



# Voice Area Handbook

Effective September 2017

## VOICE STUDY AT THE SCHULICH SCHOOL OF MUSIC

This Handbook sets the procedural standards for all voice students at McGill University. We hope to answer questions and offer information that will be relevant. This document should be read in concert with the e-Calendar and Schulich School of Music webpages – as they are the official McGill policies, and they are the final word on McGill regulations. This document is effective Fall 2017.

Much of the content of this handbook is Voice Area requirements; i.e. both students and teachers are obliged to follow these procedures. Other items are advisory and will help the student's work in the Voice Area to be more productive.

Individual voice teachers and coaches may include other policies, guidelines and requirements in their course outlines and studio policies to which their students must adhere, in addition to the requirements of the Voice Area Handbook.

The Voice Faculty reserves the right to revise and modify this document.

### IMPORTANT CONTACTS

Voice Area Chair	Prof. Stefano Algieri	<a href="mailto:stefano.algieri@mcgill.ca">stefano.algieri@mcgill.ca</a>	studio C-403 514-398-4535 Ext. 089601
Chair, Dept. of Performance	Prof. Stéphane Lemelin	<a href="mailto:chair.musicperformance@mcgill.ca">chair.musicperformance@mcgill.ca</a>	
(Acting) Associate Dean, Graduate Studies	Prof. Lena Weman Ericsson	<a href="mailto:graduatestudies.music@mcgill.ca">graduatestudies.music@mcgill.ca</a>	
Director of Choral Studies, Ensembles & Conducting Area Chair	Prof. Jean-Sébastien Vallée	<a href="mailto:jean-sebastien.vallee2@mcgill.ca">jean-sebastien.vallee2@mcgill.ca</a>	Studio C-610
Director, Opera McGill	Prof. Patrick Hansen	<a href="mailto:patrick.j.hansen@mcgill.ca">patrick.j.hansen@mcgill.ca</a>	studio C-402
(while Prof. Hansen is on sabbatical, Fall 2017, the Acting Co-Directors will be Stephen Hargreaves <a href="mailto:stephen.hargreaves@mail.ca">stephen.hargreaves@mail.ca</a> and Jonathan Patterson <a href="mailto:jonathan.patterson@mcgill.ca">jonathan.patterson@mcgill.ca</a> )			
EME Co-Coordinator, (Early Music Ensembles)	Dr. Tracy Smith Bessette	<a href="mailto:tracy.smith2@mcgill.ca">tracy.smith2@mcgill.ca</a>	
Song Interpretation Class	Prof. Michael McMahon	<a href="mailto:michael.mcmahon@mcgill.ca">michael.mcmahon@mcgill.ca</a>	
VoCE- Vocal Chamber Ensemble	Prof. Annamaria Popescu	<a href="mailto:annamaria.popescu@mcgill.ca">annamaria.popescu@mcgill.ca</a>	studio C-506
Undergraduate Students, General Inquiry/Advising	Music Student Affairs Office	<a href="mailto:studentaffairs.music@mcgill.ca">studentaffairs.music@mcgill.ca</a>	7 <sup>th</sup> floor, Elizabeth Wirth Music Building (514) 398-4541
Undergrad exam scheduling	Jennifer Stephenson	<a href="mailto:jennifer.stephenson@mcgill.ca">jennifer.stephenson@mcgill.ca</a>	(514) 398-2598
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Associate Dean, Academic and Student Affairs	Prof. John Mac Master	<a href="mailto:john.macmaster@mcgill.ca">john.macmaster@mcgill.ca</a>	A-722 (514) 398-1882

## **Practical Instruction (Voice lessons and Coachings)**

### **How to register for Practical Instruction (From eCalendar)**

*"Registration for practical instruction (MUIN lesson course numbers) is not available on Minerva. Students are reminded to submit an [Online Practical Instruction Request Form](#) by the specified deadlines. Practical Instruction will then be added onto students' records."*

*"Students cannot withdraw from practical instruction on Minerva; they must notify the Department of Performance of their intention to withdraw by emailing [teacherpreference@music.mcgill.ca](mailto:teacherpreference@music.mcgill.ca). For deadlines, refer to [Withdrawal from Course\(s\)](#)"*

[http://www.mcgill.ca/study/2017-2018/faculties/music/undergraduate/ug\\_music\\_practical\\_assignment\\_lessons](http://www.mcgill.ca/study/2017-2018/faculties/music/undergraduate/ug_music_practical_assignment_lessons)

### **Choosing a voice teacher and a vocal coach (From eCalendar)**

(Voice lessons and vocal coaching, as courses, are referred to as "practical instruction" at the Schulich School of Music.)

