

## Vocal Music Department

**Phyllis Treigle**, Chair, Vocal Music, Voice, Opera, Italian Diction, Vocal Literature, Acting for Singers  
**Anne Copeland Sumich**, Musicianship, French Diction, Vocal Coach/Accompanist  
**Matt Wood**, Chorus, Chorale, Theory, Musicianship, German Diction, Vocal Coach/Accompanist

The NOCCA Classical Vocal Music Department accepts talented students who have an aptitude and interest in pursuing classical vocal music as a career or avocation. Academic and performance standards are the same for all students, whether or not a career path is followed.

The NOCCA Vocal Music Curriculum is designed to develop and maintain the total musicianship of all students. Applied music classes (vocal technique and repertoire) are at the heart of the curriculum. Other curriculum courses include Music Theory, Musicianship (ear training and sight singing), Opera Workshop, Choral Ensembles, Language Diction, Acting for Singers, and Vocal Literature, which all serve to build a fully educated, literate vocal musician and an effective performer. Students must maintain a “B” overall grade-point average in order to remain in good standing in the program. Any student who fails any class during a quarter is placed on probation. During a student's tenure, he or she undergoes periodic counseling sessions with music faculty to discuss progress and overall assessment. Faculty may recommend that an individual repeat any level of Music Theory, or Musicianship. Students will have to pass comprehensive exams at the end of each year to qualify for placement in the next level. Vocal Music Juries will be conducted at the end of each semester to insure that students have retained all elements of their classes in an ongoing and comprehensive manner.

### Certificates in Music

The Vocal Music Department has awards three levels of certification:

*Certificate of Artistry* represents the highest level of attainment for a NOCCA music student, and it is the culmination of three to four years of intensive music study. This high level of artistry is demonstrated by the successful retention of specific musical skills acquired through class work, performance, and comprehensive examinations in Music Theory and Musicianship. Students must also perform in a faculty-endorsed senior recital.

*Certificate of Performance* is conferred upon students who have successfully completed at least two or three years of study but have not completed the full musical curriculum. The student must also perform a faculty-endorsed senior recital and pass comprehensive examinations in Theory and Musicianship at their current level.

*Certificate of Recognition* is granted to students who have attended the Center for 1-2 years but have not presented a senior recital. To be eligible, students must pass a comprehensive exam at their current level.

**In all cases, the judgment by the core music faculty regarding the awarding of Certificates is final.**

### Guidelines for Continued Enrollment

Good behavior, attendance, punctuality and self-discipline are absolutely critical for continued enrollment at NOCCA. Any student who fails any course for any reason is placed on probation and may be dismissed from the program. Students are expected to have all their materials for every class and homework assignments turned in on time, just as is expected in any course of study.

Assignments that are given are considered the minimum amount of work that is required for continued enrollment in the program. It is the hallmark of a successful NOCCA student to do more work than what is required, to go above and beyond the minimum requirements in order to truly be exceptional and competitive in the world of music. Students are encouraged to stay after hours to do extra practice, homework assignments, or confer with teachers.

Practice rooms are to be used specifically for NOCCA related work and not for general music rehearsals for anything outside of NOCCA. Students who are given practice time are expected to work diligently on NOCCA-related assignments and performance material. Generally, only one student is allowed in a practice room at a time unless there is a specific duet or ensemble piece that is assigned. Assigned practice hours are to be used specifically for assigned NOCCA related work.

### **Music Performance Class**

There is a Music Performance Class (recital) once a week. Performance Class is usually held every Friday, 4 PM. Each student is expected to perform in the Performance Class at least once per quarter. **All students are required to attend the Performance Class whether they are performing that week or not.** The Performance Class is the culmination of the daily work in the Applied Class, and as such, the Performance Class grade will be averaged in the Applied Class grade at the end of each quarter.

### **Music Ensemble Assignments**

Assignments in performance ensembles such as Vocal Chorale or Chorus or Opera Workshop are part of the student's curriculum and students are expected to attend all rehearsals and performances. Participation in all ensemble rehearsals and performances is required.

### **Music Jury Requirement**

At the end of each semester, every student appears before a jury of faculty to be evaluated, based on progress in Performance and in mastery of elements of the music curriculum. During this jury process, students are asked to perform songs that were covered during the preceding semester. The Music Jury process is to ensure that material is retained and assimilated in an ongoing manner throughout the course of the program of study.

