DIVISION of VOCAL STUDIES

HANDBOOK

“The only thing better than singing is more singing.”

Ella Fitzgerald

2017 – 2018
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GUIDELINES FOR APPLIED VOICE LESSONS

Auditions
An audition is required to register in an applied voice major course number. If you are a new student, you must audition for placement in the program. Auditions are scheduled the week before classes begin. All incoming students should contact Dr. Alfonse Anderson, the Division of Vocal Studies Coordinator, for more information: alfonse.anderson@unlv.edu. Students who do not audition will automatically be placed in non-major applied voice lessons (MUSA 173).

Applied Voice Course and Section Numbers for Music Majors

| Freshman: MUSA 145 001 & MUSA 146 001 | Senior: MUSA 445 001 & MUSA 446 001 |
| Sophomore: MUSA 245 001 & MUSA 246 001 | Master of Music (M.M.) MUSA 661q |
| Junior: MUSA 345 001 & MUSA 346 001 | Doctor of Musical Arts (D.M.A.) MUSA 764q |

2 credits (Section 001) = One 50-minute lesson per week.

Note: Performance, Music Education, Theory/Composition and Jazz Studies majors must enroll in section 001 for 2 credits each semester. Please note that in addition to the credit hour fee, a special instruction fee is charged for applied lessons. Consult the class schedule for additional details.

How to Schedule Applied Voice Lessons
The Division of Vocal Studies Coordinator is responsible for all studio assignments of applied voice students. Once assigned, the student will be contacted via their UNLV email address to schedule a lesson time that is in concordance with their other UNLV classes.

Accompanists (Collaborative Artists) for Applied Voice Lessons
The School of Music provides payment to select professional accompanists for voice majors. It is the responsibility of the student, in consultation with their voice teacher, to secure an accompanist for each lesson. Typically, the pianist will attend the voice lesson for 30-minutes and will also work with the singer for 30-minutes outside of the lesson at some other time during the week. Voice juries, convocations and recitals are also covered by the School of Music payment system.

Degree Requirements for Applied Voice Lessons
Performance Majors must complete MUSA 145 001 – MUSA 446 001
Music Education Majors must complete MUSA 145 001 – MUSA 346 001
Theory/Composition Majors must complete MUSA 145 001 – MUSA 346 001
Jazz Studies Majors must complete MUSA 145 001 – MUSA 146 001
Other Applied Voice Course and Section Numbers

MUSA 173 is intended for non-voice music majors studying voice (section 001 = 25-minute lesson weekly and section 002 = 50-minute lesson weekly) and for those who have delayed progress. Enrollment in MUSA 173 by music majors beyond three semesters will be at the discretion of the Division of Vocal Studies Coordinator and faculty.

Applied course numbers for theater majors enrolled in applied voice:

- Freshman: MUSA 147, 148
- Sophomore: MUSA 247, 248
- Junior: MUSA 347, 348

Senior: MUSA 447, 448
Undergraduate, non-music major: MUSA 174
Graduate, non-music major: MUSA 660q

Performance Major Eligibility Requirement

Satisfactory academic progress in music courses and a successful MUSA 246 jury will determine your eligibility to enter the applied voice performance major. The jury will be 15 minutes in length (rather than 10 minutes) and the student will be expected to sing several selections from their repertoire. Additionally, a completed “Sophomore MUSA 246 Checkpoint” form must be submitted to the jury members for review. This form must indicate satisfactory progress in piano, theory and ear-training for the student to be eligible for upper division applied study.

Repertory Class Requirement

Vocal Repertory Class attendance and performance is a required component of your vocal study. Repertory Class convenes each Wednesday during the semester from 1:00-2:15 PM in the Dr. Arturo Rando-Grillot Recital Hall (BMC 118). Absences from Repertory Class may result in a lowered or failing applied voice lesson grade. In addition to email correspondence, Repertory Class information is posted on the Division of Vocal Studies bulletin board across from HFA studio 133. Check it daily!

The Division of Vocal Studies Coordinator, in conjunction with the voice faculty, will schedule singers for Repertory Class. Special master classes or other presentations may also be scheduled during the semester. Only one absence is allowed from Repertory Class. Each unexcused absence thereafter will lower the final jury grade by one full grade. Vocal Repertory Class is worth 1/3 of your total applied voice lesson grade.