*"The assignment of students to teachers for practical instruction is the responsibility of the Chair of the Department of Performance. Student requests for specific teachers will be taken into consideration whenever possible."*

*"It is understood that returning students will study with the same teacher unless prior arrangements have been made with the Chair of the Department in consultation with the teachers concerned. However, those students who do not return the Online Practical Instruction Request (including Voice Coaching) by the specified deadline cannot be guaranteed the teacher of their choice, and they will be assessed a late fee of \$50. Teacher assignments will be made soon after the period of enrolment and confirmed during the first week of classes. Following this assignment, it is the students' responsibility to contact their teachers and arrange lesson times."*

The Schulich School of Music voice practical instructors are:

Prof. Stefano Algieri

Prof. John Mac Master

Dr. Tracy Smith Bessette

Prof. Joanne Kolomyjec

Mr. Brett Polegato

Mr. Nathaniel Watson

Ms. Aline Kutan

Prof. Annamaria Popescu

Prof. Dominique Labelle

Prof. Winston Purdy

## Cancelled Lessons

*“Individual lessons missed as a consequence of the instructor's absence will be made up at the mutual convenience of the instructor and student. Lessons missed as a result of the student's absence will be made up only if notice of cancellation has been given 48 hours in advance, or if a doctor's certificate is produced and prior notice of the cancellation is given.”*

[http://www.mcgill.ca/study/2017-2018/faculties/music/undergraduate/ug\\_music\\_practical\\_assignment\\_lessons](http://www.mcgill.ca/study/2017-2018/faculties/music/undergraduate/ug_music_practical_assignment_lessons)

Once familiar with McGill University's policy (above) students should consult the course outline of their practical instructor for studio policies and practices, especially the voice teacher's and coach's policy on lesson cancellation and make-up lessons.

## Changing Voice Instructors

While the Voice Area believes that in an ideal situation a student should remain with a single teacher for their course of study, we recognize that there may be cases where a student (or teacher) will feel that a change is warranted.

If a student decides that they want to change teachers:

- This should begin with a conversation with their current teacher. Ideally this will lead to insight for both teacher and student and a plan for moving forward.
- After this discussion, a student may approach other teachers seeking a trial lessons.
- If the prospective new teacher agrees to admit the student to their studio, the student will advise in writing the Performance Department Chair, with a c.c. to the Voice Area Chair, the original teacher and the prospective new teacher.
- Such changes may occur only with the agreement of the Performance Department Chair, and will usually take place at the end of term. In exceptional circumstances a change in mid-term can be contemplated. A student may petition the Department of Performance Chair, who may choose to hold a meeting led by the Department of Performance Chair (or appointed mediator), Voice Area Chair, the original teacher and the student, to see how best to move forward.
- In the event of a change of teacher in mid-term, grading will be determined in a discussion between the original and new teacher, in consultation with the Department of Performance.

## VOCAL COACHING

Learning to sing is a very complicated process and there is just too much information and too little time for the singing teachers to cover all the bases in one hour a week. The coaching staff provides a support system to help the singer become familiar with how the vocal line fits with the accompaniment and assists in matters of pronunciation, phrasing, style, etc. The coach is also there to challenge you to do your best, make choices and to find your “voice” as an artist.

The coaching process is all about you in your preparation for performances.

It is your responsibility to arrive at your coaching prepared, with notes and rhythms learned.

Vocal Coaching at McGill is a course for which you will receive a mark. Students are assigned coaches by the Department of Performance based on the request of the student and the availability of the coaches. These hours cannot be exchanged for lesson accompaniment, rehearsals, auditions, juries, examinations, examination recitals or recordings.

- **Vocal Coaching for Graduate Students**

Graduate students who register for Vocal Coaching (MUIN 610, 611, 612) receive thirteen hours of coaching in each term with Master Coaches. Typically, these Master Coaches do not play lessons or recitals with their McGill students.

