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GUIDELINES FOR APPLIED VOICE

Auditions:

- An audition is required to register for major applied voice numbers. If you are a new student or a transferring student, you must audition for placement in the program. Auditions are usually scheduled the week before classes begin or during the week of registration and at the end of the first repertory class on Wednesday during the first week of school. All new students should check with Dr. Anderson, the Vocal Area Coordinator, for the exact day of auditions. **If new students fail to audition during either of these times, they will automatically be placed in MUSA 173 by the Department of Music office.**
(see number explanations below).

Performance Major Eligibility:

- The MUSA 246 jury for B.M. applied voice majors will determine your eligibility to continue as an applied major. This jury will be 15 minutes in length (rather than 10 minutes), and the student can expect to sing several selections from his/her repertoire.

Repertory Class:

- Vocal repertory class is a required part of your applied vocal study and is required for all music majors. Guidelines for repertory class are found in the subsection entitled *Repertory Class Requirements and Student Recitals*. Repertory class meets on Wednesdays from 1:00-2:15 in Doc Rando Recital Hall.

Explanation Of Applied Numbers and Sections:

- Performance majors must enroll for 2 credits each semester.
- Music education and theory/composition majors studying voice must enroll for 2 credits (section 002) each semester.

2 credits = 1 hour lesson. (Section 001). All performance majors must take 2 credit hours of applied voice each semester.

2 credits = 1 hour lesson (Section 002). Music education majors are required to take 2 credit hours of applied voice per semester.

*In addition to the credit hour fee, a special instruction fee is charged for applied lessons. See the class schedule for details.

Music Major Applied Voice Course Numbers:

Freshman: MUSA 145 & 146
Sophomore: MUSA 245 & 246
Junior: MUSA 345 & 346

Senior MUSA 445 & 446
Graduate (M.M.) 661Q
Doctoral (D.M.A.) 764Q

Typical Applied Voice Course Progression:

Bachelor of Music in Vocal Performance		
Course Number	Section	Credits
Freshmen:		
<i>MUSA 145</i>	2	4
<i>MUSA 146</i>	2	4
Sophomore:		
<i>MUSA 245</i>	2	4
<i>MUSA 246</i>	2	4
Junior:		
<i>MUSA 345</i>	2	4
<i>MUSA 346</i>	2	4
& <i>MUSA 399</i> (Junior Recital)		
Senior:		
<i>MUSA 445</i>	2	4
<i>MUSA 446 2</i>	2	4
& <i>MUSA 499</i> (Senior Recital)		

Bachelor of Music Education & Bachelor of Arts		
Course Number	Section	Credits
Freshman:		
<i>MUSA 145</i>	2	4
<i>MUSA 146</i>	3	4
Sophomore:		
<i>MUSA 245</i>	2	4
<i>MUSA 246</i>	3	4
Junior:		
<i>MUSA 345</i>	2	4
<i>MUSA 346 32</i>		
& <i>MUSA 399</i> (Junior Recital)		
Senior:		
<i>MUSA 445</i>	2	4
<i>MUSA 446</i>	3	4
& <i>MUSA 499</i> (Senior Project- BA only)		

Other Applied Voice Course Numbers:

- 660q first and second semester Masters, non-performance majors.
- *MUSA 173* Non-voice music majors studying voice (section 001 = 1/2 lesson and section 002 = 1 hour lesson); and persons who have delayed progress through the number system. Enrollment in *MUSA 173* by music majors should not exceed three semesters. Anything beyond three semester will be at the discretion of the vocal area faculty.
- Applied numbers for Theatre Majors taking applied voice.
- Freshman: *MUSA 147* and *MUSA 148*
- Sophomore: *MUSA 247* and *MUSA 248*
- Junior: *MUSA 347* and *MUSA 348*
- Senior: *MUSA 447* and *MUSA 448*

Scheduling Lessons / Accompanists:

- It is the student's responsibility to contact their teacher to schedule a lesson time.
- Students are required to have an accompanist at each lesson period.
- Obtaining an accompanist is the student's responsibility.
- Please ask your teacher for guidance when selecting an accompanist!

Repertory Class Requirements and Student Recitals:

- Vocal repertory class is required of all students studying in applied numbers, including vocal majors registered for *MUSA 173*, and meets on Wednesdays from 1:00-2:15 in Doc Rando Recital Hall.
- All students will meet every Wednesday during the semester. The Vocal Area Coordinator in conjunction with the voice faculty will schedule repertory recitals (these recitals are DIFFERENT AND SEPARATE from the Music Department Convocation Recitals on Wednesdays). Students will be selected to perform on repertory recitals by the voice faculty. Special master classes or other presentations may also be scheduled during the semester for the entire repertory class. Only one absence is allowed from repertory class. Each absence thereafter will lower the final jury grade by one full grade. **Vocal Repertory Class is worth ONE-THIRD of your total voice lesson grade.**
- Each student, whether graduate or undergraduate, will have the opportunity to sing in repertory class. Students registered in *MUSA 145, 146* may or may not sing in repertory class. Selection for performance in repertory class will be at the discretion of the voice faculty.
- Non-voice majors taking *MUSA 173* to fulfill curriculum requirements **may** have the opportunity to sing in repertory class.
- Participation is part of growth and learning. REPERTORY PERFORMANCES MUST BE MEMORIZED. Please dress appropriately for your performance.
- Attending weekly Vocal Repertory Class means being on time and staying for the duration of class. Please do not leave early. Additionally, please do not bring your lunch to repertory class as no food is allowed in Doc Rando. Texting incessantly is also disrespectful to your fellow colleagues and faculty members. Please refrain from texting during class.
- Each student enrolled in *MUSA 245* and higher will be required to sing in Convocation once during each semester.
- ***Stay Informed:***
- Repertory Class information and other pertinent information about applied voice is posted on the Vocal Area & Opera bulletin board across from HFA studio 133. Check it daily!
- There is an Opera bulletin board next to HFA studio 132. Please stay informed and check the board periodically for listings of important upcoming auditions.

UNLV VOCAL FACULTY

Dr. Alfonse Anderson*
Prof. Stephanie Weiss
Prof. Kosta Popovic

Dr. Tod Fitzpatrick
Dr. Linda Lister
Prof. Monica Williams-McCullough

ADVISORS FOR THE VOCAL & CHORAL AREAS

Dr. Alfonse Anderson*	HFA 226	Applied Majors	x 4073
Dr. Tod Fitzpatrick	HFA 131	Applied Majors	x 2540
Prof. Stephanie Weiss	HFA 133	Applied Majors	x 2550
Dr. Linda Lister	HFA 129	Applied Majors	x 5577
Prof. David Weiller	HFA 135	Mus Ed Majors	x 3008

* Coordinator, Vocal Area

SEMESTER LITERATURE GUIDELINES FOR VOICE MAJORS

Freshmen (MUSA 145, 146)

Performance Majors- 4 Songs

1 Italian
3 Songs, Instructor's choice

Music Ed Majors- 2 Songs

1 Italian
1 Song, Instructor's choice

- No opera/oratorios arias should be assigned at this level unless the student is unusually gifted and the instructor and student desire the challenge.

Sophomore (MUSA 245, 246)

Performance Majors - 8 Songs

2 Italian
2 German
1 French
1 Opera/Oratorio Aria
2 Songs, instructor's choice

Music Ed Majors- 6 Songs

2 Italian
1 German
1 French
1 Opera/Oratorio Aria
1 Song, instructor's choice

- The aria chosen should be of minimal difficulty and length. Arias are not mandatory and another song may be substituted.

Junior (MUSA 345, 346 – MUS 398, 399)

Performance Majors - 8 Songs

MUSA 345

New repertoire in preparation for the Junior recital. Instructor's choice.

MUSA 346

Recital preparation.

MUS 399

Applied recital number.

Music Ed Majors - 7 Songs

- At the junior level, each voice major is required to present a half recital. Students presenting recitals are expected to sing with acceptable vocal technique, solid musicianship, and expressive interpretive skills.

Senior
(MUSA 445, 446 – MUS 499)

Performance Majors -12 Songs

MUSA 445

Mostly new repertoire, chosen in conjunction with the teacher in preparation for the Senior recital.

MUSA 446

Recital preparation

- At the Senior level, each performance major is required to present a 50-minute, full recital. The program should be well-rounded, reflecting a diversity of styles and languages.

MUS 499

Senior recital number.

MUS 495

Senior BA Project

This is a 45-minute lecture concert recital.

MUSA 173-1002
(MUSA 173-1002)

Performance Majors - Concurrent with equivalent major numbers

Music Ed Majors - Concurrent with equivalent major numbers

- Majors who require enrollment in MUSA 173-1002 for more than three (3) semesters will be removed from the program, unless approved by the voice faculty.

Graduate Level
Master of Music (MUS 661q)
Doctor of Musical Arts (MUS 764q)

All repertoire at the graduate level will be chosen in consultation with your instructor.

- Two jury songs may be substituted for an operatic role (*MUSE 404*), provided it is performed in the same semester as the jury.
- Note: Music majors registered in *MUS 660Q* will be required to take a jury. Repertoire requirements will be at the discretion of the teacher.

