the technician, and the accompanist playing for your recital. **The studio teacher MUST attend the dress rehearsal of the recital; hence, the date and time should be planned accordingly.**

Programs

The department does not provide/print/copy programs for Junior Recitals. If you are timely with your preparation, you will be permitted to use the department copy machine to make copies for your recital. Keep in mind, timeliness is part of the final grade for Junior Recital.

Evaluation

Each Junior Recital will be evaluated based upon the following elements:

1. Final Performance or Presentation (50% of grade)
2. Timeliness of Project including following the guidelines of the Qualifying Review or Recital Approval documents and completing assignments made by the committee or studio teacher (50% of grade). This includes a ready-to-print program four weeks prior to the recital. First drafts should be submitted well before this deadline in order for the program to be proofed and corrected by this time. 2

Post-Junior Recital

If the Junior Recital takes place during the last three weeks of the semester, no jury is required. If the recital falls sooner in the semester (sooner than week 13, 14, 15), the student is required to continue lessons and perform a jury with no fewer than two (2) new selections.

If the junior recital falls within the last three weeks of the semester, the student is required to continue to attend Performance Seminar and will be assigned a small project by the instructor. In addition, all Performance Seminar work is due as stated on the syllabus. A jury will not be required if the recital falls within the last three weeks of the semester (during week 13, 14, or 15).

If I don't practice for a day, I know it. If I don't practice for two days, the critics know it. And if I don't practice for three days, the public knows it."
-Louis Armstrong

Senior Recitals

Bachelor of Music Program: MU 4621
Classical Vocal Performance
Commercial Vocal Performance
Music Education/Pedagogy

Preparation and Performance

Each Performance (Voice) and Music Education (Voice) music major must complete a senior recital/project. This project should demonstrate a synthesis of all the knowledge the student has learned throughout his or her college career. The project should also prove that the student is ready to move forward academically, whether by entering graduate or professional school, pursuing a credential, or entering the work force. Music Education majors may present a recital, a presentation, or a combination of the two under the direction of the committee chair and the studio teacher.

The successful completion of a capstone recital or project is a vigorous and long process that takes at least one academic year. Students are required to envision, conceptualize, plan and execute their projects to the best of their abilities.

Juries and Repertoire during the year of the Senior Recital

Senior Recitalists are required to fulfill the minimum requirement of number of repertoire selections (6 new songs) during the semester before their Senior Recital. See Post-Recital information at the end of this “Senior Recitals” section for information about repertoire and juries during the semester of the recital.

Committees

Each Senior Recital Committee shall consist of one or two full-time faculty members assigned to your specific emphasis area with the part-time studio teacher included as needed. Share your ideas about the project with them. Refine your ideas and those suggested to you by the members of the faculty Draft/Description of project section of the Senior Project Form. The chair of your committee will be responsible for all direct communication with you during the planning and implementing of your senior project and for administering your grade.

Scheduling and Paperwork

Faculty will assign your committee members and chair as well as your presentation date and time during the summer of the year preceding your presentation. If you are unable to complete your project on the assigned date for whatever reason, you will be moved to the following academic year for final presentation.

You will work with your committee to set dates for your Pre-Recital Jury and dress rehearsal. Furthermore, you will need to turn in all required documentation by due dates and attend all studio lessons with your Studio Voice instructor, and meetings with your committee chair. Your attention to and preparation for these important intermediate dates is part of the “timeliness” part of your grade. See the Recital Approval Form for further information (**Appendix F at the end of this handbook and online**).

Program Draft and Edited/Corrected Program at Pre-Recital

You must submit a draft of your program, including repertoire, composers, dates, translations, and program notes two weeks prior to your pre-recital. Ask your Studio Instructor if they will be proofing it, or if they would like you to work with the Recital Supervisor for proofing. You should immediately implement the edits and prepare a quality program to present at your pre-recital. Your attention to and preparation for these important intermediate dates is part of the “timeliness” part of your grade.