M. Olivier Godin

Prof. Stephen Hargreaves

Mme. Esther Gonthier

Prof. Michael McMahon

Prof. Patrick Hansen

- **Vocal Coaching for Undergraduate Students**

Undergraduate students who have completed their first voice exam are eligible for two terms of Vocal Coaching (MUIN 300 and MUIN 301). Supplementary terms are possible at additional cost. This vocal coaching for undergraduate students is provided by répétiteurs who work in close collaboration with the voice teachers.

Ms. Louise Diamond

Dr. Dana Nigrim

Mme. Louise Pelletier

Ms. Marie-Ève Scarfone

**Pianists for lessons, juries, examinations and examination recitals**

The hiring of pianists is the responsibility of the student and is therefore a private financial arrangement between singer and pianist. Singers should consult with their teacher before hiring an accompanist. Students may use Accompanist Funding Assistance (see below) to defray some of the cost of paying pianists to play for lessons, juries, examinations and examination recitals.

For students to make the most of their lessons, they must make sure that their pianist has clean copies of the music well in advance.

Please note that we have a program for collaborative pianists who are automatically on the B accompanist list. Playing for lessons provides them with valuable experience.

**Accompanist Funding Assistance**

All students registered for practical instruction may apply for Accompanist Funding Assistance.

In early September, the Department of Performance will generate a form for each student. The student will be notified by email to pick up this form in the Elizabeth Wirth Music Building (Desk A-726C).

The student chooses an accompanist from the Approved List in consultation with their teacher.

Depending on their program, they are entitled to a certain number of hours with a LIST A or a LIST B accompanist. This list will be provided with the form.

The Accompanist Funding Request Form outlines the guidelines and procedures to access these funds which may be used to pay for accompanying student's lessons, examinations, recital examinations and to prepare repertoire. See the form for full details.

## **REGISTERING FOR AND RESERVING PRACTICE ROOMS**

The McGill Undergraduate Students Association (MUSA) is responsible for registering students for practice rooms in the East Wing of the Strathcona Music Building. You should receive an e-mail from MUSA outlining the process.

Students register at the start of each semester, following the add/drop course deadline.

### **To register:**

1. Go to: <https://rbs.music.mcgill.ca/musa>
2. Next, click the "Log In" button in the right corner (Under "Unknownuser").
3. Once you've clicked on the "Log In" button, enter your McGill ID [firstname.lastname@mail.mcgill.ca](mailto:firstname.lastname@mail.mcgill.ca) e-mail address under the "Name" field and your myMcGill password under the "Password" field (Upper left corner).
4. Once you're logged in, select your area (piano or voice) and the room in which you want to register.
5. Register for the default week. This time, there should be no dates -- only the days of the week.
6. Choose the hours you would like to reserve by selecting one of the boxes with the icon.
7. Once you arrive to the "Add Entry" page, edit the details of "Duration" only! You shouldn't be able to edit the other fields anyways.

The time allotment is as follows:

Marianopolis Students/Elective Lessons/Faculty or Concentration Programs: 4 hours

Performance Majors/Licentiate/Masters Qualifying Year: 8 hours

Graduate Diploma in Performance/Graduate Artist's Diploma/ Master's in Performance: 12 hours

Doctorate in Performance: 16 hours

**IMPORTANT NOTE:** Do not register for more hours than are permitted; the excess hours WILL AUTOMATICALLY BE REMOVED from the schedule at the discretion of the administrator.

After entering the desired duration of time, click the "Save" button at the bottom of the page.

Repeat the process for the full amount of your allotted hours.

**WARNING:** When using a room more than once in a day, you must have at least one full hour between sessions. All entries which break this rule WILL BE CONDENSED to allow for more people to use the time.

When this is done, you will have completed your online practice room registration!

## **PRACTICE TIME**

An appropriate amount of daily practice time is necessary for vocal progress. These are guidelines for daily practice in each degree program:

Courses	Daily Vocal Practice	Daily Vocal Studies
BMus 180-281	30-45 minutes	30-45-minutes
BMus. 380-481	45-60 minutes	45-60 minutes
LMus 250-451	45-60 minutes	45-60 minutes
M. Mus. 620-624	60-90 minutes	60-90 minutes
Grad Art Dip, Grad Dip Perf and Doctoral studies	90 minutes	90 minutes

Daily Vocal Practice (SINGING) includes: warm up, work-out, vocalises, and practicing repertoire.

