



DEPARTMENT OF MUSIC
COLLEGE OF LIBERAL ARTS

UTEP Voice Area Student Handbook

Undergraduate Program

Click to view [sample degree plans](#)

Degrees Offered (that require applied voice instruction)

Bachelor of Music with Teacher Certification (Music Education) prepares candidates for a career as vocal music educators in public and private elementary, middle, and high school settings. Students in this degree develop expertise in the performance of primarily Classical vocal styles with some non-Classical styles permitted at the desire of the student and the discretion of the applied teacher. Students complete courses in foreign language diction, music pedagogy, song literature, music history, music theory, aural skills, and conducting. Teacher certification requires a minor in education through the UTEP Department of Education and one semester of student teaching. Graduates must pass two required exams for music educator certification: the TExES Pedagogy and Professional Responsibilities (PPR) EC–12 and the TExES Music EC–12. Students must receive approval from their educator preparation program to register and take these exams.

Bachelor of Music in Performance is a degree sought after by those who wish to pursue a career as a Classical performing artist. Students develop expertise in the performance of art song, oratorio and opera. Students take courses in foreign languages, foreign language diction in Italian, Spanish, English, German and French, vocal pedagogy, song literature, music history, music theory, aural skills and entrepreneurship. Most graduates pursue a graduate degree in music performance or other related field such as vocal pedagogy, then develop careers performing with professional opera companies and choirs, engage in freelance work, develop a private teaching studio, or pursue their doctoral degree and teach at the collegiate level.

Bachelor of Music in Commercial Music is a performance degree for those who wish to pursue a career as a commercial music singer. The program is built on a foundation of Classical vocal technique and study of primarily Classical repertoire in the first two years of study to empower the student in more contemporary styles such as jazz, blues, pop, rock, and R&B in the last two years of study. This degree plan includes courses in improvisation, vocal styles, composing, arranging and analysis, music business, entrepreneurship, technology, and recording studio techniques. The commercial music degree provides a foundation for a wide variety of careers in the music industry such as performer, studio singer, singer/songwriter, musical director, music producer, arranger, audio recording, mixing, or master engineer.

Bachelor of Music in Music Theory and Composition prepares students for graduate study (M.M., D.M.A./Ph.D.) in theory and composition. Students who pursue these advanced degrees are credentialed for academic positions in higher education. They may also pursue work as freelance composers/arrangers, public school teachers, or as performing musicians or ensemble directors. The intellectual rigor of the degree also prepares students for careers in a variety of non-music disciplines.

Bachelor of Arts in Music Technology is intended to fill a need for undergraduate students who are interested in a career in music production and the music business. This career path includes engineering of music in a recording studio and engineering sound for a live concert.

Minor in Music: Applied is a course of study for those who major in a non-music subject, and have a passion for developing their voice and performance skills. The applied minor is largely made up of individual instruction in voice and participation in choral ensembles.

Ensembles: All students are required to complete a prescribed number of semesters in the major choral ensembles outlined in their degree program. [UTEP Choirs](#) perform a wide variety of choral literature from early music to contemporary music and regularly perform with the El Paso Symphony Orchestra. UTEP Chamber Singers travel abroad every other year and UTEP choirs have been featured ensembles at the Texas Music Educators Association annual conference.

Students are strongly encouraged to participate in the other vocal ensembles offered at UTEP such as [Opera UTEP \(Opera Workshop\)](#), [Early Music Ensemble](#), Commercial Music Ensemble and [Mariachi Los Mineros](#).

Recital Attendance: All students enrolled in applied voice lessons are required to attend weekly Friday recitals. Students who do not fulfill their required recital attendance will have their applied voice lesson grade lowered by one letter grade. (See [General Requirements](#))

Audition Requirements

Undergraduate Voice Majors and Applied Voice Minors

Audition Repertoire Requirements: Prospective voice majors and applied voice minors should prepare the following for their audition with piano accompaniment, memorized:

1. **One art song (or aria) in English, Spanish, Italian, French German, or Latin, and,**
2. **One additional song in any style or language.** (Prospective commercial music majors are encouraged to perform a commercial selection.)

Admittance to Lower-Level Individual Instruction: All prospective voice majors and applied voice minors must audition for the voice faculty. A majority of at least three faculty members must accept the student as a lower-level voice major. If accepted, the voice area coordinator will assign the student to a teacher. If not accepted, the student will be offered the opportunity to register for MUSA 1274, (Voice Class) to prepare to re-audition at the end of the semester. Voice class may be taken twice in pursuit of acceptance into applied lessons. If after two attempts a student does not advance, they may not continue as a voice major or applied minor.

Declaring a Major: Students are accepted into applied voice lessons based upon the major they declare at the time of their audition. Changing major will require a new audition.

Collaborative Pianists: All students in applied lessons are expected to hire a collaborative pianist to play for their voice lessons. Names and contact information can be obtained from the

applied instructor. Fees for this service will be paid directly to the collaborative pianist by the student. Students are expected to be adequately prepared to sing assigned repertoire with accompaniment for each voice lesson. Therefore, it is strongly recommended that the student and collaborative pianist rehearse regularly outside the lesson.

Juries: All voice majors and applied voice minors are required to sing a jury at the end of each semester of study, demonstrating memorization of their assigned repertoire and advancement of their technical, linguistic and performance skills. **If a student fails their jury, or their applied voice lessons, they may be required to re-audition for the degree program.**

***Note:** The applied voice teacher may waive the jury requirement in a semester when the student performs a degree recital.