UNDERGRADUATE JURIES AND RECITALS

Guidelines for Juries:

- Criteria for jury evaluations in the first two years can be found on the VOCAL AREA REQUIREMENTS MATRIX page in this handbook. All vocal majors, whether their emphasis is music performance or music education, are required to be proficient at these levels for the first two years of study.
- All songs must be memorized with the exception of oratorio arias and chamber works.
- If a student chooses not to sing a song requested by the jurors which appears on the repertoire list, the final grade will be lowered by one grade.
- An unexcused absence from the final jury will result in failure of the applied credits.
- Students are accountable for the literature performed with regard to composer, style, poem and translation.
- Students need to make a “B -” grade or better on the jury. If the averaged jury grade is below that, they will be required to retake the number.

Requirements for Convocation Recitals:

- Students registered for *MUSA 245* and above are required to perform on departmental student recitals (convocations) once each semester. Convocations are held in the Doc Rando Recital Hall on Wednesdays from 4:00 to 5:00 p.m. Recital repertoire must have been performed in repertory class prior to the recital appearance. Forms for recital appearances are available in the Music Office. Your applied voice instructor and the accompanist must both sign this form.

Guidelines for Junior, Senior and Graduate Recitals:

- Junior, Senior, and Graduate students presenting recitals should schedule performance dates as soon as possible. The Music Office requires these dates to be scheduled months in advance of the semester in which the recital is to take place. Please see the Music Office for information on scheduling recitals.
- The jury given in the semester preceding the recital will determine a student’s readiness to perform a recital in the next semester. If the voice faculty feels that the student is not sufficiently prepared to present a recital, the recital will be postponed.
- Graduate Recitals: See Graduate Handbook for details.
- All students presenting Sophomore, Junior, or Senior Recitals will present a recital hearing before the voice faculty in lieu of a regular jury (However, if the recital is postponed or cancelled, the student will be expected to perform a jury that represents his/her work for the semester). The recital hearing should be scheduled several weeks in advance of the recital and all music should be performance ready at the time of the hearing.

Grading for Juries and Recitals

- The final recorded course grade for all music major applied lessons, with the exception of *MUSA 173*, is determined by averaging the progress grade assigned by the instructor with the student’s jury or recital grade and vocal repertory attendance.

DEPARTMENT OF MUSIC- FACILITY USE POLICY FALL 2014

Classroom, rehearsal, and performance spaces in Beam Music Center and Ham Fine Arts are functioning academic spaces subject to fees, policies, and procedures established by the Department of Music. Use of all spaces under control of the Department of Music must be scheduled through the Music Scheduler. All concerts, rehearsals, master classes, lessons and non-University events are booked through the Scheduler.

Music Scheduler

Sandra De Borger
Hours: M-F, 8:00 a.m. – 5:00 p.m.
sandra.deborger@unlv.edu
(702) 895-4406

Alta Ham Fine Arts (HFA) Hours of Operation

Fall and Spring Terms

Monday – Friday, 7:00 a.m. – 11:00 p.m.

Saturday – Sunday, 11:00 a.m. – 9:00 p.m.

Summer Term

Monday – Friday, 7:00 a.m. – 7:00 p.m.

Saturday – Sunday, Closed

Rooms required to be scheduled in this building are: HFA 147, 212, 213, 214, 222, 224, 235, 238, 240 and practice rooms.

Beam Music Center (BMC) Hours of Operation

Fall and Spring Terms

Monday – Friday, 7:00 a.m. – 11:00 p.m.

Saturday – Sunday, 11:00 a.m. – 11:00 p.m.

Summer Term

Monday – Friday, 8:00 a.m. – 6:00 p.m.

Saturday – Sunday, Closed

Rooms required to be scheduled in this building are: Dr. Arturo Rando-Grillot Recital Hall and lobby (BMC 118), BMC 135, 159, 160, 171, and 173.

Dr. Arturo Rando-Grillot Recital Hall (DRH)

The Recital Hall seats 299. There is a virtual 360 degree view of the auditorium at <http://www.unlv.edu/maps/bmc>. There is a green room backstage, with two separate restrooms, and dressing rooms.

Parking

Information about parking and parking lot maps may be found online at <http://www.unlv.edu/parking/lots>. The nearest parking to the Beam Music Center is within the UNLV parking garage or Lot A on the parking lot map.

Student Degree Recitals

All Department of Music sponsored student degree recitals may be scheduled one (1) semester in advance. Priority in scheduling of student recitals is assigned by degree during the scheduling period.

The following times are available for student recitals:

Monday – Friday, 5:30 p.m. or 7:30 p.m.

Saturday – Sunday, 1:30 p.m., 3:30 p.m., 5:30pm, or 7:30 p.m.

Spring 2015

Spring 2015 performance priority scheduling occurs October 20– November 14, 2014:

October 20-24 DMA Candidates

October 27-31 MM Candidates

Nov 3-7 BM Senior Recital Candidates

Nov 10-14 BA, BM Junior Recital Candidates

Fall 2015

Fall 2015 performance priority scheduling occurs April 6 – May 1, 2015:

April 6-10 DMA Candidates

April 13-17 MM Candidates

April 20-24 BM Senior Recital Candidates

April 27-May 1 BA, BM Junior Recital Candidates

Recital Procedures

Junior Recital

A recital is required of all music majors during the junior year. This recital, consisting of a 30-minute performance, may be scheduled in conjunction with another junior recital. The program for this recital must be presented for approval at the jury examination in the semester prior to the recital. The recital is graded by a music faculty jury. This recital takes the place of a jury examination and a Wednesday convocation performance in the semester in which it is presented.

Senior Recital

Required of all performance majors during the senior year. This recital consists of 40 minutes of music. The program for this recital must be presented for approval at the jury examination in the semester prior to the recital. The grade for this recital is given by a jury of music faculty assigned to the recital. This recital takes the place of a jury examination and a Wednesday convocation performance in the semester in which it is presented.

Master's Level Recital

Presentation of a full recital. May be repeated for a maximum of twelve credits. Please consult the graduate handbook for current requirements.

Doctoral Level Recital

Presentation of a full recital. May be repeated for a maximum of fifteen credits. Please consult the graduate handbook for current requirements.

Procedures

1. The student must present the recital repertoire for faculty approval at the applied jury in the semester before the recital.
2. Undergraduate students enroll for MUS 399 (Junior Recital), or MUS 499 (Senior Recital). Graduate students enroll in MUS 698 (Master's Recital), MUS 781 (Lecture Recital) or MUS 798B (Doctoral Recital).
3. All students must enroll in the appropriate level of Applied Music in the semester in which the recital is scheduled.

4. The student must schedule a recital date with the Scheduler a minimum of three months in advance of the requested recital date, as dates fill quickly. The student will be emailed the Recital Scheduling & Approval Form, invoice for payment, Stage Set-Up Form and Recital Packet. The Recital Packet also includes the Concert Program Printing Guidelines.
5. The student, in consultation with the Accompanying Coordinator and/or the applied instructor, selects the accompanist(s) and keeps a record of rehearsal, lesson and performance hours with the accompanist(s). The recitalist is responsible for all accompanist fees.
6. All students enrolled in recital courses (for official recitals) or performing an unofficial recital, *regardless of the venue utilized*, are required to pay the recital fee. The Department accepts cash, check or money order as payment. *Please note:* if a check is returned for insufficient funds, there is an additional \$25 fee charged by UNLV, and the total for the recital and returned check fee must then be paid in cash only.
7. All completed forms, program, payment, and posters are due three (3) weeks prior to the recital date to the Scheduler. All program content must be in Concert Program Format, and must be emailed to the Scheduler as a Microsoft Word document. Posters must be emailed PDF format, prior to printing. Failure to adhere to this deadline or to use the template may result in recital cancellation or unavailability of services.
8. The jury of faculty assigned to attend this recital will average their grades for the recital and record the grade in Web Grading.
9. A student who fails to complete the recital as scheduled will receive a failing grade and will forfeit the recital fee.

Recital Rehearsals

DRH is a heavily booked performance space. To accommodate the countless requests for its use, the Department of Music designates a limited number of hours of recital rehearsal time in the Recital Hall during the semester in which the student's recital is scheduled as follows:

DMA	4 hours of rehearsal +	30 minutes before the recital time
MM	2 hours of rehearsal +	30 minutes before the recital time
BM Senior	2 hours of rehearsal +	30 minutes before the recital time
BM Junior	1 hour of rehearsal +	30 minutes before the recital time
BA	1 hour of rehearsal +	30 minutes before the recital time

Once a recital date and time are confirmed with the Scheduler, the student may book rehearsals in the Recital Hall as described above. Recitals presented by percussion, composition, and graduate conducting majors may require longer set-up times before recital rehearsals and performances. These should be scheduled at the time of booking.

Advertising

The student is responsible for designing, duplicating and distributing advertisements for the recital. All materials should list the venue as Dr. Arturo Rando-Grillot Recital Hall.

All posters must be emailed to the Scheduler in PDF format, prior to printing, for approval. Once approved, the student may provide the Music Office with a maximum of eight posters, which will be added to Department bulletin boards.

The Scheduler will post all event information to the Department website. The student is responsible for providing any additional information to be listed.

Audio/Visual Recording

All on-campus official student recitals are automatically recorded by the UNLV Recording Studio. Students requesting an unedited copy of the recital CD will be charged a \$10 fee by the Recording Studio. Off-campus student recitals are not automatically recorded. For any additional services or questions in regards to the recording process, please contact the UNLV Recording Studio directly at 702-895-0819.

Receptions

A reception is a privilege, not a right, for students, and they always have the option to move the reception to another location if it cannot be properly accommodated in the DRH lobby area.

In the case of back-to-back recitals, the first recitalist must hold the reception (if desired) in the far end of the lobby near recital hall window.