Each graduate and undergraduate student of voice is required to sing in Repertory Class. At times, students enrolled in their first year of study (MUSA 145 & MUSA 146) or registered in MUSA 173 may not be asked to sing if the schedule does not afford the time. Selection for performance in Repertory Class will be at the discretion of the voice faculty. Repertory Class performances must be memorized. Please dress appropriately for your performance (Semi-formal).

Attendance at the weekly Vocal Repertory Class means being on time, actively participating and remaining for the duration of class. Please do not bring your lunch to repertory class as no food or drinks (except water) are allowed in the recital hall. Texting and talking incessantly is disrespectful to your colleagues and faculty members. Therefore, these activities may result in a lowered Repertory Class grade.
School of Music Convocation Requirement

Each undergraduate music major enrolled in MUSA 245 and above is required to sing in Convocation or other qualifying studio performance, once during the semester except for those semesters in which they give a recital. Please contact your instructor to schedule your Convocation performance date.

UNLV VOCAL, OPERA & CHORAL ENSEMBLES FACULTY

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<thead>
<tr>
<th>Name</th>
<th>Email</th>
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<td>HFA 135</td>
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SEMESTER LITERATURE GUIDELINES FOR VOICE MAJORS

FRESHMAN  
(MUSA 145, 146)

Performance Majors - 4 Songs  
2 Italian  
2 Songs, Instructor’s choice

Music Education Majors - 4 Songs  
2 Italian  
2 Songs, Instructor’s choice

No opera/oratorio 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  
1 Songs, instructor’s choice

Music Education 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.

JUNIOR  
(MUSA 345, 346)

Performance Majors - 8 Songs

MUSA 345  
New repertoire in preparation for the Junior recital. Instructor’s choice.

MUSA 346  
Recital preparation

MUS 399 – Junior Recital
At the junior level, each voice major is required to present a 30-minute half-recital. Students presenting recitals are expected to sing with acceptable vocal technique, appropriate diction and articulation, solid musicianship, and expressive interpretive skills.
SENIOR
(MUSA 445, 446)

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

MUS 499 – Senior Recital
Senior performance majors are required to present a 50-minute, full recital of classical song. The program should be well-rounded, reflecting a diversity of historical eras, styles and languages.

Graduate

Master of Music (MUSA 661q)

All repertoire at the graduate level will be chosen in consultation with the instructor. 8 to 10 pieces is typical. Two jury songs may be substituted for a substantial operatic role (MUSE 604), provided it is performed in the same semester as the jury. Music majors registered in MUS 660q will be required to perform a jury and repertoire requirements will be at the discretion of the instructor.

MUS 698 – Master of Music Recital
The Master of Music Voice Recital should be between 50 – 60 minutes. It is a full classical voice recital comprised of primarily song repertoire. The program should be well-rounded, reflecting a diversity of historical eras, styles and languages. Students who are registered for a recital must also be registered for applied lessons in the same semester. For more specific information, refer to the Recital Guidelines section in this handbook and refer to information contained in the School of Music Graduate Handbook.
Doctor of Musical Arts (MUSA 764q)

All repertoire at the graduate level will be chosen in consultation with the instructor. 8 to 12 pieces is typical. Two jury songs may be substituted for a substantial operatic role (MUSE 604), provided it is performed in the same semester as the jury. Music majors registered in MUS 660Q will be required to take a jury and repertoire requirements will be at the discretion of the instructor.

MUS 764q – Doctor of Musical Arts Recitals
The Doctor of Musical Arts Recitals should be between 50 – 60 minutes. Each recital has a slightly different requirement for repertoire and collaborations. Recital #2 and #3 may be reversed, but #1 must be given within the first year of study. The Lecture-Recital must be the last recital presented. Students who are registered for a recital must also be registered for applied lessons in the same semester. For more specific information, refer to the Recital Guidelines section in this handbook and refer to information contained in the School of Music Graduate Handbook.

UNDERGRADUATE JURY GUIDELINES

All students enrolled in applied voice lessons must perform a jury unless excused by both the applied instructor and the Division of Vocal Studies coordinator or if the student has given a junior or senior recital in the same semester.