Senior Recitals (continued)

Recitals/Pre-Recital Jury/Rehearsals

Senior Recitals are specifically for Performance emphasis music majors and are approximately 60 minutes in length. Music Education students may choose to give a recital as all or a portion of their senior project. The recital repertoire must be approved by the studio teacher in conjunction with the student's committee chair. This program will be listed on the Senior Project Form. Each recital will have a printed program with program notes and/or translations written in consultation with the studio teacher.

A Pre-Recital Jury is mandatory for all Senior Recitals. See the "Recital Preparation and Approval Form" for detailed information.

Rehearsals for recitals normally take place during student's studio lesson times, and during weekly coachings and individual practice sessions, but if chamber ensembles or small groups/bands are involved on recitals, rehearsals may need to be coordinated with the staff technician and the studio teacher. The dress rehearsal for a recital is coordinated by the student and studio teacher, the technician, and the accompanist (if s/he is performing on your recital). **The studio teacher MUST attend the dress rehearsal of the recital.**

Evaluation

Each Senior Recital/Project will be evaluated based upon the following elements:

1. Final Performance or Presentation (55% of grade)
2. Timeliness of Project including following the guidelines of the Qualifying Review or Recital Approval documents and completing assignments made by the committee or studio teacher (35% of grade)
3. Senior Exit Essay (10% of grade) See page 16.

Juries during Semester of Senior Recital

If the Senior Recital takes place during the last five weeks of the semester (week 11, 12, 13, 14, or 15), no jury is required. The student is encouraged to focus on the Senior Exit Essay. Attendance at Performance Seminar is required, and a small project may be assigned by the instructor. If the recital falls sooner in the semester (sooner than the last five weeks), the student is required to continue lessons and perform a jury with no fewer than two (2) new selections.

Recital Preparation Timeline (*based on a spring semester recital; if performing in an earlier semester, make adjustments as needed*)

Spring Semester before final year

1. Begin thinking about and plan your recital repertoire. Listen to many performances of literature for your instrument to help you in selecting repertoire that is appropriate for your level and for a senior recital. Develop a practice and lesson plan for summer.
2. Seek out advice and guidance from your teacher to shape your program.

Fall Semester of final year

1. Assuming your recital is in spring semester, you should make final selections and develop a regular practice routine for learning your recital repertoire. If your recital is in the fall semester, this should have been done the previous spring or during the summer.
2. Attend your lessons regularly. Perform recital repertoire in Performance Seminar as often as possible.

Senior Recitals (continued)

3. If your committee chair is NOT your studio teacher, make sure you keep him or her informed of your preparation process.
4. Meet with your committee at least once during the semester, before your pre-recital jury to apprise them of how the project is progressing.
5. Seek out performance opportunities on and off campus; local nursing homes, churches, other schools, family gatherings, Music Hour, etc.
6. Work with your studio teacher or committee chair to develop your program draft complete with program notes and translations where necessary.
7. Enroll in MU 4610 for Studio during the semester of your Senior Recital. Enroll in 4621: Senior Recital as well for the semester in which you are presenting your recital.
8. Schedule your dress rehearsal now if your recital is within the first 8 weeks of the upcoming semester.

Spring Semester of final year

1. Schedule your pre-recital jury for 4 weeks before your recital date. Your entire committee must attend the pre-recital jury as well as any guest artists who may be performing on your recital. A draft of your program and publicity flyer must be submitted at that time for approval.
2. Schedule your dress rehearsal if you have not already done so. Your studio teacher must attend the dress rehearsal.
3. Continue with your practice and performance routines. Select your attire for the performance in consultation with your studio teacher.
4. Two weeks before the performance, post your flyers in the department and submit your final program to the publicity office.
5. If possible, it is highly recommended that you take off work or limit work hours to a minimum during the week of your performance. You want to be rested and to have time to practice and do any last minute preparation. You want to be healthy and have the time to focus on your performance.
6. Perform your dress rehearsal 2 or 3 days before the recital. Wear your performance shoes. Receive feedback from your teacher. Reflect and make corrections during the final days before the performance.
7. Perform your recital! Your family may provide a reception following your program.
8. Meet with your committee approximately 1-2 weeks following your recital to evaluate the experience and receive your final grade.