No alcohol may be served at a reception held in DRH lobby.

The recitalist must provide his/her own tablecloth to cover the table(s). The tables are 6 foot in length, and rectangular in shape.

OTHER SCHEDULING PROCEDURES

Competition/Audition Run-through and Casual Rehearsals

DRH is not currently available for competition or audition run-throughs, or casual rehearsals due to the volume of events already booked in our venue. Please contact the Scheduler for other room options.

Recording Session

Opportunities to record for a competition or audition may be booked under the following conditions:

1. All recording sessions must first be scheduled with the Recording Technology faculty before scheduling facility use through the Scheduler.
2. Recording sessions may be booked in the Recording Studio (BMC 148), the Instrumental Rehearsal Room (BMC 160), and the Vocal/Choral Rehearsal Room (BMC 159).
3. Because of demand, DRH is usually unavailable for recording sessions during the academic year.
4. Students may book a one-hour recording session, per academic term, free of charge. A second hour, if available, will incur rental fees (\$55), monitor fees (\$36), and recording technician fees. Note: Recording Technician fees still apply during the first free hour of facility use. Recording fees are determined and billed by the Recording Technology faculty. Other than the student's degree recital(s), no free recording time is available.
5. The student's applied instructor must approve the recording session.
6. No outside recording companies may record Department of Music rehearsals or performances occurring in Beam Music Center (BMC) or Ham Fine Arts (HFA).

Printed Programs

The Department of Music is responsible for formatting and printing all student and faculty recital programs, all Department of Music performing ensemble programs, and most other performance programs for events in Beam Music Center (BMC) and Ham Fine Arts (HFA) venues under departmental control.

Faculty and Guest Recitals, and Ensemble Programs

1. Faculty and guest recitals, and ensemble program materials are to be submitted according to concert program printing guidelines.

2. All information – program, artist biographies and notes, ensemble personnel rosters – must be submitted in one document.
3. Faculty and guest recital programs are limited to four electronic pages. Ensemble programs may be slightly larger dependent upon the performance.
4. The bottom of the program page must have the date, time and venue of the concert, even if it is a short page (see sample programs).
5. Please email that document, in Microsoft Word format, directly to the Scheduler.

Student Recital Programs

1. All student recital materials are to be submitted according to Concert Program Printing Guidelines. The guidelines are provided as part of the Recital Packet to the student by the Scheduler via email.
2. Student recital programs are limited to two electronic pages.
3. Each student is to finalize a program draft and have her/his private instructor sign and date a hard copy, signifying the program is approved and proofed.
4. Every effort will be made to produce accurate programs. However, recitalists are responsible for proofreading their program. The Scheduler will send the student and instructor the final copy of the program via email, with the deadline for their approval.
5. The Department of Music will print 60 copies of all degree recital programs. Lecture recitals will receive 30 copies of programs. Six copies of your printed program will be retained by the Department of Music for ASCAP/BMI/SESAC licensing documentation and archival purposes. If a greater quantity of programs is requested, the student must cover the cost of printing for those that exceed the number allocated by the Department of Music.
6. The recitalist is responsible for preparing and producing copy-ready translations, program notes, and texts. His/her instructor should also proofread this information.
7. Appreciations and other personal content will not be included in printed materials. If necessary and appropriate, such statements may be delivered from the stage.

Effective: September 5, 2014

GRADUATE JURIES AND RECITALS

Pre-Recital Hearings

The Voice Area requires pre-recital hearings. They should be scheduled approximately 2-4 weeks prior to the masters or doctoral recital. This is left up to the discretion of the Advisory Committee Chair in association with the student's studio teacher and the area faculty.

Pre-recital hearings are typically 30 minutes in length and should be representative of the entire recital repertoire. Students should allow for approximately one hour for performance and possible discussion.

The pre-recital hearing will not be graded but will be either "Approved" or "Not Approved" in order to gauge the student's preparedness to present the performance.

Students who are "Not Approved" after the Pre-recital hearing may be required to enroll in non-degree applied credits (MUSA 760) until they are "Approved" for the recital.

A student is allowed a 2nd attempt in order to be "Approved" for a recital. In the event the 2nd attempt is "Not Approved" students must petition for a 3rd attempt. The student's Advisory Committee, in association with the Department Chair and the area coordinator will rule within 2 weeks on the petition and have the final determination as to whether the student will continue in the degree program.

The recital grade is reserved for the actual recital performance. All committee members are expected to attend both the pre-recital hearing and the student's recital, however *the Advisory Committee Chair must attend each. The recital must be evaluated in writing by at least TWO additional members of the committee. Since some committee members may be unavailable to attend all performances, the candidate must arrange*

to have all recitals, pre-recital hearings, and the Qualifying Hearing recorded for archival purposes and to make these available to the entire committee for later review.

The area or department may choose to schedule all pre-recital hearings on specific dates to avoid continuously adjusting schedules.

Recitals

Recitals must be scheduled no later than **five to six weeks** before final day of instruction. This enables the advisory committee to completely process the necessary paperwork and reporting requirements set by the Graduate College.

Students should determine the availability of their committee and the performance space to be used before proceeding to schedule their recital.

If necessary, a committee member who must miss the live performance of the recital may view a DVD or hear a CD of the same. The student's advisor must have the approval of the entire committee to allow this change, except in cases of emergency.

If the committee wishes to have all members in attendance for the live performance, the recital must be scheduled for a time when all committee members can be present.

All MM recitals must be recorded for archival purposes.

The process for recording recitals is automatically initiated when the student reserves the hall for a MM recital.

All MM recital programs must be printed by the Department of Music office. Students may not provide their own programs for MM recitals.

Programs must be submitted to the Department of Music no later than three weeks before the recital for formatting, proofing, and printing.

Translations and notes are students' responsibility and not included with the printing by the Department of Music.

The student and student's advisor should proof each program carefully before printing. One copy of each recital program will be placed in the Music Library and one copy in the student's file for archival purposes.

All members of the committee will issue a letter grade for each recital. Comments from each committee member will be recorded on official Department of Music **Recital Grade** forms, which are then placed in the student's file.

The ultimate responsibility for all aspects of scheduling the recital rests with the student. For specific recital requirements, please consult your advisor.

Qualifying Hearing or DMA Jury

DMA Applied Performance students are required to perform a **DMA Jury** or a **Qualifying Hearing** in the first semester of study.

The purpose of the **Qualifying Hearing** and **DMA Jury** is to serve as a diagnostic assessment of the student's performance strengths and weaknesses, to guide the primary instructor and Advisory Committee in appropriate repertory decisions for future study and recitals, and to provide the faculty with an opportunity to determine the student's ability to organize, select, and produce a short performance with minimum guidance.

1. If the decision has been made to complete the **Qualifying Hearing**, the student's Advisory Committee

should be constituted in the student's first semester of matriculation. All members of the students' Advisory Committee are invited to attend and must be informed as to the time and date of the **Qualifying Hearing**, however area members are required to attend since this is a diagnostic/qualifying event.

2. Repertoire for the **Qualifying Hearing** or the **DMA Jury** should be of new repertoire that has not been previously performed.
3. Repertoire performed may be repeated at the discretion of the student's Advisory Committee.
4. As a qualifying event the **Qualifying Hearing** or the **DMA Jury** receives no course or recital credit.
5. **Pre-Recital Hearings** The student's area **may require** a pre-recital hearing approximately 2-4 weeks prior to any of the masters or doctoral recitals. This is left up to the discretion of the Advisory Committee Chair in association with the student's studio teacher and the area faculty. Pre-recital hearings should be no shorter than 30 minutes in length and should be representative of the entire recital repertoire. Students should allow for approximately one hour for performance and possible discussion.

The pre-recital hearing will not be graded but will be either "Approved" or "Not Approved" in order to gauge the student's preparedness to present the performance.

Students who are "Not Approved" after the Pre-recital hearing may be required to enroll in non-degree applied credits (MUSA 760) until they are "Approved" for the recital.

A student is allowed a 2nd attempt in order to be "Approved" for a recital. In the event the 2nd attempt is "Not Approved" students must petition for 3rd attempt. The student's Advisory Committee, in association with the Department Chair and the area coordinator will rule within 2 weeks on the petition and have the final determination as to whether the student will continue in the degree program.

6. **The recital grade** is reserved for the actual recital performance
All committee members are expected to attend both the pre-recital hearing and the student's recital, however ***the Advisory Committee Chair must attend each. The recital must be evaluated in writing by at least TWO additional members of the committee. Since some committee members may be unavailable to attend all performances, the candidate must arrange to have all recitals, pre-recital hearings, and the Qualifying Hearing recorded for archival purposes and to make these available to the entire committee for later review.***

The area or department may choose to schedule all pre-recital hearings on specific dates to avoid continuously adjusting schedules.

Recitals

With the exception of the Conducting, Jazz Studies, and Theory/Composition, all DMA applied performance students perform four recitals.

One recital must be a chamber music recital. All music on the recital must be chamber music, only one work of which may be conducted.

The purpose of chamber music studies and chamber recital performance is to develop students' abilities to work independently and collaboratively in small, variable groups of mixed instrumentation; to increase their knowledge of chamber repertoire, and to develop skills needed to meet the performance demands of precision, sensitivity, intonation, balance, and style that are peculiar to the chamber music repertoire.