Students in the major are required to be proficient at the technical levels indicated in the Division of Vocal Studies Technical Requirements located in this handbook. All songs must be memorized except 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 must know not only how to sing their pieces, but must know biographical information about the composer and poet, musical style, poem or libretto and synopsis if taken from a larger work, and translation. Students must make a “B -” grade or better on the jury. If the averaged jury grade is below B-, the student will be required to retake the course.

Sophomore Checkpoint (MUSA 246)

To be accepted into the music major, one must pass the MUSA 246 jury and provide evidence of satisfactory progress in other areas of the curriculum that include piano proficiency expectations, music theory/ear-training and music history. The student must complete the sophomore checkpoint satisfactory progress report (available on the School of Music website) prior to their jury. If a student is found lacking in any of the required criteria, the student must enroll in MUSA 173 Applied Voice lessons until the satisfactory progress requirements are completed.

Criteria for jury evaluations in the first two years (MUSA 145 – MUSA 246) can be found on the Division of Vocal Studies Technical Requirements page in this handbook.
DIVISION OF VOCAL STUDIES TECHNICAL REQUIREMENTS

MUSA 145

**Musicianship**

**Rhythm:** Accuracy is essential.

**Tempo:** Tempo in keeping with the intent of the composer.

**Style:** Stylistic understanding. Absence of crooning and scooping.

**Dynamics:** Not a crucial element at this level.

**Technique:** Progress toward clarity/focus, released jaw, “inside space”, consistent vowels.

**Intonation:** Reasonable intonation (within technical constraints).

**Body Alignment:** Progress toward body awareness. Sternum not collapsed, head/neck lengthened, pelvis free, knees not locked.

**Breath Coordination:** Of paramount importance at all levels. Progress toward “low breath”, minimal shoulder movement, raised ribcage, quiet inhalation.

**Diction/Articulation:** Clarity in English and Italian, forward articulation of consonants, correct pronunciation.

**Repertoire:** Consult Vocal Handbook. *All repertoire should be legally obtained. Scores should be from reputable/established sources, editors, and publications.*

**Preparation:** Crucial at all levels. Complete preparation includes translation of texts, biographical knowledge, IPA transcriptions, **memorization completed by 8th week of semester**, arrive to voice lessons warmed-up, consistent outside rehearsal with pianist.

**Stage Communication:** No obvious twitches, random gesticulating hands, swaying, pacing, etc. Some overall portrayal of the general mood of the piece.
MUSA 146

Musicianship

Rhythm: Accuracy is essential.
Tempo: Tempo in keeping with the intent of the composer.
Style: Stylistic understanding. Absence of crooning and scooping.
Dynamics: Not a crucial element at this level.

Technique: Progress toward clarity/focus, released jaw, “inside space”, consistent vowels.

Intonation: Reasonable intonation (within technical constraints). Increasing consistency over MUSA 145 level expectations.

Body Alignment: Progress toward body awareness. Sternum not collapsed, head/neck lengthened, pelvis free, knees not locked.

Breath Coordination: Of paramount importance at all levels. Progress toward “low breath”, minimal shoulder movement, raised ribcage, quiet inhalation.

Diction/Articulation: Clarity in English and Italian, forward articulation of consonants, correct pronunciation.

Repertoire: Consult Vocal Handbook. All repertoire should be legally obtained. Scores should be from reputable/established sources, editors, and publications.

Preparation: Crucial at all levels. Complete preparation includes translation of texts, biographical knowledge, IPA transcriptions, memorization completed by 8th week of semester, arrive to voice lessons warmed-up, consistent outside rehearsal with pianist.

Stage Communication: No obvious twitches, random gesticulating hands, swaying, pacing, etc. Some overall portrayal of the general mood of the piece.
MUSA 245

Musicianship

Rhythm: Accuracy is essential.
Tempo: Increased understanding of tempo and rubato.
Style: Stylistic understanding. Absence of crooning and scooping.
Dynamics: Increased attention to dynamics. Display forte and piano.

Technique: Continued progress toward focused sound (not breathy), registration balance in accordance with style, stable laryngeal position, released jaw, “inside space”, consistent vowels, ability to sing in passaggio.

Intonation: Consistent.

Body Alignment: Consistent posture that allows for strength and efficiency in singing.