FAQ

1. "How long is the recital?"
Each recital is about one hour to one hour plus 15 minutes long. This includes a 10-minute intermission.
2. "How should I dress?"
You should dress in a professional manner appropriate for your particular area of expertise. Discuss your attire with your teacher for suggestions.
3. "Can someone assist me on my recital?"
Your studio teacher has the final word on repertoire for the recital. It is often to the benefit of the student to include chamber music, duets, or ensembles as part of the recital program.
4. "What exactly happens during the pre-recital jury?"
During the pre-recital jury, you will present your program to the committee. Usually the entire recital is not performed, but the studio teacher takes the lead in determining what segments or excerpts will be performed. The committee must determine if you will be prepared for a public performance in approximately 4 weeks from this jury.

Senior Recitals (continued)

5. “What happens if I fail the pre-recital jury?”

As this is your capstone project, you should never be in a position to fail MU 4621. If you have closely followed instructions, and maintained good practice and performance routines, it is unlikely that you will fail. Sometimes however, there may be suggestions on the order of the music or in extreme cases, suggestions to remove something from the program that is not up to par. If the student is clearly not prepared, then failing the pre-recital jury means that you receive an F for MU 4621. You would need to re-register for the class in a subsequent year and follow through with the entire process again.

Post-Recital Receptions

If you wish to have a post-recital reception (outside on the patio near the recital hall, or near the sofas inside), staff members do not assist with this. We can provide information about obtaining tables for you.

You may also investigate using the Art Gallery space (or patio) on the near end of the BSC

“There will never come a time when you don’t have to practice.”

-J.J. Johnson

Senior Exit Essay (Reflective Essay Assignment to accompany Senior Recital)

An important part of every phase of our lives is reflection on what we've learned, what we've accomplished, and how we've changed. In this reflective process, we also look a little further down the path we are traveling; sometimes we change paths as a result of the process.

For this reason, one culminating project of this program is a reflective essay. There are three primary objectives for this assignment:

1. for you to demonstrate that you can write clearly and communicate effectively.
2. for you to consider what have been the most important things you learned from your time at Cal Poly Pomona; and
3. for you to take that understanding and project it into your future: where do you expect this to lead?

A successful essay will:

- be free of distracting errors in spelling, grammar or syntax
- be organized in a way that shows consideration of the flow of the essay and reflects multiple drafts and revisions
- trace your progress through the 4 core threads of the music program: music theory and musicianship, ensemble performance, music history and literatures, and music technology. You do not need to focus on each individual course, but rather the threads (listed above) that weave the tapestry of music.
- draw connections between the core threads and the specialty courses of your particular emphasis area, discussing how you have achieved expertise and experience in your chosen field.
- discuss the experiences of sharing music with the broader community—service learning and community engagement. How did these experiences influence your learning process and achievements?
- discuss your immediate plans for life beyond CPP, connecting how you expect to use what you have learned here in your work out there.
- engage the reader in 9-11 double-spaced pages of 12-point Helvetica, Arial, or Times New Roman font with 1" margins.

Please examine the rubric for grading criteria.

Criterion	Exemplary (4)	Acceptable (3)	Incomplete (2)	Unacceptable (1)
Writing mechanics	Grammar and spelling mistakes minimal	Some errors in grammar or spelling but not enough to distract from meaning	Errors in grammar or spelling distract from the overall meaning	Errors in grammar or spelling eclipse the overall meaning
Overall Content	A thoughtful coherent essay written clearly with purposeful connections	Thoughtful and purposeful but without explicit connections or otherwise unclear	Contains interesting ideas but without clear connections or clear flow from section to section	Pointless or unconnected, missing elements
Specific threads	All threads discussed with depth, thoughtful-ness and purpose	Missing a thread, or individual courses substituted for threads, or discussion is shallow	Missing more than one thread or mentioning only a single course for a thread; superficial discussion	Only courses discussed with no connection to threads
Community	Details specific benefits from community experiences connected to curriculum	Specific benefits mentioned but incomplete regarding how it relates to curriculum	Community experiences mentioned but not connected to curriculum	Missing this discussion
Important learning discussed	Articulates knowledge gained clearly and in context to the big picture	Discusses learning but without context or without clear articulation	Discusses projects but not necessarily actual learning	Merely reports events without personal insights
Projection into future	Draws clear purposeful connections between CPP experiences and future plans	Describes future plans with some connection to CPP experiences	Describes future plans without relating to CPP experiences	Does not project into future