Daily Vocal Studies includes translating texts, IPA, phonetics and diction, listening, studying of text and context, reading poetry and the full story of the opera from which the excerpt is taken, and memorization.

### **EXPECTATIONS FOR PRACTICE**

Students are expected to use the vocalises introduced to them in their lessons. Practice time should be divided between appropriate technical exercises and vocal literature. Each time you enter the practice room, decide what your objectives are. It may be to focus on character development or technical facility, musical issues (dynamics, legato phrasing) or language concerns (vowels and consonants), body awareness and/or issues related to performing psychology. Approach your work with a positive attitude to achieve the desired vocal results.

## **SMALL AND LARGE VOCAL ENSEMBLES**

For voice students, there is no distinction between large and small ensembles; students in BMus Performance need to complete 16 credits of ensembles, and may apply a further 4 credits towards Complementary Performance; LMus students need to complete 12 credits, and may apply a further 4 credits toward their Performance courses; MMus students need to complete 6 credits of ensemble.

BMus Voice Performance students are required to register for a minimum of one Ensemble during every term of enrolment as a full-time or part-time student.

## **SMALL AND LARGE VOCAL ENSEMBLES** (continued)

### **CHORAL MUSIC AT THE SCHULICH SCHOOL OF MUSIC**

**Dr. Jean-Sébastien Vallée** - jean-sebastien.vallee2@mcgill.ca

*Director of Choral Studies*

*Chair of Ensembles & Conducting*

The Choral Area offers conducting programs at the Masters and Doctorate levels, in addition to a graduate certificate and an undergraduate minor in choral conducting. Moreover, the area offers five choral ensembles for which Voice Majors are invited to audition.

**Schulich Singers** is McGill's premier choral ensemble and consists of approximately 24 singers principally selected from among Vocal Performance majors. The ensemble performs a vast repertoire ranging from Renaissance to 21<sup>st</sup> century music. The ensemble presents four concerts every year in addition to outreach performances and tours. Choral experience and advanced musicianship skills are necessary to join this ensemble. (Dr. Jean-Sébastien Vallée, director)

**Cappella Antica** is the flagship vocal ensemble of McGill's Early Music Program. Comprised of 12-14 singers, this chamber ensemble concentrates on sixteenth and seventeenth-century repertoire and is mainly comprised of Vocal Performance and Early Music majors, however all students are invited to audition. In addition to performing concerts of Renaissance and Baroque masterpieces, the Cappella also revives and presents lesser-known works and performs regularly with the McGill Baroque Orchestra. The ensemble performs four concerts every year in addition to outreach performances and tours. (Dr. Jean-Sébastien Vallée, director)

**Concert Choir** is an advanced mixed choral ensemble composed of 40 singers, mostly Voice Performance majors, exploring music from all periods and styles, with a special focus on masterworks for large ensembles. The ensemble presents four concerts every semester. (Dr. Jean-Sébastien Vallée, director)

**University Chorus** is a large introductory choral ensemble of approximately 80 singers. The chorus performs a variety of traditional and contemporary choral material. The ensemble is open to all McGill students and performs 2 concerts every year. (Directed by D.Mus students in Choral Conducting)

**Jazz Choir** is a 24-voice ensemble exploring a wide gamut of styles for SATB (a cappella and with rhythm section). Traditional and modern renditions of music from the standard jazz canon coupled with unique arrangements of contemporary jazz, pop, and a variety of world music selections will be prepared and performed throughout the year. The ensemble performs 2 concerts per year and is open to all students, however priority is given to Jazz majors. (Bohdanna Novak, director)