Traditional chamber groupings of trio, quartet, and quintet may serve as the basis for the chamber music recital; however the student is urged to consider the wide variety of chamber music repertoire available for varying instrumentation and size. The remaining two recitals may consist of one solo recital, one solo/chamber

combination recital, one concerto performance with orchestra, band, or chamber orchestra, or a major role in an oratorio or opera.

Approval for the concerto, oratorio or opera must be granted prior to the performance. Students must register for the appropriate recital credits. The final recital is a Lecture-Recital with document that is performed after the DMA Written Qualifying Examinations. All recitals should be graded by each committee member using the appropriate form found on the Department of Music website – *NOT the form currently used for juries*.

Recitals must be scheduled in accordance with the Graduate College in a timeframe that enables the Advisory Committee to completely process the necessary paperwork and reporting requirements set by the Graduate College.

Students should determine the availability of their committee and the performance space to be used before proceeding to schedule their recital.

If necessary, a committee member who cannot attend the live performance of the recital may view a DVD or hear a CD of the same. The student's advisor must have the approval of the entire committee to allow this change, except in cases of emergency.

If the committee wishes to have all members in attendance for the live performance, the recital must be scheduled for a time when all committee members can be present.

All recitals must be recorded for archival purposes.

The process for recording recitals is automatically initiated when the student reserves the hall for a recital.

All recital programs must be printed by the Department of Music office. Students may not provide their own programs for recitals with the exception of notes and translations. Programs must be submitted to the Department of Music no later than three weeks before the recital for formatting, proofing, and printing.

The student and student's advisor should proof each program carefully before printing. One copy of each recital program will be placed in the music library and one copy in the student's file for archival purposes.

All members of the committee will issue a letter grade for each recital. Comments from each committee member will be recorded on official Department of Music **Recital Grade forms**, which are then placed in the student's file.

The ultimate responsibility for all aspects of scheduling the recital rests with the student.

For specific recital requirements, please consult your advisor.

Voice Area Recital Expectations- Master of Music

The Master of Music recital should be approximately an hour in length.

Repertoire should demonstrate a diversity of style and language based primarily upon the classical canon of song literature from the 17th through 21st centuries. Selection of repertoire on the program must be approved by the student's teacher/advisor.

Proficient vocal technique and articulate diction is required. It is intended that the quality of the recital be equivalent to or better than a typical recital given by an apprentice artist engaged by a professional opera company.

The singer and pianist should demonstrate a high-level of musical preparation and collaboration in their performance. To this end, though not required, it is advisable for graduate students to perform the recital

program prior to the actual graduate recital.

Voice Area Recital Expectations -Doctor of Musical Arts

The Doctor of Music Arts recitals should be approximately an hour in length.

Proficient vocal technique and articulate diction is required for all doctoral recitals. It is intended that the quality of the recital be equivalent to or better than a typical recital given by a professional classically trained singer.

The singer and pianist should demonstrate a high-level of musical preparation and collaboration in their performance. To this end, though not required, it is advisable for graduate students to perform the recital program prior to actual graduate recitals.

Recital #1 – Repertoire should demonstrate a diversity of style and language based primarily upon the classical canon of song literature from the 17th through 21st centuries. Selection of program repertoire must be approved by the student's teacher/advisor.

Recital #2 – Repertoire for the second recital is intended to be demanding and yet flexible with regard to the language and style requirements of DMA Recital #1. The second recital offers the student an opportunity to explore a new language, composer and/or cycle in greater depth. Recent examples of this type of DMA recital includes a performance of Schubert's *Die Winterreise*, a recital of music by Lori Laitman, and a recital of all Scandinavian song. Selection of program repertoire must be approved by the student's teacher/advisor.

Recital #3 = The third recital is intended to demonstrate the student's ability to perform with instruments other than piano only. Programming should include several different works with one or more instrument/s. Selection of program repertoire must be approved by the student's teacher/advisor.

NOTE: A substantial operatic or oratorio role may serve to fulfill this recital requirement. The role must **first** be approved by the student's advisor and committee. Only performances with a professional organization or the UNLV Opera/Choral Ensemble will be allowed. **The student may not use the role as an ensemble credit towards the degree.**

Recital #4 – Lecture Recital

The lecture recital is, in a very real sense, the culmination of the Doctor of Musical Arts degree program in that it requires the student to bring to bear his/her accumulated skills and knowledge in a presentation that demonstrates a synthesis of performance and scholarship. The following statement of policy is intended to aid the student in the preparation of this event.

The lecture-recital topic is directly related to the topic of the student's DMA document. Lecture-recital/document topics may include performance and analysis, performance practice, pedagogy, editions, new music, or other areas of the student's interest. Students are encouraged to develop their lecture recital/document topic through course work pursued during the DMA program, but the topic may be unrelated to such enrollments.

The lecture-recital may not be given before completion of all required academic courses. Academic courses are all courses other than musical ensembles or applied lessons.

The candidate should prepare the lecture-recital for a target audience of his/her peers and colleagues at a graduate and professional level of comprehension.

It should be of a caliber appropriate for presentation at a college or university job interview or at a meeting of a national professional organization (such as the College Music Society or the Music Teachers National Association.)

The presentation normally consists of a lecture illustrated by brief performance excerpts, followed by a

complete performance of the work(s) being discussed, if appropriate and time allows.

It is expected that the lecture-recital will last approximately one hour, including ten minutes at the end for questions from those in attendance.

Not more than thirty minutes of this time may be used for a complete performance of the work(s) being presented.

Students are expected to attend lecture recitals throughout their doctoral studies in order to familiarize themselves with various possible formats that might be appropriate for their own topic.

Students are required to use some form of computer-based technology in the presentation such as *Powerpoint*, *Artstor* slides, *Finale*, etc.

Students will also prepare and distribute a one or two-page handout. The handout should be clearly identified with the student's name, title of the lecture recital, and date of the lecture recital.

Musical examples, other figures, and quoted text or data must be captioned to indicate sources, with pages or measure numbers as appropriate.

The handout should also include a brief bibliography directing the listener to other related and useful treatments of the topic that the student has used in the course of his/her research.

It is the student's responsibility to maintain regular contact with the Advisory Committee throughout the preparation of the lecture recital.

By the time of the lecture recital, it is expected that the student will know the material sufficiently to present it from notes or a topical outline. However, the committee may require the student to write out the entire lecture portion to help ensure a coherent and well-organized presentation.

All members of the committee will attend the lecture-recital (or view a DVD of the same) and will evaluate it with a letter grade. Comments from each committee member will be recorded on a special lecture-recital grading form.

Academic Policies:

The policies and regulations of the graduate program or department, the Graduate College, the University of Nevada, Las Vegas, and the Board of Regents are subject to review and change. The Graduate College Policy Manual and the UNLV Student Conduct Code are available by request in the Graduate College and on our website.

It is the responsibility of students to know and observe all regulations and procedures relating to their graduate program, the Graduate College, and UNLV. In no case will any regulations be waived or an exception granted based on a plea of ignorance of, or contention that the graduate program, Graduate College, or university did not inform a student of the regulations or procedures. Questions regarding graduate-level study regulations and their interpretation should be addressed to the Graduate College.

VOCAL AREA REQUIREMENTS BY LEVEL

Concept	MUSA 145	MUSA 146	MUSA 245	MUSA 246
Musicianship				
- <i>Rhythm:</i>	Accuracy is essential.	Accuracy is essential.	Accuracy is essential.	Accuracy is essential.
- <i>Tempo:</i>	Tempo in keeping with the intent of the composer/piece. Students will be graded according to their technical ability. (i.e. Fast pieces may be slower than the ideal metronome marking.)		Increased attention to tempi as indicated by the composer.	
- <i>Style:</i>	Stylistic understanding. Lack of crooning and scooping. Increased understanding of art song and opera styles.			
- <i>Dynamics:</i>	Not a crucial element at these levels.		Increased attention to dynamics. Ability to display forte and piano.	
Tone quality/Technique	Progress toward: clarity/focus (lack of breathiness), relaxed jaw, open vowels, inside space.	Continued progress toward: clarity/focus, relaxed jaw, open vowels, inside space.	Continued progress toward elements in 145/146 plus increased consistency in vowel placement. Relaxed laryngeal position, relaxed throat, proper balance of registration in accordance with style characteristics.	Focused sound, relaxed jaw, open vowels, inside space, correct vowel placement, inside space. Relaxed laryngeal position, relaxed throat, proper balance of registration in accordance with style characteristics.
Intonation:	Reasonable intonation As technique improves (within technical constraints) so should intonation.		Increased consistency.	Consistent.
Breath Support:	Of paramount importance. Progress towards low breath, no shoulder movement, raised ribcage, good posture and quiet inhalation at all levels.			
Diction:	Clarity in English and Italian, open vowels and forward consonants, correct pronunciation within vocal limitations.		Consistency in pronunciation of English and Italian, increased consistency in pronunciation of German and French.	
Repertoire:	Consult syllabus.	Consult syllabus.	Consult syllabus.	Consult syllabus.
Memorization/Preparation:	Crucial at all levels.	Crucial at all levels.	Increased awareness and development of rehearsal and performance discipline.	
Stage presence:	No obvious “twitches” (i.e. gesticulating hand, pacing swaying, etc.) Correct posture, some overall portrayal of the general mood of the piece.		Increased confidence and ease before an audience. More specific portrayal of the text. Complete word for word translations and with subtexts.	