### **Class Descriptions:**

**Applied Voice.** Introduces students to 'bel canto singing technique' and various vocal works in classical music literature, most of which are performed in their original languages (i.e. Italian, English, German, and French). Emphasis is placed on the process of preparation and performance of this repertoire for the weekly performance classes, master classes and recitals. Students learn basic vocal techniques of proper posture, breathing, head and chest resonance and good diction. This in turn serves as a foundation for the young artist's development of a good, healthy vocal tone with projection. In addition to their musical performance, students develop their craft as actors. Students learn to successfully interpret their pieces musically, emotionally and intellectually.

**Vocal Language Diction.** Students learn proper pronunciation rules and IPA (International Phonetic Alphabet) for singing in Italian, French, German and English as well as vocal repertoire in each language.

**Opera Workshop.** An Introduction to operatic repertoire intended for performance in the fall opera scenes and spring opera productions. Emphasis is on development of the skills of the singing-actor. Students learn and perform excerpts and operas from various periods in music history and various musical styles.

**Chorus/Chorale.** The various ensembles focus upon learning choral works from various periods in music history, for the purpose of developing sight singing/part reading skills, overall musicianship skills, balance, intonation and response to a conductor. The ensembles also encourage a spirit of co-operation, self-discipline and dedication.

**Acting for Singers-** Students will learn valuable skills that will help them grow and develop not only as singers, but as story tellers. Students will work with text, learn fundamentals of improvisation, practice audition etiquette, and learn standards of professionalism.

**Vocal Literature-** In this course, students will learn about the various periods of music history and the development of vocal literature from each period, as well as practices common to each period.

**Private Lessons.** All private voice lessons are taught at NOCCA with the vocal music faculty. Students are not allowed to study voice with an outside teacher while attending NOCCA. Vocal music students should work toward piano proficiency through regularly scheduled classes as directed by faculty. Vocal music students are encouraged to take private piano lessons.

## CLASSICAL VOCAL CURRICULUM

### CLASSICAL VOCAL LEVEL I

**Performance Expectations:** In addition to curriculum requirements, students must, by end of Level I and in order to move into Level II,

- 1) successfully perform a minimum of six solo pieces, principally, but not exclusively, Italian, using proper posture, breathing, head resonance and diction
- 2) demonstrate performance potential by successfully interpreting their songs emotionally and intellectually
- 3) participate in all solo/ensemble rehearsals and performances
- 4) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
- 5) successfully complete all written/ reading/research assignments given by faculty

### CLASSICAL VOCAL LEVEL II

**Performance Expectations:** In addition to curriculum requirements, students must, by end of Level II and in order to move into Level III,

- 1) successfully perform a minimum of eight solo pieces, in three languages ( Italian, English, and French and/or German) using proper posture, breathing, head resonance and diction
- 2) demonstrate performance skills by successfully interpreting their songs emotionally and intellectually in a poised and practiced manner
- 3) participate in all solo/ensemble rehearsals and performances
- 4) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
- 5) successfully complete all written/reading/research assignments given by faculty

### CLASSICAL VOCAL LEVEL III

**Performance Expectations:** In addition to curriculum requirements, by end of Level III, students must:

- 1) successfully perform a minimum of 10 solo pieces, in four languages ( Italian, English, French, German) using proper posture, breathing, head resonance and diction
- 2) demonstrate performance skills by successfully interpreting their songs emotionally and intellectually in a poised and practiced manner
- 3) participate in all solo/ensemble rehearsals and performances
- 4) attend at least four outside performances (i.e. opera, symphony concert, recital, play)

5) successfully complete all written/ reading/research assignments given by faculty

#### **CLASSICAL VOCAL LEVEL IV**

**Performance Expectations:** In addition to curriculum requirements, by end of Level IV, students must:

- 1) be able to perform a portion of a solo recital of songs in at least four languages from several periods of music history (Italian, English, French, German)
- 2) successfully perform a minimum of 12 solo pieces, in four languages using proper posture, breathing, head resonance and diction
- 3) demonstrate performance skills by successfully interpreting their songs emotionally and intellectually in a poised and practiced manner
- 4) participate in all solo/ensemble rehearsals and performances
- 5) attend at least four outside performances (i.e. opera, symphony concert, recital, play)
- 6) successfully complete all written/ reading/research assignments given by faculty

#### **COMMON CURRICULUM: Taken by All Music Students**

##### **Theory /Musicianship**

The Common Curriculum is a course of musical study that emphasizes basic fundamentals of musical language through study of Music Theory and Musicianship. Music Theory emphasizes the various concepts, language, and rules of standard musical practice as well as an understanding and practice of basic piano fundamentals. Musicianship develops the ability to hear and discern musical elements through melodic singing, rhythmic dictation, and oral dictation exercises.