Breath Coordination: Of paramount importance at all levels. Progress toward “low breath”, minimal shoulder movement, raised ribcage, quiet inhalation.

Diction/Articulation: Consistency in pronunciation in English and Italian. Clarity and accuracy in German and French.

Repertoire: Consult Vocal Handbook. All repertoire should be legally obtained. Scores should be from reputable/established sources, editors, and publications.

Preparation: Crucial at all levels. Complete preparation includes translation of texts, biographical knowledge, IPA transcriptions, memorization completed by 8th week of semester, arrive to voice lessons warmed-up, consistent outside rehearsal with pianist.

Stage Communication: Increased confidence and ease before an audience. More specific portrayal of the text. Complete word for word translation and subtext of the piece.
**MUSC 246**

<table>
<thead>
<tr>
<th>Musicianship</th>
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<tbody>
<tr>
<td><strong>Rhythm:</strong></td>
<td>Accuracy is essential.</td>
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<tr>
<td><strong>Tempo:</strong></td>
<td>Increased understanding of tempo and rubato.</td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>Stylistic understanding. Absence of crooning and scooping.</td>
</tr>
<tr>
<td><strong>Dynamics:</strong></td>
<td>Increased attention to dynamics. Display <em>forte</em> and <em>piano</em>.</td>
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| Technique: | Continued progress toward focused sound (not breathy), registration balance in accordance with style, stable laryngeal position, released jaw, “inside space”, consistent vowels, ability to sing in *passaggio*. |

| Intonation: | Consistent. |

| Body Alignment: | Consistent posture that allows for strength and efficiency in singing. |

| Breath Coordination: | Of paramount importance at all levels. Progress toward “low breath”, minimal shoulder movement, raised ribcage, quiet inhalation. |

| Diction/Articulation: | Consistency in pronunciation in English and Italian. Clarity and accuracy in German and French. |

| Repertoire: | Consult Vocal Handbook. *All repertoire should be legally obtained. Scores should be from reputable/established sources, editors, and publications.* |

| Preparation: | Crucial at all levels. Complete preparation includes translation of texts, biographical knowledge, IPA transcriptions, *memorization completed by 8th week of semester*, arrive to voice lessons warmed-up, consistent outside rehearsal with pianist. |

| Stage Communication: | Increased confidence and ease before an audience. More specific portrayal of the text. Complete word for word translation and subtext of the piece. |
GRADUATE JURY GUIDELINES

The graduate jury provides an opportunity for the student to receive feedback about their performance and level of preparation. It is intended to provide guidance for success in the degree and the field.

Master of Music Juries

All Master of Music students enrolled in applied voice lessons must perform a jury unless the student has presented a graduate recital in the same semester.

Doctor of Musical Arts Jury & Qualifying Hearing

All Doctor of Musical Arts students enrolled in applied voice lessons must perform a jury unless the student has presented a graduate recital in the same semester.

The DMA Applied Voice Performance student is required to perform a significant DMA Jury in the first semester of study that demonstrates the ability to learn new music, integrate new technical information, display a mastery of diction skills in Italian, German, French and English languages, show strong stage performing skills, and to exhibit an understanding of musical style through a diversity of repertoire from multiple musical eras. Repertoire for the DMA Jury should be largely of new repertoire that has not been previously performed.

The Division of Vocal Studies may require a Qualifying Hearing (0 credit) based upon the success of the first DMA Jury. The Qualifying Hearing serves as a diagnostic assessment of the student’s performance strengths and weaknesses. It may be used to provide the faculty with an opportunity to determine the student’s ability to organize, select, and produce a short performance with minimal guidance. Repertoire for the Qualifying Hearing must be of completely new repertoire that has not been performed previously.

If the decision is made by the jury that the student should perform a Qualifying Hearing, the student’s Graduate Advisory Committee should be constituted. All members of the students’ Graduate Advisory Committee are invited to attend and must be informed as to the time and date of the Qualifying Hearing. Division of Vocal Studies faculty must be in attendance. If a student fails the Qualifying Hearing, that failure may result in separation from the Doctor of Musical Arts program.
RECITAL GUIDELINES

Junior, Senior, and Graduate students who plan to present a recital should schedule performance dates as soon as practicable to ensure a reservation. The Music Office requires these dates to be scheduled several weeks in advance of the semester in which the recital is to take place. Please see the School of Music events and room scheduler, Sheryl Evans, to schedule a recital date as well as rehearsal times in the recital hall.