## How to audition for Choral Ensembles

- Auditions for the Choral Ensembles are held once a year in the first week of the Fall semester.
- Classical voice students registered in Performance, Music Education and Faculty Program are asked to audition for Cappella Antica, Schulich Singers, and Concert choir in the first week of class in September. Only **ONE** audition is required for the top choral ensembles (Schulich Singers, Cappella Antica, and Concert Choir). For this audition, you'll be asked to sing one aria or art song, sing a prepared excerpt (posted on the audition page), and perform a sight-singing exercise. Note that there are callbacks for Schulich Singers and Cappella Antica.
- All Schulich large ensembles, including University Chorus and Jazz choir, also hold their auditions in the first week of class in the Fall. Audition information is available on the Ensembles section of the School of Music website and the sign-up sheets are posted on the board across room C209 in Strathcona Building a week prior the auditions. Questions can be directed to the Ensemble Resource Manager at [ensembles.music@mcgill.ca](mailto:ensembles.music@mcgill.ca)
- You can visit the School's website (<https://mcgill.ca/music/ensembles/auditions/voice-choir-auditions>) or contact the Ensemble Manager [ensembles.music@mcgill.ca](mailto:ensembles.music@mcgill.ca) / 514-398-5193) **to learn more about the audition schedule.**
- Once the auditions and callbacks are completed, the choral ensemble assignments will be posted. Voice Majors who auditioned will be placed in one of the choral ensembles according to their interests, vocal abilities, experience, and musicianship.
- Choral ensembles require a full year commitment (September-April). Note that the complete schedule of activities will be provided before the first rehearsal and it is the student's responsibility to carefully review the schedule and discuss any potential conflicts with the ensemble's conductor prior to joining the ensemble.

## Ensemble Requirements

The Choral Ensembles are 2 credits courses and count towards the required ensemble credits of your program of study (16 credits for the B.Mus Voice, 12 credits for the L.Mus Voice, and 6 credits for the M.Mus Voice). In addition, students are required to register for a minimum of one ensemble during every term of enrollment as a full-time or part-time student.

All questions regarding participation in a choral ensemble or studying conducting at the undergraduate or graduate level should be directed to Dr. Jean-Sébastien Vallée ([jean-sebastien.vallee2@mcgill.ca](mailto:jean-sebastien.vallee2@mcgill.ca))

## EARLY MUSIC PROGRAM

**Prof. Lena Weman, Area Chair**

The Early Music Program at the Schulich School of Music was established in the early 1960s and since then has offered a wide array of opportunities for students to get an introduction to Early Music and Historical Performance Practice.

Several program options are available:

Bachelor in Early Music

Licentiate in Early Music

Master in Early Music

Doctor in Music Performance specializing in Early Music

Graduate Diploma in Performance

Graduate Artist Diploma

You can also choose to do a Minor in Early Music in addition to your regular program.

Students may participate in Early Music Ensembles and Cappella Antica, or may register for undergraduate courses such as Topics in Performance Practice (MUPP 381) or Graduate seminars focusing on Early Music topics.

Our students regularly participate in workshops, master classes, research projects and attend guest lectures. Each year we produce a fully-staged baroque opera in collaboration with Opera McGill and the McGill Baroque Orchestra.

**Cappella Antica** is the flagship vocal ensemble of McGill's Early Music Program. Comprised of 12-14 singers, this chamber ensemble concentrates on sixteenth and seventeenth-century repertoire and is mainly comprised of Vocal Performance and Early Music majors, however all students are invited to audition. In addition to performing concerts of Renaissance and Baroque masterpieces, the Cappella also revives and presents lesser-known works and performs regularly with the McGill Baroque Orchestra. The ensemble performs four concerts every year in addition to outreach performances and tours. (Dr. Jean-Sébastien Vallée, director)

The **Early Music Ensembles** come in a wide variety of configurations, including madrigal ensembles, vocal duos and trios with continuo, instrumental trios and quartets with continuo and string quartets. They perform repertoire ranging from Josquin chansons to Haydn string quartets on period instruments.

Students in our ensembles and programs have access to an important collection of period instruments and replicas from the 15<sup>th</sup> century to the early 19<sup>th</sup> century, including more than 15 harpsichords, viols and more than a dozen other baroque string instruments, organs, sackbuts, cornetti, flutes, oboes, clarinets, horns, trumpets and bassoons.

Acceptance to the different ensembles is through audition.

## **OPERA McGill**

Patrick Hansen, Director of Opera Studies

Stephen Hargreaves, Principal Vocal Coach

Opera McGill produces at least three fully-staged operas with orchestral accompaniment each year. Casting is by audition only and all students enrolled full-time in any program at McGill University are eligible to audition each fall at the beginning of classes.