Total points possible: 24

23-24=A 22=A- 21=B+ 19-20=B 18=B- 17=C+ 16=C 15=C- 14=D+ 13=D 12=D- 0-11=F

Voice-Related Courses

MU 1770: Lower Division Studio Voice for BA students

MU 1811: Lower Division Studio Voice for BM students

MU 3700: Upper Division Studio Voice for BM Music Education students

MU 3811: Upper Division Studio Voice for BM Performance students

MU 3901: Junior Recital for BM Performance students

MU 4610: Studio Voice during the final semester of study, concurrent with Senior Recital enrollment

MU 4621: Senior Recital BM students

MU 1340: Voice Class – Learn and apply foundational elements of singing! Various classes offered each semester. Check the Class Schedule.

MU 2700: Performance Seminar; Voice—Required for all BM students and BA General Music Students enrolled in Studio Voice; concurrent enrollment. Opportunity to perform Studio Repertoire for feedback, experience, jury and recital preparation. Offered every semester.

MU 2610: Diction for Singers—Learn the International Phonetic Alphabet and basic application for singing in English, Italian, German, and French. Required for BM Vocal Performance; Classical students and open to others. This class is offered as needed. If you do not find it on the master schedule, please inquire with Dr. Ali concerning when it may be offered next.

MU 3331: Vocal Pedagogy—The Science and Teaching of Singing. Required for all BM students. Check Class Schedule/Master Plan Document to learn when this class is offered.

MU 3681: Interpretation for Singers—experiment with performance, and perform for the final exam! Check Class Schedule/Master Plan Document to learn when this class is offered.

MU 4200: Performance Literature (Song Literature)—Survey of Classical Repertoire for Singers from Baroque to Contemporary periods. This class is offered as needed. If you do not find it on the master schedule, please inquire with Dr. Ali concerning when it may be offered next.

MU 3621L and MU 3631L: Music Theatre Workshop and Music Theatre Production. Perform scenes from Musicals, Operas, or Operetta. This is a one-year commitment with Music study and memorization in Fall and Staging and Performance in Spring. See the Bulletin Board outside of Office 134 for information, or email Dr. Ali. sali@cpp.edu

Choirs: Contact Dr. St. Clair for information about auditioning for Chamber Singers or Concert Choir. eestclair@cpp.edu

“Learning is not attained by chance. It must be sought after with ardor and attended to with diligence.”
-Abigail Adams

Accompanist Information and Policies

Cal Poly Pomona Music Department provides a Staff Accompanist to play for Studio Students, Choirs, Ensembles, and Classes.

Information can be found posted on the Accompanists' Studio Door—Room 132.

The Staff Accompanist will provide coaching for ensemble and collaboration. These are not lessons, but coachings—an opportunity to understand the music fully, practice ensemble and prepare for performances and juries. Your studio voice teacher will work with you for repertoire selection and for all vocal technique work.

It is a privilege to have an accompanist available for your practice. Many schools do not offer an accompanist free of charge to the student.

Required coaching as stated below will be calculated into your Studio Voice grade.

The Staff Accompanist will provide coaching to Voice Studio students as follows:

[This policy will vary based upon Studio Voice enrollment.]

MU 1770: Students are required to meet one time per week. Duration of coachings for each semester is determined by number of students. Coachings will either be 20 minutes or 30 minutes weekly. See the postings on the door of Studio 132 for detail at the start of each semester.

MU 1811: The accompanist will attend the second half hour of each MU 1811 Studio Voice Student's lesson. There will be a few open times set aside in the accompanist's schedule for you to sign up for additional time, but this is for occasional meetings, not regularly/not weekly. Sign up on Monday mornings on the sign up on the door of Studio 132 for these coaching times.