Sheryl Evans
Hours: M-F, 8:00 a.m. – 5:00 p.m.
sheryl.evans@unlv.edu
(702) 895-4406

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 assesses that the student is not sufficiently prepared to present a recital, the recital will be postponed.

Recital Hearings

Students who plan to perform a Junior, Senior or Master’s recital must present a recital hearing for members of the Division of Vocal Studies faculty. The recital hearing should take place no later than two weeks in advance of the planned recital date. All music should be performance ready at the time of the hearing. Approximately 20 minutes in length, the hearing should be representative of the entire recital repertoire.

Recital hearings will be graded by members of the voice faculty for undergraduate recitals Graduate level hearings will not be graded but will rather be approved or not approved for performance. Students who are not approved after the recital hearing may be required to enroll in non-degree applied lessons (MUSA 760) until they are approved for the recital. Consult the Graduate Handbook for more information.

Undergraduate Recitals (BA, BM)

Junior Recital Expectations
At the junior level, each voice major is required to present a 30-minute traditional classical voice half-recital. Students presenting recitals are expected to sing with acceptable vocal technique, appropriate diction and articulation, solid musicianship, and expressive interpretive skills. The performance should demonstrate a consistent, basic vocal technique expected of developing singers and entry level choral conductors in K-12 school systems.

Senior Recital Expectations
Senior performance majors are required to present a 50-minute, full recital of classical song. The program should be a well-rounded, reflecting a diversity of historical eras, styles and languages. The performance should be indicative of a well-trained energetic artist prepared to pursue graduate study or to enter the beginning stages of the profession.
Master of Music Recital (MM)

Recitals must take place no later than two weeks before the end 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 an electronic recording. If the advisor or 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. The Graduate College representative on the committee is not required to be at the recital hearing or the recital unless they wish to 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 School 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. The student and student’s advisor should proof each program carefully before printing. One copy of each recital program will be placed in the School of Music Library and one copy in the student’s electronic file for archival purposes. Translations and notes are students’ responsibility and not included with the printing by the School of Music.

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

Doctor of Music Recitals (DMA)

Recitals must take place no later than two weeks before the end 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 an electronic recording. If the advisor or 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. The Graduate College representative on the committee is not required to be at the recital hearing or the recital unless they wish to be present.

All DMA recitals must be recorded for archival purposes. The process for recording recitals is automatically initiated when the student reserves the hall for a DMA recital. All DMA recital programs must be printed by the School 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. The student and student’s advisor should proof each program carefully before printing. One copy of each recital program will
be placed in the School of Music Library and one copy in the student’s electronic file for archival purposes. Translations and notes are students’ responsibility and not included with the printing by the School of Music.

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

**Doctor of Musical Arts – Division of Vocal Studies Recital Expectations**

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, 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 without 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 organize and perform with instruments other than only piano. 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.

A substantial operatic or oratorio role may serve to fulfill the chamber music recital requirement. The role must first be approved prior to the performance by formal petition. The student’s teacher/advisor and committee must approve the request prior to the petitioned performance. Only performances with UNLV Opera or other official UNLV ensembles will be allowed. The student may not use the role as an ensemble credit toward 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 their 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 to familiarize themselves with various possible formats that might be appropriate for their own topic. Presenters 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 their 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 an electronic recording 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.
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 School of Music 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 director of the School of Music.

For students transferring to UNLV: The UNLV School 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 2017-2018 academic year. This document is re-evaluated by the choral/vocal 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 School of Music website.

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

**CHORAL ENSEMBLES**
- Concert Singers (**MUSE 108, 408**)*
- Chamber Chorale (**MUSE 103, 403**)

**OPERA ENSEMBLES**
- Opera Workshop I (**MUSE 104**)
- Opera Workshop II (**MUSE 404**)
- Opera Production (**MUSE 480**)

*Enrollment in Concert Singers encompasses the mixed ensemble as well as the men's/women's ensembles.