##### **Theory 1 Course Description**

- 1) All notes in both clefs
- 2) Basic rhythms and time signatures
- 3) Tempo marks and articulations
- 4) Accidentals, whole steps and half steps
- 5) Tetrachords, major scales, key signatures
- 6) Circle of 5ths
- 8) Chromatic scales
- 9) Repeat signs
- 10) 16<sup>th</sup> notes and rests
- 11) Intervals
- 12) Compound time signatures
- 13) triads- major, minor, augmented, diminished
- 14) minor scales and harmony

##### **Musicianship 1 Course Description**

- 1) Sing major and minor scales with correct scale degrees and solfege syllables
- 2) Ability to write in dictation simple diatonic melodies by ear
- 3) Sing basic 16<sup>th</sup> note patterns with various dotted note values
- 4) Ability to dictate various simple 16<sup>th</sup> note patterns by ear
- 5) Ability to hear all major and minor intervals up to one octave
- 6) Ability to hear and identify the 4 basic triad types and their inversions
- 7) Ability to hear and identify compound and simple time signatures
- 8) Ability to sight-sing simple diatonic melodies accurately with correct solfege

##### **Theory II Course Description**

- 1) Review of all basic concepts and elements covered in Theory 1
- 2) Major scales, minor scales
- 3) Intervals
- 4) Time signatures, key signatures, rhythm notation and reading
- 5) Triads
- 6) Musical terms
- 7) Inversions of triads
- 8) Inversions of 7<sup>th</sup> chords
- 9) Modes
- 10) figured bass notation
- 11) passing tones and neighbor tones
- 12) harmonizing primary chords, melodic writing
- 13) basic forms
- 14) review of scale degrees
- 15) diatonic harmony, triads and 7<sup>th</sup> chords in major and minor keys
- 16) function of dominant chords
- 17) secondary dominants and diminished chords
- 18) 4 part writing techniques
- 19) non harmonic tones- suspensions, anticipations, appoggiaturas

### **Musicianship II Course Description**

- 1) Review of all material and elements covered in Level 1
- 2) Sight read and sing major and minor melodies with skips
- 3) Ability to read more advanced 16<sup>th</sup> note patterns and count the beats
- 4) More extensive work with compound meters and 16<sup>th</sup> note subdivisions
- 5) Introduction to 2-part diatonic writing with mostly simple scalar motion
- 6) Hearing and identifying various types of 7<sup>th</sup> chords by ear
- 7) More intermediate melodic and rhythmic dictation exercises
- 8) Listening for musical forms: Rondo, 32-bar, Sonata, Binary, ABA, etc.

### **Theory III Course Description**

- 1) Review of all Level II fundamentals and material
- 2) Roman Number Analysis with Figured bass of more complex material
- 3) Analysis of more chromatic music and modulations to distant keys areas
- 4) Identify all types of non-harmonic tones: appoggiaturas, escape tones, etc.
- 5) Altered chords, such as Aug 6<sup>th</sup> chords, Neapolitans, (tri-tone substitutions)
- 6) More in-depth symphonic score study and expanded sonata form study
- 7) Introduction to various 20<sup>th</sup> century musical practices and techniques
- 8) Musical elements of Impressionism, Expressionism, Experimentalism
- 9) Introduction to Atonal Music, Serial Music, 12-tone Matrix, Aleatoric Music
- 10) Short composition assignments that demonstrate specific theoretical concepts

### **Musicianship III Course Description**

- 1) Extensive review of all Level II exercises and material
- 2) Accurate sight reading and sight singing of more advanced melodies
- 3) Recitation of more advanced syncopated rhythms and note patterns
- 4) More intermediate 2-part dictation with modulating melodies rhythmic counterpoint
- 5) Ability to hear chord progressions and inversions modulating to closely related keys
- 6) Introduction to singing modal melodies, symmetrical scales, other exotic scales