VOCAL AREA REQUIREMENTS BY LEVEL MUSA 145 MUSA 146 MUSA 245 MUSA 246

V-O-C-E AREA SCHOLARSHIPS

The Department of Music awards scholarships to students in the V-O-C-E area who have the potential to make significant contributions to the university choral ensembles and opera productions. Auditions for new students take place in the spring semester prior to enrollment at the university. The audition consists of singing 1-2 classical art songs or folk songs (memorized) before a panel of V-O-C-E faculty; an accompanist is provided. One song should be in English and one in Italian, German, or French. Recommended repertoire sources include: *First/Second Book of Solo Songs* [Boytim], *Pathways of Songs* [LaForge and Earhart], *The Young Singer* [Fischer], *26 Italian Songs and Arias* [Paton], *Twenty-four Italian Songs and Arias* [G. Schirmer], *Folk Songs for Solo Singers* [Althouse].

Award decisions are based upon musical/vocal talent and potential, as well as current enrollment and ensemble needs in the department (i.e., specific voice types needed in order to maintain healthy and diverse performing ensembles). The faculty listen for the following musical factors: overall musicianship and interpretation (accurate pitch and rhythm, appropriate tempo, style and dynamics); tone quality; technique/breath; intonation; diction; and overall preparation, stage presence, and quality of performance. Other factors taken into consideration include: musical background and training, ensemble experience, high school or transfer transcripts and GPA.

Students receiving awards must meet and maintain university and department regulations as outlined in detail in the *Department of Music Financial Aid Certificate*. This includes full-time enrollment status, specific G.P.A. requirements, satisfactory degree progress, enrollment in applied voice and ensemble participation. Vocal scholarship students are required to perform in a minimum of two ensembles. A grade of “B” or above must be maintained in every required ensemble and in applied voice (private lessons). For further information, refer to the *V-O-C-E Undergraduate Ensemble Requirements & Guidelines* provided in this handbook.

It is an honor to receive and maintain a vocal scholarship. Scholarships awards and semester-by-semester renewal of scholarships are based on the requirements described above as well as the faculty’s assessment of each student’s ongoing progress in the applied studio, repertory class, vocal juries, department convocation, etc.; the quality of the student’s contribution to the ensembles; and the student’s overall work ethic, attitude, and commitment to the UNLV music community.

Current vocal students who do not hold a scholarship may be considered for scholarship assistance on an ongoing basis when funds are available and based on the criterion described above. Generally, a formal audition is not necessary, as the faculty is already quite familiar with the student’s musical talent and progress. Current students who wish to be considered for a scholarship should contact the director of choral studies.

Scholarships offered by the Department of Music include:

- Grant-in-Aid
- DeVos Scholarship
- Susan L. Johnson Scholarship for Choral Studies
- Martha Peterson Opera Scholarship

VOICE - OPERA - CHORAL ENSEMBLES 2014-2015 UNDERGRADUATE ENSEMBLE REQUIREMENTS & GUIDELINES (For further information, please read “Ensemble Participation” in the University Catalog)

As a music major, you are required to participate each semester of full-time enrollment in an ensemble appropriate both to your degree program and to your primary performance medium, beginning with the first semester of full-time study. You must enroll in at least one ensemble each semester, for a minimum of eight (8) semesters, or nine (9) semesters for music education majors. UNLV Music Department policy requires that

full-time students enrolled beyond their prescribed four-year (performance) or five-year (music education) degree time frame will continue to enroll in a minimum of one ensemble per semester until graduation.

Students are advised to perform in no more than 2-3 ensembles per semester. All ensembles require an audition or approval of the ensemble director; students who do not pass the audition may be assigned to an alternate ensemble. Students that participate in more than two (2) ensembles must receive permission from the applied instructor and the music department chair.

For students transferring to UNLV: The UNLV Department of Music will accept one ensemble credit for each semester taken at another institution, as approved by the student's area coordinator, for a total of no more than four (4) ensemble credits from another institution.

VOICE-OPERA-CHORAL ENSEMBLE REQUIREMENTS: As the UNLV vocal performance ensembles are in a continual state of dynamic growth and change, these requirements and guidelines are in effect only for the 2014-2015 academic year. This document is re-evaluated by the vocal/choral faculty each year in order to create the finest ensemble experiences for our students on an ongoing basis. For further information about the voice area, students should consult the Vocal Handbook located on the music department website.

*The following ensembles fulfill degree requirements for all vocal music majors
and scholarship requirements for all students who receive vocal music scholarships:*

CHORAL ENSEMBLES

University Concert Singers (*MUSE 108, 408*)
104)

*Chamber Chorale (*MUSE 103, 403*)
404)

OPERA ENSEMBLES

Opera Workshop I (*MUSE*

Opera Workshop II (*MUSE*

Opera Production (*MUSE 480*)

**Note: Students selected for Chamber Chorale must have at least
one (1) year of concurrent or prior enrollment in Concert Singers.*

FOR VOCAL MUSIC MAJORS WHO DO NOT HOLD A MUSIC SCHOLARSHIP

Vocal music majors who do not hold a music scholarship are required to perform in one ensemble each semester, minimum of 8 credits total (9 credits total for Music Education) selected according to the following list, in consultation with your faculty advisor and with approval of the Director of Choral Studies.

Note: Year 3 = students who have passed their MUSA 246 applied jury.
Year 4 = students who have completed their junior recital.

a) B.M. Applied Performance (Voice)

Year 1: Concert Singers

Year 2: Concert Singers

Years 3 & 4: Two (2) semesters of Concert Singers (or Chamber Chorale) and two (2) semesters of any opera ensemble.

b) B.M. Music Education (Voice)

Year 1: Concert Singers

Year 2: Concert Singers

Year 3: Concert Singers or Chamber Chorale

Year 4: Concert Singers or Chamber Chorale

Note: Nine (9) ensemble credits are required for music education. In addition to the requirements listed here, Music Ed majors must also enroll in 1 semester of *MUSE 377, Orff Ensemble*, to fulfill

degree requirements. In addition to the above, Music Ed majors are encouraged to also participate in at least 2 semesters of opera ensembles in order to gain stage experience.

c) B.M. Composition (Voice)

B.A. Voice (Recital Track)

B.A. Voice (History/Literature Track)

Years 1-4: Choral and/or opera ensembles selected in consultation with faculty advisor and Director of Choral Studies; total of eight (8) credits. A minimum of 6 credits must be choral ensembles.

d) B.M. Music Education (Piano)

Years 1-5: Nine (9) ensemble credits are required for music education. Consult the piano area for specific piano ensemble requirements. At least 4 credits must be in choral ensembles selected in consultation with faculty advisor and the Director of Choral Studies. One credit must be *MUSE 377, Orff Ensemble*, to fulfill degree requirements.

Note: Music Education-Piano students who are interested in teaching vocal music at the secondary level (middle school and high school) are strongly advised to enroll in a choral ensemble every semester. Music Education-Piano students are encouraged to also participate in at least 2 semesters of opera ensembles in order to gain stage experience.

FOR STUDENTS WHO RECEIVE A VOCAL MUSIC SCHOLARSHIP

Students receiving a vocal scholarship from the Department of Music are required to perform in two ensembles each semester as outlined below. In some cases, the department assigns both ensembles, while in some cases the department assigns one ensemble and the second ensemble is selected by the student in consultation with your faculty advisor and with approval of the Director of Choral Studies.

Note: You must maintain a grade of 'B' in every required ensemble and in Applied Music (private lessons).

If a grade of B- or lower is earned in either area, the scholarship will be permanently rescinded.

Note: *Year 3 = students who have passed their MUSA 246 applied jury.*

Year 4 = students who have completed their junior recital.

a) B.M. Applied Performance (Voice)

Year 1: Concert Singers Opera Production	AND	Chamber Chorale <u>or</u> Opera Workshop <u>or</u>
Year 2: Concert Singers <u>or</u> Chamber Chorale Opera Production	AND	Chamber Chorale <u>or</u> Opera Workshop <u>or</u>
Year 3: Concert Singers <u>or</u> Chamber Chorale	AND	Opera Workshop <u>or</u> Opera Production
Year 4: Concert Singers <u>or</u> Chamber Chorale	AND	Opera Workshop <u>or</u> Opera Production

b) B.M. Music Education (Voice)

B.M. Composition (Voice)

B.A. (Voice - Recital Track)

B.A. (Voice - History/Literature Track)

Non-Music Majors

Year 1: Concert Singers Opera Production	AND	Chamber Chorale <u>or</u> Opera Workshop <u>or</u>
Year 2: Concert Singers <u>or</u> Chamber Chorale Opera Production	AND	Chamber Chorale <u>or</u> Opera Workshop <u>or</u>
Year 3: Concert Singers <u>or</u> Chamber Chorale Opera Production	AND	Chamber Chorale <u>or</u> Opera Workshop <u>or</u>

Year 4: Concert Singers or Chamber Chorale AND Opera Workshop or Opera Production

Note: Music Education Majors are also required to enroll in 1 semester of *MUSE 377, Orff Ensemble*, to fulfill degree requirements.

c) B.M. Music Education (Piano)

Year 1: (Contact the piano area for information.) AND Concert Singers

Year 2: (Contact the piano area for information.) AND Concert Singers

Year 3: (Contact the piano area for information.) AND Concert Singers or Chamber Chorale

Year 4: (Contact the piano area for information.) AND Concert Singers or Chamber Chorale

Note: Music Education-Piano students who are interested in teaching vocal music at the secondary level (middle school and high school) are strongly advised to enroll in a choral ensemble every semester. Music Education-Piano students are encouraged to also participate in at least 2 semesters of opera ensembles in order to gain stage experience.