MU 3770: Students are required to meet with the accompanist one time per week outside of lesson time. You must sign up on the schedule on the door of Studio 132 at the start of the semester. In addition, the accompanist will attend the 2nd half hour of each MU 3770 Studio Voice Student's lesson.

MU 3811: Students are required to meet with the accompanist one time per week outside of lesson time. You must sign up on the schedule on the door of Studio 132 at the start of the semester. In addition, the accompanist will attend the 2nd half hour of each MU 3811 Studio Voice Student's lesson.

STAFF COLLABORATIVE PIANIST/COACH POLICY

Dr. Garnica | Office: Rm142, Studio: Rm 132 | email: kjgarnica@cpp.edu | Phone: 909.869.3552

INTRODUCTION

Working with a collaborative pianist/coach is a musical privilege, and a very important musical relationship. It fosters better musicianship, chamber music skills, and camaraderie. The more you put into it, the more you will get out of it.

SCHEDULING

1. The accompanist's time is very limited. Therefore, it is your responsibility to contact the accompanist and make sure they have a scheduled time to meet for rehearsals no later than the first day of performance seminar. If Dr. Garnica is unavailable during any of the student's preferred times, the student may be assigned to work with another accompanist.
2. Priority of the accompanist's schedule will be given as follows:
 - a. Playing for classes
 - b. Vocal/instrumental applied lessons
 - c. Rehearsing with performance/education majors
 - d. Rehearsing with MIS majors
3. If you are not required to rehearse with your pianist every week (instrumentalists), scheduling may be done on an *as need* basis, as availability permits. Please plan accordingly.
4. Please notify your accompanist at least 24 hours in advance if you cancel a rehearsal. We understand this isn't always possible with unexpected emergencies. But as a courtesy, please communicate with your pianist, as it may affect your attendance grade.

ATTENDANCE

It is very important that you respect the opportunity to meet with your accompanist. It is a musical privilege that isn't afforded to all music departments.

Attendance is part of your overall studio grade (10%) and will be taken each time you meet with your pianist. You will be marked as either *present* or *absent*. If you are absent, the pianist will try to make up the rehearsal, but as time is limited, this may not be always possible. If your pianist is absent, it will not count against you. Examples of missing rehearsals:

Dr. Garnica will be unavailable for some coachings due to other CPP music events. If this affects your regularly scheduled coaching time, see door of 132 for a list of dates/times for make-up coachings. Please sign up to reschedule.

1. Student meets with pianist every week of the semester = 15/15
2. Pianist is unable to rehearse for two weeks throughout the semester = 13/13
3. Student misses two rehearsals, pianist misses one rehearsal = 13/14

MUSIC PREPARATION

1. If using *original* copies, book must be able to lay open flat on the piano.
2. *Hand-written* music (whether original or photocopy) will be used at the discretion of the pianist. If not legible, other arrangements must be made.
3. All *photocopied* music must be contained within a single, plain, *black*, 3-ring binder, no later than week 2. Usually a ½-inch to 1-inch thickness is enough, depending on quantity of music.
 - a. Loose sheets of music are unacceptable and will not be used.
 - b. Plastic sleeves are not allowed, as they can cause glare, and the accompanist cannot make markings on the music.
 - c. Music must not be cut-off on either the top end or the bottom end of the page.
4. All photocopied music must be single-sided, and taped back-to-back. NO STAPLES. A single piece of tape is required to wrap around the two pages (length-wise) at the very top, and at the very bottom.
5. If the music is exactly two pages in length, tape is not needed, and the first page must be on the *left side*, so as to avoid an unnecessary page turn.
6. If the music is three pages or more in length, please consider how the page turns line up regarding accompaniment difficulty. This will inform you as to whether the music should begin on the left side of the page, or the right side of the page. If unsure, please consult with your pianist.
7. Feel free to add a table of contents, tabs, or otherwise organize your music folder as you wish, by composer/language/etc. While this is not mandatory, it is greatly appreciated and will help facilitate rehearsals. Let your inner scrapbooking come out!