Students who are cast must enroll in either MUEN 496 or MUEN 696 (ensemble credits) for both semesters and receive individualized musical coachings, staging rehearsals given by operatic stage directors, and learn the many varied skills in collaborating on and off the stage with conductors, rehearsal pianists, stage managers, assistant stage directors, costume designers, and makeup/hair designers during intense production periods leading up to the public performances.

When not rehearsing, students participate in specialized classes that touch upon many issues important to professional opera singers: acting skills, audition techniques, knowledge of the professional opera business in both Canada and the United States, and specialized masterclasses in specific repertoire. Students also have the chance to participate in free Yoga, Meditation for Musicians, and other Musician's Health initiatives sponsored by the Schulich School of Music.

Recent professionals who have been guest artists with Opera McGill include stage directors Michael Mori, Aria Umezawa and François Racine; conductors Jordan de Souza, Andrew Bisantz, Gordon Gerrard, and Christopher Larkin; artist managers Kristin Cowdin and Robert Gilder; and singers Daniel Taylor, Joshua Hopkins, Jacqueline Woodley and Aidan Ferguson (all alumni).

### **Opera McGill statement on Best Practices**

Opera McGill is a student-based ensemble focused on preparing singers, pianists, conductors, directors, and stage managers for a career in professional opera.

All casting decisions are made based on the currently-enrolled student population and reflect the emphasis on vocal talent as the sole criteria for any student being cast in any role, regardless of gender, race or perceived race, sexual orientation, physical disability, vocal studio enrolment, age, or year in school. As such, there may be conditions where a student may be cast in a role representing another gender, other cultures, or other voice types beside their own. This is to ensure that all enrolled students are given the chance to experience and learn opera via the received repertoire from the 1600s up to the current day.

Opera McGill recognizes that not all students are comfortable with simulated onstage violence (stage combat, for example) and situations representing historical misogyny, sexual assault, partial nudity and/or simulated onstage sexual relationships (for example, kissing).

Opera McGill productions will always put a student's feelings first and will be open to dialogue regarding a student's opinion about any situation. As in the professional world of opera, collaboration and communication are the key elements in creating dramatic and comic situations onstage.

Students choosing to audition for Opera McGill must be willing to experiment, keep an open mind, engage their imaginations, focus their curiosities, and maintain a healthy, safe and welcoming environment for all in the rehearsal laboratory known as Wirth Opera Studio.

### **SONG INTERPRETATION CLASSES 1 and 2**

#### **Prof. Michael McMahon**

Created in 1975 by baritone Jan Simons and pianist Tom Plaunt, Song Interpretation Class has long been one of the most popular ensembles at McGill. This has much to do with its Masterclass format where pianists and singers are paired as duos for the entire school year.

Each duo will perform every other week, receive comments from colleagues, and instruction from the Professor. Singers perform from memory.

Students are required to prepare a cohesive group of songs by a single composer, which must be approved by the singer's teacher. Students in Song Interpretation Class 1 (UG) will prepare a group of twelve to fifteen minutes of music in the first term followed by a group of twenty to twenty-five minutes in the second term. Song Interpretation Class 2 (Graduate) will perform twenty to twenty-five minutes in each term.

It is expected that duos come to rehearsals and to class well prepared and ready to explore the music as equal partners.

#### **Audition Requirements**

Admission to the class is by audition only. Students should prepare one German Lied and one song of your choice, with piano accompaniment. Please bring your own pianist.

### **VOCAL CHAMBER ENSEMBLE, VoCE**

#### **Prof. Annamaria Popescu**

VoCE is a small ensemble where students will perform vocal duets, trios, quartets etc., written after 1800. The repertoire will be limited to song repertoire - we will not be performing operatic or sacred literature.

This course was created to teach students the necessary skills to sing in a small ensemble while maintaining their individual quality of soloist. Singers and pianists, under the guidance of the instructor, will work on vocal and poetic awareness in an ensemble situation through discussion and then performance.

Students will be grouped together by the instructor and the repertoire choices will be made with approval of the singers' voice instructor. Singers will be expected to perform circa 20 minutes of music from memory.

This ensemble is offered by audition to voice majors and pianists. Singers should prepare one German Lied and one other song with piano accompaniment. Please bring your own pianist.