POLICIES GOVERNING ACCOMPANYING AT UNLV

Below is the current policy governing accompanists for applied music students as well as instrumentalists and singers who request their services. These rules are made in an attempt to make assignments of accompaniments and the process of recital preparation work as well as possible, since accompanists are in very short supply. This policy shall apply only to those students (*MUSA 245* and above) who are required to perform on a students recital each semester. Juries, junior and senior recitals and other accompanying shall be arranged by mutual agreement between the student and the accompanist.

Accompanying Class (MUSE 172/472/572)

Free accompanists are available through the accompanying class. The singer or instrumentalist who wishes to take advantage of free accompanying must perform in Accompanying Class throughout the semester. In addition, the accompanist will come to one lesson and rehearsal per week for free. Singers or instrumentalists must make accompanying requests to Prof. Hoft early in the semester.

Undergraduate Accompanists

Undergraduate pianists who wish to have their name added to the accompanist list must pass a sight-reading test (see Prof. Hoft for details). Those who pass the test may charge \$12 per hour for all lessons, rehearsals, recitals, rep classes, etc. Those who marginally pass may charge \$8 per hour for the same services.

Graduate Accompanists

Graduate pianists do not need to pass a sight-reading test for inclusion on the accompanist list. M.M. pianists may charge \$20 per hour for all services. D.M.A. pianists may charge \$25 per hour.

-The rates above apply only to UNLV singers and instrumentalists.

Guidelines For Successful Collaborations

- Both sides must understand the rate of pay before any rehearsals begin.
- Payment must be made no later than the day of the rehearsal, lesson, rep class, etc.
- Pianists and singers/instrumentalists should keep a written record of all rehearsals, lessons, etc. in case of a dispute.
- Singers/instrumentalists should give the score to the pianist well in advance (2 weeks before a rehearsal, 5 weeks before a recital)
- The pianist may refuse last minute requests or accept it at a higher fee.
- The pianist may refuse requests made after mid-semester or accept it at a higher fee (The fee is determined by the pianist)

Freelance Accompanists

Pianists not affiliated with UNLV are also included in the accompanist list. Rates will vary. Prof. Hoft does not have any authority over these pianists' rates or policies.

Timothy Hoft
Accompanying Coordinator
(702) 895-0861
timothy.hoft@unlv.edu
HFA 132

VOCAL REPERTORY SYLLABUS (MUSA 145 – MUS 764g)

Instructors:

Dr. Alfonse Anderson
Dr. Tod Fitzpatrick
Monica Williams-McCullough

Dr. Linda Lister
Stephanie Weiss

Course Expectations:

Vocal Repertoire Class is conceived as a supplement to your applied lessons. Classes will consist of the following: student performances and critiques of those performances; discussions of vocal literature to be performed; group recitals as scheduled; written and dramatic presentation of the translations of songs to be performed in the class; students are expected to have their music memorized for performance in class; and other special sessions and master classes as scheduled by the voice faculty.

Course Requirements:

Students are expected to use the class as a resource. Attendance is mandatory.

Department Requirements:

The Vocal Repertory class serves as a preliminary performance setting for all degree-required recitals and Convocation performances. All students performing a recital are expected to perform in repertoire class prior to their program deadline.

Attendance Policy/Grading:

Attendance is mandatory. Vocal repertoire counts as one third of your final lesson grade. Only documented excuses delivered to the voice area graduate assistant. Below is the grading rubric:

A: 1 – 2 misses
A-: 3 misses
B: 4 misses

C: 5 Misses
D: 6 Misses
F: 7+ Misses

Scheduling:

All scheduling of vocal performances in repertoire class is done by the Vocal Area Coordinator. Students performing on repertory recitals must submit a completed recital form to the Vocal Area Coordinator (forms are in the back of the Vocal Handbook or available from your teacher) one week prior to the Tuesday of the repertory recital. THERE WILL BE NO EXCEPTIONS. Students are encouraged to always be prepared to sing in repertoire class. Each vocal major, especially performance majors, are encouraged to perform a minimum of one solo performance during the semester.

Recital Attendance:

All vocal performance majors and minors including Music Education Majors (voice emphasis) must attend all Vocal Area recitals and concerts. It should be understood that attending Recitals and Concerts is an important activity of growth for all voice students. Each student can miss only 1 scheduled recital per semester, any more and this will affect your repertory class grade. (see attendance policy) If for some reason you cannot attend a recital/concert please notify the Vocal area coordinator ASAP! However, the attendance policy will still stand as stated in this syllabus.

UNLV Policies

Academic Misconduct – Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path.

Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <http://studentconduct.unlv.edu/misconduct/policy.html>.

Copyright – The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC) – The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you.

If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to me during office hours so that we may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach me before or after class to discuss your accommodation needs.

Religious Holidays Policy – Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the end of the first two weeks of classes of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university that could not have reasonably been avoided. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Incomplete Grades - The grade of I – Incomplete – can be granted when a student has satisfactorily completed all course work up to the withdrawal date of that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. A student who receives an I is responsible for making up whatever work was lacking at the end of the semester. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Tutoring – The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex (SSC). Students may learn more about tutoring services by calling (702) 895-3177 or visiting the tutoring web site at: <http://academicsuccess.unlv.edu/tutoring/>.

UNLV Writing Center – One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>

Rebelmail – By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu.

Final Examinations – The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at:
<http://www.unlv.edu/registrar/calendars>.

APPLIED VOICE SYLLABUS (MUSA 145 – MUS 764q)

Instructors:

Dr. Alfonse Anderson
Dr. Tod Fitzpatrick
Monica Williams-McCullough

Dr. Linda Lister
Stephanie Weiss

Materials/Books:

1. The Vocal Area Handbook
2. Vocal repertoire assigned by the instructor
3. Students are required to purchase or borrow from the library their assigned vocal repertoire.

Course Objectives/Outcomes:

1. Improve and develop a healthy vocal technique
2. Develop an understanding of the vocal mechanism
3. Improve and develop interpretive abilities
4. Increase knowledge of repertoire
5. Improve musicianship

Attendance:

1. Students finding it necessary to miss a lesson must notify their instructor at least 24 hours in advance of the scheduled lesson. If sudden illness or an emergency occurs, please notify the instructor as soon as possible.
2. Lessons cancelled without sufficient cause or missed without notification will not be made up and are considered NO SHOWS. Three NO SHOWS will result in a failing grade for your applied lesson.
3. It is the student's obligation to contact the instructor concerning lesson make-ups.
4. If the instructor is absent from school the lesson will be made up. (Please note: an "hour" lesson is 50 minutes and a "half-hour" lesson is 25 minutes in length. If the instructor provides an hour or half-hour lesson, the extra time will accrue towards make-up lessons if needed).
5. Three tardies without sufficient cause will equal one unexcused absence and will be treated as such. If the instructor is late for any reason, students are not to leave for at least 15 minutes after the appointed lesson time. The instructor will make-up this time later in the semester.

Grading:

1. Policies for grading lessons (progress) will vary from studio to studio. All instructors' final progress grades will reflect lesson attendance, preparation, and performance as well as repertory and recital attendance.
2. The jury grade is an averaged grade from the grades of each jurying instructor.
3. The progress grade from the instructor, the jury grade, and vocal repertory attendance each count for 33 1/3% of the semester grade. If the grades are one grade apart, the instructor's grade takes precedence (example: Instructor grade A-, jury grade B+, final grade A-; but instructor's grade A-, jury grade B, final grade B+).

Final Recorded Term Grade:

The final recorded term grade in applied study is the average of the instructor's **Progress Grade**, the **Repertoire Class grade**, and the student's **Jury/Recital Grade**.

Progress Grade

The Progress Grade is assigned by the student's private instructor and considers consistency of effort, technical development, artistry and musicianship, overall improvement, and receptiveness to learning.

Repertoire Class Grade

Attendance and participation in Repertoire Class is required of all students (undergraduate and graduate) enrolled in applied study. The Repertoire Class Grade is assigned by the student's private instructor and is based on participation and performance in the Repertoire Class and other expectations specified by the student's private instructor. The Repertoire Class Grade is independent of the Progress Grade.

Jury/Recital Grade

The Jury/Recital Grade is the average score of all faculty/committee members present for the jury or assigned to grade the recital performance.

Studio Policies:

1. Weekly lessons are 25 or 50 minutes in length, depending on the number of credits for which the student is registered (see Attendance, point 4, above)
2. It is the student's responsibility to come to lessons warmed-up and with all necessary music and materials. An applied lesson is a class, therefore the student is expected to purchase necessary music as soon as possible.
3. Students are expected to come to lessons with assigned music prepared (correct pitches and rhythms, foreign texts translated) so that optimum use may be made of the lesson time.
4. Daily practice is expected of each student. If you have a problem that prevents you from singing, you can study your music or do memorization work. Minimum practice time will be assigned by each instructor. Vocalises and other technical work should be a regular part of the practice session.
5. If the instructor permits recording of lessons, the student should take advantage of this as an aid to help remember the technical and musical material covered in the lesson. In addition, taping lessons provides an objective hearing of each student's tone quality, intonation, diction, legato, etc.
6. All music should be memorized by the 8th week of the semester so that interpretive concerns may be addressed.
7. All students must secure an accompanist for the lessons and should have an accompanist by the second or third lesson in the semester (see *POLICIES GOVERNING ACCOMPANYING AT UNLV*). Students must provide their accompanist with clean, clear copies of their assigned music immediately.
8. Students should regularly check the Vocal Area bulletin board or their instructor's studio door for any notices or announcements.
9. The instructor must approve all music performed in a repertory class, jury, and area recital.
10. All voice students are expected to attend all faculty and student vocal recitals, guest voice recitals, and master classes in the voice areas. All voice majors/minors must observe the Music Department's recital attendance requirement of 10 recitals per semester (*MUS 100*).