PERFORMANCE SEMINAR-VOICE

You should have rehearsed Performance Seminar repertoire with accompanist at least twice before each of your scheduled Performance Seminar-Voice performances.

JURIES

You should have rehearsed ALL repertoire with accompanist *before* the week of juries. Double-check with your pianist to make sure they are available for your chosen jury time-slot. Sometimes your pianist will have to play for multiple juries in quick succession, possibly causing scheduling conflicts.

RECITALS

Your pianist will be available for a pre-recital and dress rehearsal for one hour. It is best to schedule these during your lesson hour with your teacher present, if possible.

If the pianist cannot stay the full length, he/she will stay as long as possible before their next appointment/rehearsal, etc. It is possible your pianist may not be able to rehearse or attend your lesson on account of playing for another student's pre-recital or dress rehearsal.

Check if your pianist needs a page-turner *before* the recital. It is an often overlooked, but important factor to a successful recital.

“Complaints, drama, victim mentality, whining, blaming, and all other excuses have never gotten you even a single step closer to your goals or dreams. Let go...Let go of the delusion that you deserve better and go earn it! Today is a new day!”

-Steve Maraboli, *Unapologetically You: Reflections on Life and the Human Experience*

Resources for All Students

Compiled by Dr. Jessie Vallejo

Student Access, Success, Hardship, & Resources:

Cal Poly Pomona is committed to student access and success. There are many resources you may rely on in the event you need additional support, many of which are offered through the Learning Resource Center. For more information, see:

<http://www.cpp.edu/~studentsuccess/index.shtml>

- Learning Resource Center (LRC): Offers tutoring (week 2 - finals), writing help, workshops, test preparation, & guidance with study skills & stress management.

Location: University Library (building 15), second floor, rooms 2919 & 2921

Phone: 909-869-3502

Email: lrc@cpp.edu

Web: <http://www.cpp.edu/~lrc/student-resources.shtml>

- Disability Resource Center (DRC) and ARCHES: Coordinate course accommodations.

Location: Building 9, Room 103

Phone: 909-869-3333

Email: <mailto:drc@cpp.edu>

Web: <https://www.cpp.edu/~drc/index.shtml>

- Test Center: You may be able to make up an exam if it is missed due to an emergency or approved reason. Online appointments may be made with approval from Dr. Vallejo.

Web: <https://www.cpp.edu/~testcenter/tests/proctored-cpp.shtml>

- Advising Centers (e.g., CLASS Student Success Center): If you have advising, curriculum, or course-related questions, you may check in with one of our campus' Student Success Centers. It is recommended you meet with the center related to your home college and department.

Web: <http://www.cpp.edu/~studentsuccess/directories/advising-directory.shtml>

- DACA / Bronco Dreamers: Offers support for DACA students.

Web: <http://www.cpp.edu/~deanofstudents/bdrc/bdrc-contacts.shtml>

Resources for All Students (continued)

- Office of Student Life & Cultural Centers (OSLCC): Several offices offer networking and support services for students. Examples include the African American Student Center, Women's Resource Center, Native American Student Center, etc.

Web: <http://www.cpp.edu/~oslcc/>

- Educational Opportunity Program (EOP):

Web: <https://www.cpp.edu/~ssep/eop/about-us.shtml>

- Food & Housing Insecurity: CPP's Associated Students Incorporated (ASI) is currently developing a mobile food pantry known as Sowing Seeds for Life. Check online (<http://www.cpp.edu/~healthcounseling/basic-needs/index.shtml>) with their offices in the Bronco Student Center or on their website/social media accounts for more information. There are also resources for students experiencing these hardships nearby:

Local food banks listed here: <http://www.cpp.edu/~lrc/student-resources.shtml>

Student Affairs, Student Support & Equity Programs, Academic Affairs, Foundation Services, ASI, and the Cal Poly Pomona Food Justice Club are other organizations that may help you register for food vouchers or have access to food-related programs. Dr. Vallejo also recommends Leanne Brown's Good and Cheap cookbook for the budget- and nutrition-minded chef: <https://cookbooks.leannebrown.com/good-and-cheap.pdf>