**Vocal music majors may participate in the following ensembles, but these classes do not fulfill ensemble requirements or scholarship requirements:**
- Women’s Chorus (**MUSE 105, 405**)
- Varsity Men’s Glee Club (**MUSE 106, 406**)
- Master Chorale (**MUSE 107, 407**)
- Jazz Vocal Ensemble (**MUSE 135, 435**)
- Orff Ensemble (**MUSE 377**) – This fulfills the 9th credit of ensemble for vocal music education majors (providing a required instrumental ensemble experience), but does not fulfill choral-opera ensemble requirements or scholarship requirements.
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 are enrolled in MUSA 345 or above.
Year 4 = students who have completed MUSA 346 and their junior recital.

### a) B.M. Applied Performance (Voice)

#### B.M. Composition (Voice)

**B.A. Voice**

- Years 1-2: Concert Singers or Chamber Chorale
- Years 3-4: Two (2) semesters of choral ensemble (Concert Singers or Chamber Chorale) and two (2) semesters of any opera ensemble.

### b) B.M. Music Education (Voice)

**Years 1-4:** 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.

### NOTE to B.M. Music Education (Piano) Students:

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. 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.

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**FOR VOCAL MUSIC MAJORS WHO DO NOT HOLD A MUSIC SCHOLARSHIP**

**FOR VOCAL MUSIC MAJORS WHO RECEIVE A MUSIC SCHOLARSHIP**

Students receiving a vocal scholarship from the School of Music are required to perform in two ensembles each semester as outlined below.

#### B.M. Applied Performance (Voice)

#### B.M. Music Education (Voice)

#### B.M. Composition (Voice)

**B.A. Voice**

- Years 1-4: Concert Singers or Chamber Chorale AND Opera Workshop or Opera Production

**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.

**Note:** Year 3 = students who are enrolled in MUSA 345 or above.
Year 4 = students who have completed MUSA 346 and their junior recital.

**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.
VOCAL REPERTORY CLASS SYLLABUS

| MUSA 145 | MUSA 345 | MUSA 661q | MUSA 173 | MUSA 147 | MUSA 347 |
| MUSA 146 | MUSA 346 | MUSA 764q | MUSA 660q | MUSA 148 | MUSA 348 |
| MUSA 245 | MUSA 445 | MUSA 174 | MUSA 247 | MUSA 447 |
| MUSA 246 | MUSA 446 | | MUSA 248 | MUSA 448 |

Instructors:
Dr. Alfonse Anderson
Dr. Tod Fitzpatrick
Prof. Monica Williams-McCullough
Dr. Linda Lister
Dr. Ashley Stone
All Graduate Assistants and Part-time Instructors

Meeting Time & Location:
Wednesdays from 1:00 – 2:15 PM. Beam Music Center Recital Hall (BMC 118).
Additional Repertory Class information is disseminated through university email correspondence.
Regular attendance is also expected at undergraduate, graduate, guest artist and faculty recitals.

Office Hours:
Contact assigned voice teacher or Division of Vocal Studies Coordinator for specific Office Hours.

Required Music/Materials/Books:
1. The Division of Vocal Studies Handbook.
2. Vocal repertoire as assigned by the instructor.
3. Students must legally purchase, or borrow music from the School of Music library located in the Beam Music Center.

Course Objectives:
1. Observe student performers in a master class format.
2. Build skills in stage presence, interpretive abilities and audition skills.
3. View diversity of teaching pedagogies.
4. Perform repertoire assigned in the studio.
5. Receive musical, technical, and artistic feedback from faculty.

Learning Outcomes:
1. Sing as a technically and artistically secure performer.
2. Knowledge of a diversity of singing technique pedagogies.
3. Understand professional audition expectations and strategies.
4. Repertoire and style recognition.

Course Expectations:
Vocal Repertoire Class is conceived as a supplement to your applied lessons. Classes will consist of student performances and critiques of those performances, discussions of vocal literature performed, group recitals, written and dramatic presentation of the translations of songs to be performed. 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.
Attendance:
Vocal Repertory Class attendance and performance is a required component of your vocal study. Absences from Repertory Class may result in a lowered or failing applied voice lesson grade. Contact the Division of Vocal Studies Coordinator or graduate assistant if you plan to be absent or have a documented excuse. No more than: 2 unexcused absences = A  
3 unexcused absences = B  
4 unexcused absences = C  
5 unexcused absences = D  
6 unexcused absences = F
The Division of Vocal Studies Coordinator, in conjunction with the voice faculty, will schedule singers for Repertory Class. Special master classes or other presentations may also be scheduled during the semester. **Only two absences are allowed from repertory class.** Vocal Repertory Class is worth 1/3 of your total applied voice lesson grade.