## EXAMINATIONS AND JURIES

### VOICE AREA PRACTICAL EXAMINATION REQUIREMENTS



#### **General Regulations and Requirements for Juries, Examinations and Recitals**

##### General Information

##### Examinations

Normally, students should sit a practical exam at the end of the Winter term (April) or Fall term (December). A September exam period is available for graduating students only. Students are advised to check on Minerva to verify that they have been registered for the correct exam course number. Students must submit their exam repertoire by the stated deadlines. Students are referred to the Calendar of the Schulich School of Music for a full description of the regulations for examinations.

##### Juries

First year vocal Performance students (B.Mus., Licentiate and Early Music) are required to perform a Jury during the December Exam Period. ALL voice students in B.Mus. (Concentration, Performance, Early Music) or Licentiate are required to perform either an Exam or a Jury at the end of their second term and in each subsequent second term for as long as they are registered for lessons. Students may opt to do an exam during the December Exam Period, in which case they are required to do either an exam or jury in subsequent December Exam Periods. Juries are for comments only – no marks will be submitted.

##### Transfers

Students wishing to transfer from Concentration to Performance, or from the Bachelor in Performance to Licentiate must apply through Minerva between Feb. 15 and Mar. 1 for an **intra-faculty transfer** (consult <http://www.mcgill.ca/music/student-resources/undergraduates/academic-resources/program-transfer-and-readmission>.)

NOTE: While reviewing this website, do not confuse “intra” with “inter-faculty” as procedures differ. An audition during the April exam period will be required. Students may use the Concentration Final Exam as their Performance audition if the repertoire of the exam matches the Entrance Audition requirements for Performance.

##### General Guidelines for Examinations

Memorization is required for all examinations and recitals.

#### **Examination Program Length (Exam times listed indicate actual music time.)**

<b>Juries</b>	12-15 mins.		
<b>Concentration</b>	MUIN 283 Concentration Final 20-25 mins.		
<b>Performance</b>	MUIN 282 Performance 1 20 mins.	MUIN 382 Performance 2 recital: 30-35 mins.	MUIN 482 Performance 3 recital: 50-55 mins.
<b>Licentiate</b>	MUIN 252 Licentiate 1 20 mins.	MUIN 352 Licentiate 2 recital: 40-45 mins.	MUIN 452 Licentiate 3 recital: 60-65 mins.

#### **Examination Marking**

Practical examinations will be graded by percentage. The percentages and their letter grades and equivalents are as follows:

90 – 100	A	Exceptional	4.0	65 – 69	B-	Satisfactory	2.7
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85 – 90	A	Excellent	4.0	60 – 64	C+	Acceptable	2.3
80 – 84	A-	Very Good	3.7	55 – 59	C	Pass	2.0
75 – 79	B+	Good	3.3	50 – 54	D	Non-continuation pass	1.0
70 – 74	B	Fair	3.0	0 – 49	F	Fail	0.0

Students in B.Mus. Performance must achieve a mark of B- in order to remain in the program. Students in Licentiate must achieve a mark of A- in order to remain in the program.

Students in all other programs must achieve a mark of C in order to remain in the program.

#### Requirements for examination programs

##### **Juries**

Three contrasting songs or arias; two languages.

##### **Concentration Final (MUIIN 283)**

Five or more contrasting songs or arias; three languages.

##### **Performance 1 (Major MUIIN 282 or Licentiate MUIIN 252)**

Five or more contrasting songs or arias; three languages.

Performance 2 (Major MUIIN 382 or Licentiate MUIIN 352)

Balanced recital program; four languages. One aria from opera or oratorio repertoire may be included.

##### **Performance 3 (Major MUIIN 482 or Licentiate MUIIN 452)**

Balanced recital program; four languages. One aria from opera or oratorio repertoire may be included.

#### EARLY MUSIC

##### **Juries**

Three contrasting songs or arias composed before 1800; two languages.

##### **Concentration Final (MUIIN 283)**

Five or more contrasting songs or arias composed before 1800; one piece may be chosen freely from any period; three languages.

##### **Performance 1 (Major MUIIN 282 or Licentiate MUIIN 252)**

Five or more contrasting songs or arias composed before 1800; one piece may be chosen freely from any period; three languages.