Additional emergency and temporary housing assistance is offered by:

- Contact UHS - University Housing Services

Phone: 909-869-3307

Web: <http://www.cpp.edu/~housing/>

- City of Pomona Homeless Outreach Office (Jan Cicco, coordinator)

Phone: 909-593-4796

Web: <http://www.ci.pomona.ca.us/index.php/housing-division-home/homeless-services>

- Survivor Advocates: Supports people affected by sexual violence, abuse, or stalking

Web: https://www.cpp.edu/~healthcounseling/survivor_advocacy/index.shtml

- 211 LA: You may also dial 211 from a phone with an LA County area code for help related to housing, domestic violence, food insecurity, health, mental health, transportation, substance abuse, and other needs

Web: <https://www.211la.org>

Resources for All Students (continued)

- Counseling Services: CPP offers mental health and counseling services

Web: <https://www.cpp.edu/~healthcounseling/counseling/index.shtml>

- CPP Counseling Hotline @ 909-869-3220, PRESS 2 for crisis support
- Speak to someone 24 hours a day/7 days a week by contacting Los Angeles county's department of mental health access center at 1-800-854-7771
 - Lifeline / National Suicide Prevention Hotline: 1-800-273-8255
 - You can also report to your nearest emergency room
- Cal Poly Pomona Project Rebound: Assists formerly incarcerated students at CPP
 - Web: <http://www.cppprojectrebound.org/CPPAbout.html>
- Cal Poly Pomona Veterans' Center: Assists veterans who are now students at CPP
 - Web: <http://www.cpp.edu/~veterans/>

“Maturity is when you stop complaining and making excuses, and start making changes.”

-Roy Bennett

Appendix:
Forms

Request for Studio Placement Audition

MIS

(two semesters of studio required)

General Music

(four semesters of studio required)

BM Program _____

classical, commercial, composition
(Studio required each semester-see advisor for detail)

Please write clearly.

Name _____ Expected Date of Graduation (circle one) SP F Year _____

Bronco ID # _____

Email: _____

I would like to audition at the end of: _____
(Fall or Sp) (year)

in hopes of enrolling in Studio Voice beginning: _____
(Fall or Sp) (year)

Please see information about preparing for the placement audition in the Voice Handbook. A reference copy of the Voice Handbook can be found outside of Room MU-134. You may email Dr. Ali to request an e-copy of the Voice Handbook. You are responsible to read this information in full and prepare correctly (including paperwork). Failure to follow instructions may delay your entry into the Studio Voice portion of your studies.

Please submit this form to the Voice Area Coordinator no later than four weeks prior to juries (which include audition times) each semester. If you are a continuing CPP student auditioning for Fall placement, please submit a form to audition at Spring juries, or no later than 2 weeks prior to Week Zero of the Fall semester.

Classical Performance-Voice / Music Education: Lower Division Repertoire Sheet

	Title	Composer	Sem./Year on jury
Italian			
1			
2			
3			
German			
1			
2			
3			
French			
1			
2			
3			
English Art			
1			
2			
3			
Contemporary Art*			
1			
2			
1 Aria - opera or oratorio			
Other (sacred, MT, aria, folk, art)			
1			
2			
3			
4			
5			
6			
7			
8			
9			

*Eng, Spanish, French, etc.

Commercial Performance-Voice: Lower Division Repertoire Sheet

Category	Title	Composer	Term/Year on jury
Italian			
1			
2			
English Art			
1			
2			
French Song/Pop, Art, Etc.			
1			
German Art Song			
1			
Great American Song Book / Standards/Jazz			
1			
2			
3			
4			
Modern Pop Ballad			
1			
Classic Pop Ballad			
1			
Classic Rock Ballad or R&B			
1			
Classic Country or Folk			
1			
Music Theatre			
1. Legit			
2. Belt			
3. Pop/Rock			
Gospel			
1			
Spanish Portuguese			
1			
Other			
1			
2			
3			
4			
5			

Jury Form Sample

Jury Examination Form

Fill out this side of this form and present to the panel of faculty at your jury. Please check with posted information to know how many copies to provide for your panel.