UNLV Policies

Academic Misconduct – Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path.

Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV's function as an educational institution.

An example of academic misconduct is plagiarism. Plagiarism is using the words or ideas of another, from the Internet or any source, without proper citation of the sources. See the *Student Academic Misconduct Policy* (approved December 9, 2005) located at: <http://studentconduct.unlv.edu/misconduct/policy.html>.

Copyright – The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. **You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws.** Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. Additional information can be found at: <http://www.unlv.edu/provost/copyright>.

Disability Resource Center (DRC) – The UNLV Disability Resource Center (SSC-A 143, <http://drc.unlv.edu/>, 702-895-0866) provides resources for students with disabilities. If you feel that you have a disability, please make an appointment with a Disabilities Specialist at the DRC to discuss what options may be available to you.

If you are registered with the UNLV Disability Resource Center, bring your Academic Accommodation Plan from the DRC to me during office hours so that we may work together to develop strategies for implementing the accommodations to meet both your needs and the requirements of the course. Any information you provide is private and will be treated as such. To maintain the confidentiality of your request, please do not approach me before or after class to discuss your accommodation needs.

Religious Holidays Policy – Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the religious holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the end of the first two weeks of classes of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university that could not have reasonably been avoided. For additional information, please visit: <http://catalog.unlv.edu/content.php?catoid=6&navoid=531>.

Incomplete Grades - The grade of I – Incomplete – can be granted when a student has satisfactorily completed all course work up to the withdrawal date of that semester/session but for reason(s) beyond the student's control, and acceptable to the instructor, cannot complete the last part of the course, and the instructor believes that the student can finish the course without repeating it. A student who receives an I is responsible for making up whatever work was lacking at the end of the semester. If course requirements are not completed within the time indicated, a grade of F will be recorded and the GPA will be adjusted accordingly. Students who are fulfilling an Incomplete do not register for the course but make individual arrangements with the instructor who assigned the I grade.

Tutoring – The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services Complex (SSC). Students may learn more about tutoring services by calling (702) 895-3177 or visiting the tutoring web site at: <http://academicsuccess.unlv.edu/tutoring/>.

UNLV Writing Center – One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-3-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance. Appointments may be made in person or by calling 895-3908. The student's Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: <http://writingcenter.unlv.edu/>

Rebelmail – By policy, faculty and staff should e-mail students' Rebelmail accounts only. Rebelmail is UNLV's official e-mail system for students. It is one of the primary ways students receive official university communication such as information about deadlines, major campus events, and announcements. All UNLV students receive a Rebelmail account after they have been admitted to the university. Students' e-mail prefixes are listed on class rosters. The suffix is always @unlv.nevada.edu.

Final Examinations – The University requires that final exams given at the end of a course occur at the time and on the day specified in the final exam schedule. See the schedule at:
<http://www.unlv.edu/registrar/calendars>.

VOICE AREA FACULTY

Dr. Alfonse Anderson, D.M.A.

Tenor, Vocal Area Coordinator

Dr. Alfonse Anderson, tenor and Professor of Voice is currently Vocal Coordinator at the University of Nevada Las Vegas. He has performed in opera, recital and concerts for over 40 years.

In the United States and Europe he has performed with such notable organizations as the Houston Grand Opera, Teatro Colon Buenos Aires, Teatro Municipal Sao Paulo, Teatro Sols Montevideo, Arizona Opera, Des Moines Metro Opera, Minnesota Opera, Chicago Opera Theatre, Oakland Opera, Virginia Opera, Opera Francais, Opera South, Opera Columbus, Opera North and Opera Las Vegas.

Dr. Anderson has performed in concert and oratorio with the National Symphony Orchestra at the Kennedy Center and in the National Cathedral in Washington DC, Chautauqua Symphony, Illinois Symphony, Grant Park Orchestra in Chicago, Warsaw Symphony and Krakow Symphony in Poland, Las Vegas Philharmonic and the Henderson Symphony. He also performs frequently in recitals, concerts and master classes throughout the US.

The World premier of the opera Bandana by Daron Hagen was released in summer of 2006 on Albany Records with Dr. Anderson singing the role of the "Leader". Alfonse can be heard on various recordings with the American Spiritual Ensemble and on the Nationally acclaimed DVD titled "The Spiritual" airing throughout the US on PBS. Also on CD (German recording Klavier label) with the UNLV Wind ensemble singing "Nessun dorma" from the opera Turandot.

He has taught voice for over 30 years and in that time his students have won international, national and regional vocal competitions with such notable organizations as the MET Opera, NATSAA, Leontyne Price, Marian Anderson, Mario Lanza, Montserrat Cabellé, Meistersinger, Opera Index, Belvedere and Palm Spring Vocal Competition to name a few.

Many of his students have performed in young Artist Programs such as the internationally recognized Academy of Vocal Arts in Philadelphia, Aspen Musical Festival, San Francisco Opera, American Institute of Musical Studies, Opera Theatre of St. Louis, Miami, Chautauqua Opera, Des Moines Opera, Opera North, Sarasota Opera, Mirella Freni CUBEC program. Many of his students and former students are performing with opera companies in the US, Europe and China.

Dr. Anderson also serves as a master vocal clinician throughout the US and Europe.

Dr. Tod Fitzpatrick, D.M.A.

Baritone

Tod Fitzpatrick is an active singer, teacher and student of the craft of singing. Interested in a wide variety of vocal repertoire, his performance experience includes over forty operatic and music theater roles in addition to a substantial number of oratorio and concert works. He also has a passion for song recitals and new works for voice.

Frequently performing with distinguished organizations around the United States, a few of the ensembles with which he has sung include the Virginia Symphony, Virginia Opera, the Los Angeles Philharmonic, Opera Pacific, the Los Angeles Mozart Orchestra, the Sacramento Choral Society, the La Jolla Symphony and Chorus, the Utah Festival Opera Company, Long Beach Opera, and Los Angeles Opera where he was a resident artist for three years.

A native of California, he earned his Bachelor of Music degree in vocal performance from Chapman University. His Master of Music and Doctor of Musical Arts degrees are from the University of Southern California Thornton School of Music where he received the Marilyn Horne Voice Scholarship. His primary voice teachers respectively for each degree were Janet Smith, Margaret Shaper and Gary Glaze. Recent post-doctoral work includes studies in voice science and vocal pedagogy with Ingo Titze at the National Center for Voice and Speech. While in residence he earned a certificate in Vocology from the University of Iowa and the Denver Center for the Performing Arts.

He was a vocal fellow at the Tanglewood Music Center and at the Verbier Music Festival in Switzerland. He performed in San Francisco Opera's Merola Opera Program and studied at the Britten-Pears School for Advanced Musical Studies in England. He was also selected to be a National Association of Teachers of Singing intern at Ithaca College in New York.

As a teacher, his students routinely perform professionally in concerts and major productions based in Las Vegas and elsewhere. They win awards in regional and nationally recognized voice competitions and attend summer music festivals in the United States and Europe. As an active member of the National Association of Teachers of Singing, he is the Past-President of the Las Vegas Chapter of NATS.

Before moving to Nevada, Dr. Fitzpatrick was Director of Vocal Studies at Christopher Newport University in Virginia. Currently an Associate Professor at the University of Nevada-Las Vegas, he remains highly active as a performer and lecturer in America and abroad.

Dr. Fitzpatrick's UNLV Faculty Web site may be found at <http://faculty.unlv.edu/fitzpatrick/>

Dr. Linda Lister, D.M.A.
Soprano, Opera Director

A Phi Beta Kappa graduate of Vassar College, Linda Lister received her M.M. from the Eastman School of Music and her DMA in Voice Performance from the University of North Carolina at Greensboro. The Durham Sun-Herald has described her singing as "gloriously refulgent, with a brightly etched sound that enchanted," while the Buffalo News praised her "strong, shimmering soprano." Her solo credits include performances with the Washington Symphony Orchestra, Buffalo Philharmonic, Evansville Philharmonic, Las Vegas Philharmonic, Piedmont Opera Theatre, Opera Theatre of Rochester, Long Leaf Opera, Greensboro Oratorio Society, Rome Bach Festival, Cambridge Gilbert and Sullivan Society, Clocktower Jazz, and Maine State Music Theatre.

Linda created the role of Madge in the world premiere of Libby Larsen's opera Picnic (2009) and sang Savannah in the world premiere concert version of The Prince of Tides (2010) with the Carolina Master Chorale. Her favorite roles include Musetta in La Bohème, Adina in The Elixir of Love, Adele in Die Fledermaus, Maggie in A Chorus Line and Woman 1 in Songs for a New World.

A featured soloist on the Albany Records CDs The American Soloist and Midnight Tolls, she has won awards from NATS, the Metropolitan Opera Council Auditions, and Greater Miami Opera in addition to winning the 1998 Dissertation Prize from the National Opera Association. Her writings have been featured in the Journal of Singing, American Music Teacher, Opera Journal, Classical Singer, Voice Prints and Popular Music and Society. A certified CorePower Yoga teacher, she is the author of the book Yoga for Singers: Freeing Your Voice and Spirit through Yoga (2011). She has done presentations on yoga for musicians at the University of Evansville, University of Tennessee-Knoxville, Campbell University, Druid City Opera Workshop, Taos Opera Institute, Big Yoga Houston and Bija Yoga NYC, as well as national conventions of the College Music Society, NOA and NATS.