##### **Performance 2 (Major MUIIN 382 or Licentiate MUIIN 352)**

Balanced recital program representing repertoire primarily before 1800; one group may be chosen freely from any period; four languages.

##### **Performance 3 (Major MUIIN 482 or Licentiate MUIIN 452)**

Balanced recital program representing repertoire primarily before 1800; one group may be chosen freely from any period; four languages.

## **HOW TO APPLY FOR JURIES, EXAMINATIONS AND RECITALS**

Please follow the links below:

B.Mus. Voice: <https://mcgill.ca/music/programs/bmus/voice/exams>

L.Mus. Voice: <https://mcgill.ca/music/programs/lmus/voice/exams>

M.Mus. Opera and Voice: <https://mcgill.ca/music/programs/mmus-opera-voice>

D.Mus. Performance: <https://mcgill.ca/music/programs/dmus-performance>

## **EVALUATION CRITERIA FOR EXAMINATIONS**

These are some of the performance skills that the voice faculty evaluates during an examination.

-Musicianship: adequate preparation, accuracy of pitches, rhythms, phrasing, dynamics; ability to convey the overall musical structure of the piece.

-Vocalism: overall beauty of sound, technical facility, legato singing, vocal flexibility, technical ability to shape a phrase, varied dynamic shading, vocal agility (ability to sing fast passages accurately and musically, and complex ornamentation), registration (ability to sustain a consistent vocal quality throughout the entire range of the voice), breath management and style.

-Language: accuracy and clarity of pronunciation in all languages; comprehension and appropriate portrayal of the text.

-Physical presentation and stage presence: posture, neuromuscular coordination, confidence, dramatic interpretation, and enjoyment.

## **DRESS FOR SUCCESS**

How to dress for juries, examinations, recitals, masterclasses and auditions: As a singer, one's appearance affects how an audience (which could include prospective engagers, adjudicators and the public) perceives and evaluates a performance and a performer. Put some thought into how you want to present yourself!

## **HEALTHY HABITS OF SUCCESSFUL SINGERS**

Both teachers and performers need to stay healthy and to be on time.

### **Tips for staying healthy:**

-Wash your hands frequently.

-Avoid contact with others who have colds.

-Get a good amount of sleep. Eight to ten hours of sleep is recommended for students your age!

-Create and stick to an exercise program.

-Eat a balanced diet of healthy foods and avoid excessive alcohol consumption.

-Take a daily multivitamin.

-Do not smoke – anything - as it can cause permanent damage to your instrument.

- Practice safe sex. Be aware that some STDs/STIs can affect and permanently damage the voice.

-Dress appropriately for the weather.

If you are unable to maintain your health, you will miss classes, lessons, coachings and rehearsals, which may inhibit your progress as a singer/musician. It will be difficult to complete all degree requirements successfully if you have chronic health problems. If you are sick, stay at home, rest, and get better.

**Be on time:**

In the Professional World,

*“If you are early, you are on time.”*

*“If you are on time, you are late.”*

*“If you are late, you are fired.”*

Being late is disrespectful and disruptive – and unprofessional. Make being punctual a habit.

**Attendance:** It is mandatory for you to attend all the courses in which you are registered and you need to be engaged and attentive. Put your cellphone away, and be present! It is your responsibility to communicate with your teacher ahead of time if you need to miss a class. Please refer to your instructors’ course outline to verify their attendance policy. Missing classes, lessons and Studio Classes may affect your grade.

It is crucial for you to attend your colleagues’ and Faculty Recitals and masterclasses. To become a successful performer, you must attend live performance, and perform yourself. Your participation creates a supportive atmosphere in the Schulich School of Music at McGill University. Whether it is a Song Interpretation class recital, a production of Opera McGill, a Quick Study, a choral concert or a colleague’s recital, your presence will be noticed, and is essential for the good health of our school.

**Scheduling Conflicts:** Most of you will have scheduling conflicts during the academic year, due to expected or unanticipated rehearsals, or other singing responsibilities. Please advise your instructor well in advance as you become aware of scheduling conflicts. Five minutes ahead of time is not considered “in advance”. Get into the habit of looking at your schedule one or two weeks ahead of time, notice and resolve conflicts, and advise everyone concerned if you must be absent.

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Prof. Dominique Labelle,

Prof. John Mac Master

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