Jury DATE: _____

Expected Graduation Semester ____ Year ____

Circle below:

STUDENT NAME: _____ Freshman / Sophomore / Junior / Senior

Performance instrument or voice: _____ Performance / Music Education / MIS / NA

Average number of practice hours *per week* this semester: _____

HOW MANY QUARTERS/SEMESTERS OF STUDIO HAVE YOU NOW COMPLETED?

___ lower division ___ upper division

Studio Teacher's Name: _____

This jury is: *regular jury* *upper division audition* *pre-recital jury* *make-up jury*

Please list all materials studied this semester: **etudes, scales and repertoire**. An "M" means it was memorized, "S" means it was performed in seminar class; "P" means you performed it at a showcase or evening concert; "U" means it was assigned but is unfinished; and "R" means it is from a previous quarter/semester and you're keeping it in my repertoire for a future performance.

Work title	Composer / Arranger	M, S, P, U, R	Jury selection?

On a separate page:

1. **All students:** Please describe two goals for the semester and what you have done to meet them.
2. **Singers:** please attach a paraphrase of all non-English texts and a brief program note (and phonetic reading, if applicable) about the jury piece.
3. **Instrumentalists:** please attach a program note about the jury piece. (if performing multiple pieces, choose one for the program note)

RUBRIC

Student Name: _____

CATEGORY	EXEMPLARY	TARGET	DEVELOPING	DEFICIENT
Tone Quality	Consistently focused, clear, and centered; controlled	Focused, clear and centered, sometimes less controlled.	Not controlled- detracts from performance.	Difficult to discern intended sound.
Tempo/ Rhythm	Secure, accurate, and appropriate for style	Secure and mostly accurate	Frequent or repeated errors. detracts from performance.	Erratic: significantly detracts from performance.
Intonation/ Note Accuracy	Virtually no errors. Pitch is very accurate.	Some errors, but not persistent or severe	Frequent and/or repeated errors.	Very few accurate or secure pitches.
Dynamics	Obvious, consistent, and accurate for the style	Accurate and consistent but limited effect	Difficult to discern and/or ineffective.	Incorrect or inappropriate and ineffective
Phrasing	Consistent and sensitive to style	Somewhat consistent and sensitive to style.	Inconsistent or insensitive to style	Inconsistent and inappropriate
Musical Effect	Musically engaging; meets technical demands of work.	Some moments; technical challenges not yet fully met	Technical issues more prominent than the musical expression.	Technique insufficient; prevents musical expression
Dress	Attire is professional		Not dressed appropriately	
Stage Presence	Commanding, charismatic	Comfortable, makes eye contact	Tentative	Distracting
Additional comments for this performer: (breath, diction, bow use, articulation, etc.)				

This Performance can be generalized as: (circle one, add + or - as needed)

Exemplary Target Developing Deficient
 (A) (B) (C) (D) (F)

Faculty Signature: _____

Cal Poly Pomona Music Department RECITAL APPROVAL FORM

Date: _____ Bronco number: _____

Name: _____ Email: _____

Studio Instructor: _____ Emphasis area: _____

Recital date: _____ Instrument/voice: _____

1. Student: Take this form to the people listed below for their initials (A and B below). Return it to the committee chair.

A. Please initial approval of the pre-recital jury date:

Pre-recital date: _____ Time: _____ Location: _____

Teacher Accompanist Technician Comm. Member Committee Chair

B. Please initial approval of the dress rehearsal date:

Dress rehearsal date: _____ Time: _____ Location: _____

Teacher Accompanist Technician

List equipment needs: _____

2. Committee Chair: Bring this form to the pre-recital jury for recital approval.

Recital: approved _____ denied _____

Program: approved _____ denied _____ Flyer: approved _____ denied _____

Committee chair: _____

Studio teacher: _____

Committee member _____

If the recital, flyer, or program is denied, committee chair should attach the reasons for the denial and the committee's suggestions for improvement, changes, and a new pre-recital jury date if necessary.

Ed. 8/27/10