Each graduate and undergraduate student of voice is required to sing in Repertory Class. At times, students enrolled in their first year of study (MUSA 145 & MUSA 146) or registered in MUSA 173 may not be asked to sing if the schedule does not afford the time. Selection for performance in Repertory Class will be at the discretion of the voice faculty. **Repertory Class performances must be memorized.** Please dress appropriately for your performance (Semi-formal).

Attendance at the weekly Vocal Repertory Class includes arriving on time, actively participating and remaining for the duration of class. Please do not bring your lunch to repertory class as no food or drinks (except water) are allowed in the recital hall. Texting and talking incessantly is disrespectful to your colleagues and faculty members. Therefore, these activities may result in a lowered Repertory Class grade.

Grading:
Attendance and participation (singing and actively observing) 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.
APPLIED VOICE SYLLABUS

MUSA 145  MUSA 345  MUSA 661q  MUSA 173  MUSA 147  MUSA 347
MUSA 146  MUSA 346  MUSA 764q  MUSA 660q  MUSA 148  MUSA 348
MUSA 245  MUSA 445  MUSA 174  MUSA 247  MUSA 447
MUSA 246  MUSA 446  MUSA 248  MUSA 448

Instructors:
Dr. Alfonse Anderson  Dr. Linda Lister
Dr. Tod Fitzpatrick  Dr. Ashley Stone
Prof. Monica Williams-McCullough  All Graduate Assistants and Part-time Instructors

Meeting Time & Location:
To be determined by student and instructor.
Master Class, Competition, Recital and Conference participation as assigned by instructor.

Office Hours:
Contact assigned voice teacher or Division of Vocal Studies Coordinator for specific Office Hours.

Required Music/Materials/Books:
1. The Division of Vocal Studies Handbook.
2. Vocal repertoire as assigned by the instructor.
3. Students must legally purchase, or borrow music from the School of Music library located in the Beam Music Center.
4. Manuscript paper or other note taking/study materials.

Course Objectives:
1. Study a diversity of vocal repertoire in the canon of classical repertoire for voice.
2. Learn music musicianship, musical preparation and practice strategies.
3. Develop technical abilities for healthy and efficient vocalism through music study and singing exercises.
4. Increase stage presence, interpretive abilities in performance and audition skills.
5. Build an understanding of the anatomy, physiology, and acoustics of singing.

Learning Outcomes:
1. Know relevant vocal music and poetic literature.
2. Be an independent music learner.
3. Sing in a healthful, habilitative manner.
4. Perform with aesthetic purpose and energy.
5. Integrate holistic and mechanistic theories, laws, and best practices of singing.

Attendance:
1. Students who plan to miss a lesson must notify their instructor at least 24 hours in advance of the scheduled lesson time. If sudden illness or an emergency occurs, please notify the instructor as soon as possible.
2. Lessons cancelled by the student without sufficient cause or missed without notification will not be made up and are considered unexcused absences. Three unexcused absences will result in a failing grade for the applied voice course.
3. It is the student’s obligation to contact the instructor to schedule make-up lessons.
4. If the instructor is away 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 toward make-up lessons if needed).
5. Three tardy arrivals, without sufficient cause, will equal one unexcused absence. If the instructor is late for any reason, students should remain 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 performance 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 1/3 of the semester 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.

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.

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.

General Studio Policies:
1. Weekly lessons are 25 or 50 minutes in length, depending on the number of credits for which the student is registered.
2. It is the student’s responsibility to arrive at lessons warmed-up and with all necessary music and materials. Each student is expected to obtain assigned scores as soon as possible.
3. Students are expected to come to lessons with music prepared (correct pitches and rhythms, foreign texts translated with international phonetic alphabet transcriptions if assigned) so that optimal 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. Vocal exercises 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, recording lessons provides objective feedback of the 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 for lessons by the second or third week of the semester.

8. Students must work with their accompanist outside of the lesson for at least 30 minutes a week.

9. Students should regularly check their University email, the Division of Vocal Studies bulletin board across from HFA 131, and their instructor’s studio door for any notices or announcements.