Also a composer, she has written a number of vocal works including Pleas to Famous Fairies, Blonde Coffee, and a chamber opera about the Brontë sisters entitled How Clear She Shines! Dr. Lister is Director of Opera Theater and Assistant Professor of Music at the University of Nevada, Las Vegas. www.lindalister.com
www.yogaforsingers.com

Stephanie Weiss
Mezzo-Soprano

Stephanie Weiss joined the faculty as Assistant Professor of Music/Studio Voice at University of Nevada, Las Vegas in Fall 2014. She holds degrees from New England Conservatory (voice), Tufts University (biology and drama), University of Missouri-Kansas City, and Mannes College of Music. Previously, she has been on the faculties at UMKC Community School Division, the New York State Summer School for the Arts, Brooklyn-Queens Conservatory of Music, and a Teaching Fellow with the Metropolitan Opera Education Department. Since 2010, she has been on the voice faculty at AIMS in Graz.

A San Diego native, Ms. Weiss was a Midwest Regional Finalist of the Metropolitan Opera National Council Auditions and at Mannes College of Music, a recipient of a Richard F. Gold Career Grant from the Shoshana Foundation. As the winner of the American Berlin Opera Foundation Competition, she became a member of Deutsche Oper Berlin as a Stipendiatin in the 2004/2005 season where she debuted as Frasquita in *Carmen*. Other roles that season included Musetta, Erste Dame (*Die Zauberflöte*), Gerhilde (*Die Walküre*), and Schlafittchen in the Berlin premiere of *Das Traumfresserchen*.

Ms. Weiss is a regular guest at the Deutsche Oper Berlin where her roles have included Marianne Leitmetzerin (*Der Rosenkavalier*), Aufseherin (*Elektra*), Zweite Dame (*Die Zauberflöte*), Grimgerde (*Die Walküre*), Johanna [cover] (*Szenen aus dem Leben der Heiligen Johanna*), and Venus [cover] (*Tannhäuser*) in the company's tour to Beijing. With Opera Orchestra of New York under Eve Queler at Carnegie Hall, she sang the role of Rose in *Lakmé*. She has appeared at the Berlin Staatsoper Unter den Linden as Erste Dame (*Die Zauberflöte*), Marcellina (*Le nozze di Figaro*) and Marthe (*Faust*), at Oper Frankfurt as Musetta, and at Stadttheater Bern, San Diego Opera, and Oper Köln as Marianne Leitmetzerin. In 2010, she debuted with the Berlin Philharmonic as the Cook in *Le Rossignol* under Pierre Boulez. In 2012, she sang Venus in *Tannhäuser* with Mecklenburgisches Staatstheater Schwerin. In the 2013-2014 season, she performed *Wesendonck Lieder* with the Henderson Symphony Orchestra, Komonist in *Ariadne auf Naxos* with UNLV Opera, Berta in *Il Barbiere di Siviglia* with Opera Las Vegas, and returned to the San Diego Opera as Giannetta in *L'elisir d'amore*.

Monica A. Williams-McCullough
Soprano

Monica A. Williams-McCullough, lyric soprano, received her Bachelor and Master's degrees in Vocal Arts from the University of Southern California. Currently, she is completing the Doctor of Musical Arts degree at the Peabody Conservatory of the Johns Hopkins University.

Mrs. McCullough's performance credits include appearances with Euterpe Opera, Channel One Television, Bell Flower Symphony, American Youth Orchestra, Huntington Chamber Players, Valley Committee for the Los Angeles Philharmonic, Moorpark College Theatre in the role of Pamina (*die Zauberflöte*), Golden West Opera Theatre in the role of Pamina (*die Zauberflöte*) and Peabody's Opera Outreach in the role of Gertrude (*Hänsel und Gretel*). Mrs. McCullough also appeared in the role of Ronette in New West Stage Company's production of *Little Shop of Horrors*.

Mrs. McCullough has held positions at The Alexander Dawson School, Faith Lutheran Middle School and High School and College of Southern Nevada and has maintained a private voice and piano studio in Las Vegas for the past twelve years. She also holds membership in the National Honor Society Phi Kappa Phi and currently serves as Secretary of the National Association of Teachers of Singing Las Vegas Chapter. Mrs. McCullough joined the faculty as Adjunct Professor of Voice at the University of Nevada, Las Vegas in fall 2014.

Kosta Popovic
Faculty Vocal Coach

Kosta Popovic has worked as an assistant conductor with the Metropolitan Opera for 11 seasons, of which the last six (2002 to 2008) as an Assistant Chorus Master.

In Europe, Popovic has worked as a Chorus Master with Teatro Nacional de São Carlos, Lisbon, Portugal, and, with Sächsische Staatsoper in Dresden, Germany. For five summers Popovic served on the music staff of the Spoleto Festival, Italy, where he had the honor of assisting the renowned composer Gian Carlo Menotti. Additionally, Popovic has also collaborated with Opera Pacific, Houston Grand Opera, Santa Fe Opera, Washington Opera, San Diego opera, and internationally with Teatro Municipal in Santiago, Chile, and Teatro La Fenice in Venice, Italy.

As a pianist/accompanist, Popovic has performed on concerts and recitals in Europe, the United States and Canada. Highlights include performances at the Kennedy Center in Washington DC, Alice Tully Hall in New York, Theatre de la Monnaie in Brussels, La Sainte Chapelle in Paris, Teatro Caio Melisso in Spoleto, and the Ford Centre in Toronto.

As a teacher, Popovic enjoys every opportunity to impart his experience, passion, and expertise to the future generations of young musicians. In addition to University of Nevada, Las Vegas, he has taught at the Belgrade Music Academy, University of California, Santa Barbara, and CSU San Bernardino.

Popovic holds a Bachelor of Music degree from Belgrade Music Academy and a Master of Music degree from The Juilliard School. He has completed all the course work for the DMA degree at University of Southern California, Los Angeles, with concentration in Keyboard Collaborative Arts and Choral Music.

David B. Weiller
Director of Choral Studies

David B. Weiller has served as Director of Choral Studies at UNLV since 1984. Under his leadership, the university choral ensembles have established an outstanding reputation for vibrant performances. UNLV choirs have appeared by invitation at western division conventions of the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC), as well as state music educator conferences in Nevada, California and Utah. Weiller currently conducts the University Concert Singers and Chamber Chorale. He teaches related courses in choral conducting, literature and pedagogy, and he plays an active role in furthering quality choral performances throughout the school district and community.

Weiller is a past recipient of the UNLV William Morris Award for Excellence in Teaching and the UNLV Alumni Association's Distinguished Faculty Award. He has appeared as a guest conductor of the Las Vegas Philharmonic and the Nevada Symphony Orchestra in major works for chorus and orchestra. He is a principal conductor for the College Light Opera Company at Highfield Theatre on Cape Cod, one of the most respected educational theatre companies in the country, where he specializes in Viennese and early American operetta.

He holds an A.B. degree in music from Occidental College in Los Angeles and the M.M. degree in choral music from the University of Illinois at Urbana-Champaign. Additional intensive studies took place at California State University, Fullerton; the Oregon Bach Festival; Westminster Choir College, the University of Oklahoma; the University of Nevada-Reno and Carnegie Mellon University.

NATIONAL ASSOCIATION OF TEACHERS OF SINGING CODE OF ETHICS

This Code of Ethics is established by NATS in order that its members may understand more clearly their ethical duties and obligations to their students, other teachers, and the general public, as well as to promote cooperation and good fellowship among the members.

I. Personal Ethical Standards

1. Members will strive to teach with competence through study of voice pedagogy, musicianship, and performance skills.
2. Members will present themselves honestly, in a dignified manner, and with documented qualifications: academic degrees, professional experience, or a combination of both.
3. Members will faithfully support the Association and are encouraged to participate in its activities.

II. Ethical Standards Relating to Students

1. Members will respect the personal integrity and privacy of students unless the legal or academic system requires disclosure.
2. Members will treat each student in a dignified and impartial manner.
3. Members will clearly communicate all expectations of their studios including financial arrangements.
4. Members will respect the student's right to obtain instruction from the teacher of his/her choice.
5. Members will offer their best voice and music instruction and career advice to all students under their instruction. They will complete the full number of lessons and amount of time paid for by each student in accordance with studio policies.
6. Members will not make false or misleading statements regarding a student's hopes for a career or guarantees of performances or favorable contracts.

III. Ethical Standards Relating to Colleagues

1. Members will refrain from making false claims regarding themselves or their students and from making false or malicious statements about colleagues or their students.
2. Members will not, either by inducements, innuendoes, or other acts, proselytize students of other teachers.
3. Members will render honest and impartial adjudication at NATS auditions and/or NATS competitions and students will not be requested to disclose names of present or former teachers until after the event.
4. Members will disclose at NATS events the name of a student's previous voice teacher if the student has studied with the current teacher for less than eight months.
5. When a member's expertise warrants collaboration, members will work collegially with other professionals (i.e., voice therapists, speech pathologists, and medical practitioners).
6. Rules and regulations of any accredited academic institution take precedence over the NATS Code of Ethics, should there be a conflict.

This version of the Code of Ethics approved by the membership in December, 2006