10. The instructor must approve all music performed in a repertory classes, juries, convocations and recitals.

11. All voice students are expected to attend all faculty and student voice recitals, guest voice recitals, and master classes in the Division of Vocal Studies.

12. All voice majors/minors must observe the School of Music’s concert attendance requirement of 10 recitals per semester (MUS 100).
VOICE RECITAL SYLLABUS

MUS 399 – Junior Recital  MUS 499 – Senior Recital
MUS 698 – Master of Music Recital  MUS 798b – Doctor of Musical Arts Recital

Instructors:
Dr. Alfonse Anderson  Dr. Linda Lister
Dr. Tod Fitzpatrick  Dr. Kimberly James
Prof. Monica Williams-McCullough  All Graduate Assistants and Part-time Instructors

Meeting Time & Location:
To be determined by student, instructor and/or committee.

Office Hours:
Contact assigned voice teacher or Division of Vocal Studies Coordinator for specific Office Hours.

Required Music/Materials/Books:
1. The Division of Vocal Studies Handbook.

Course Objectives:
1. Develop a well-crafted voice recital program that is representative of multiple eras and languages.
2. Build mental and physical stamina through memorization and efficient vocal technique.
3. Interpret text and music with organic stage-actor-singer skills.
4. Learn to plan, organize, schedule, rehearse and successfully complete a recital.

Learning Outcomes:
1. Present a formal recital approximately 30 or 60 minutes in length depending on level.
2. Demonstrate ability to coordinate complex mental and physical demands.
3. Share expressive, aesthetically informed interpretations of the music and text.
4. Understand logistics involved in the creation and successful completion of a classical voice recital.

Attendance:
One must be present to rehearse and perform the recital. A recital hearing will be required 2-4 weeks prior to the recital. Refer to the Division of Vocal Studies Handbook for further information about scheduling a recital hearing and recital grade/approval process.

Grading:
Undergraduate recitals will be graded by the voice faculty at the recital hearing and submitted to the applied instructor. The applied instructor will average the voice faculty grades into their own grade after the recital is performed and submit the final grade to the Division coordinator.

Graduate recitals will be graded by members of the student’s graduate committee their instructor/advisor.
UNIVERSITY 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 Student Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling at 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: https://www.unlv.edu/studentconduct/student-conduct.

Copyright—The University requires all members of the University Community to familiarize themselves with 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 the instructor during office hours so that you 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 the instructor in front of others to discuss your accommodation needs.

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.

Incomplete Grades—The grade of I—Incomplete—can be granted when a student has satisfactorily completed three-fourths of course work for 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. The incomplete work must be made up before the end of the following regular semester for undergraduate courses. Graduate students receiving “I” grades in 500-, 600-, or 700-level courses have up to one calendar year to complete the work, at the discretion of the instructor. 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.
Library Resources—Students may consult with a librarian on research needs. Subject librarians for various classes can be found here: https://www.library.unlv.edu/contact/librarians_by_subject. UNLV Libraries provides resources to support students’ access to information. Discovery, access, and use of information are vital skills for academic work and for successful post-college life. Access library resources and ask questions at https://www.library.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. Emailing within WebCampus is acceptable.

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 within the first 14 calendar days of the course for fall and spring courses (excepting modular courses), or within the first 7 calendar days of the course for summer and modular courses, of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. For additional information, please visit: http://catalog.unlv.edu/content.php?catoid=6&navoid=531.

Transparency in Learning and Teaching—The University encourages application of the transparency method of constructing assignments for student success. Please see these two links for further information:
https://www.unlv.edu/provost/teachingandlearning

https://www.unlv.edu/provost/transparency

Tutoring and Coaching—The Academic Success Center (ASC) provides tutoring, academic success coaching and other academic assistance for all UNLV undergraduate students. For information regarding tutoring subjects, tutoring times, and other ASC programs and services, visit http://www.unlv.edu/asc or call 702-895-3177. The ASC building is located across from the Student Services Complex (SSC). Academic success coaching is located on the second floor of SSC A (ASC Coaching Spot). Drop-in tutoring is located on the second floor of the Lied Library and College of Engineering TBE second floor.

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 702-895-3908. 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/.