Advancement to Upper-Level Individual Instruction: All voice majors and applied voice minors must apply for upper-level study at the end of the fourth semester of lower-level study. Students are required to sing a “barrier jury” consisting of five selections—all performed from memory—to demonstrate level-appropriate technical, linguistic, stylistic, and performance skills. (see below for repertoire requirements) A majority of at least 3 faculty members must vote to pass the student into upper-level study. If the student is not accepted into upper-level study, an additional semester of lower-level study (MUSA 1195) will be required. If a student does not advance into upper-level study after two attempts at the barrier jury, they may not continue as a voice major or applied minor.

Lower-Level Repertoire and Jury Requirements

Note: The applied instructor must approve all repertoire for study.

Freshman/Sophomore (MUSA 1195): Music Education, Vocal Performance, and Applied Minors

Semester	Number of Selections	Languages Explored
Semester 1	3-5 selections in contrasting styles from the classical repertoire	English, Italian, Spanish
Semester 2	3-5 selections in contrasting styles from the classical repertoire	add German and French
Semester 3	5 selections in contrasting styles from the classical repertoire	English, Italian, Spanish, German, French
Semester 4 BARRIER JURY	5 selections in contrasting styles from the classical repertoire (all 5 songs will be performed in the jury)	English, Italian, Spanish, German, French

Freshman/Sophomore (MUSA 1195): Commercial Music and Music Technology Majors

Semester	Number of Selections	Languages Explored
Semester 1	3-5 selections in contrasting styles from the classical repertoire	English, Italian, Spanish
Semester 2	3 selections in contrasting styles from the classical repertoire 1-2 selections from the commercial repertoire	English, Italian, Spanish (add other languages as desired)
Semester 3	3 selections in contrasting styles from the classical repertoire and 2 selections from the commercial repertoire	English, Italian, Spanish (add other languages as desired)
Semester 4 BARRIER JURY*	3 selections in contrasting styles from the classical repertoire, and 2 selections from the commercial repertoire (all 5 songs will be performed in the jury)	English, Italian, Spanish (add other languages as desired)

*The Barrier Jury is replaced by a regular jury for Music Technology majors.

Upper-Level Repertoire, Jury and Recital Requirements

Music Education (MUSA 3295)

Semester	Repertoire	Languages Explored
Semesters 1-2	5-8 selections in contrasting styles from the classical repertoire	English, Italian, Spanish, French and German
Semester 3	Senior recital, composed of 8 selections or 25 minutes of music from the classical repertoire (half of this repertoire may be from previous semesters of MUSA 3295)	English, Italian, Spanish, French and German

Vocal Performance (MUSA 3391)

Semester	Repertoire	Languages Explored
Semesters 1 & 2	5-8 selections in contrasting styles from the classical repertoire	English, Italian, Spanish, French and German
Semester 3	Junior recital, composed of 8 selections or 25 minutes of music from the classical repertoire	English, Italian, Spanish, French and German
Semester 4	Senior recital, composed of 16 selections or 50 minutes of music from the classical repertoire	English, Italian, Spanish, French and German

Commercial Music (MUSA 3295)

Semester	Repertoire	Languages Explored
Semesters 1-3	5-8 selections from a variety of commercial genres	Any
Semester 4	Senior Recital composed of 16 selections from a variety of commercial repertoire. Must contain music composed or arranged by the student and extensive use of instrumentation other than piano or guitar	Any

Applied Minor (MUSA 3391)

Semester	Repertoire	Languages Explored
Semesters 1-3	5-8 selections in contrasting styles from the classical repertoire	English, Italian, Spanish, French and German

Note: The applied teacher must approve all repertoire choices for study.

Recital Procedures

Recital Date: Choose a recital date well in advance by consulting with your applied teacher, pianist, and all other performers.

Location: The applied teacher will schedule the date and time in the on-campus venue including time for set up and tear down.

Off-campus location: Students who elect to perform their degree recital off campus are responsible for reserving the venue and paying any usage fees. All degree recitals must be video recorded. Students are required to submit a video recording of their off-campus recital to the Music Office within one week of the performance.

Hearing: All degree recitals require a hearing in front of the voice faculty at least three weeks prior to the recital date to demonstrate memorization of all repertoire and level-appropriate technical, linguistic and performance skills. The applied teacher will schedule the time and venue for the hearing in consultation with the student, pianist, and other participants. Students will present five copies of both their program and notes and translations. All performers should be present. A majority of at least 3 faculty members must vote to pass. Students who do not pass may be asked to repeat the hearing or the recital may be postponed. Remedies may vary as needed.

Dress Rehearsal: A dress rehearsal of the recital is to take place within one week of the recital date. The applied teacher will schedule the date, time and venue in consultation with the student, pianist, and other performers. The applied teacher may postpone the recital if the complete program is not ready for performance.

Payment of Fees: Degree recitals require the hiring of student employees to stage manage, video record and live stream the performance. Fees for these services must be paid no later than two weeks prior to the recital date in the Music Office. The fee schedule is available [here](#).

Program: Students are responsible for creating their recital program and submitting it to their applied teacher for approval. The program template for voice recitals can be found [here](#). Once approved by the applied teacher, the student submits the program electronically to the Music Office no later than two weeks prior to the recital date (see Music Office staff for current method of submission). Both printed and digital programs are available.

Notes and Translations: Students are required to create a notes and translations document. A template can be found [here](#). The student or the applied teacher is responsible for duplicating the notes and translations and the student can insert them into their printed program, or set them to the side of the program for distribution.

Curtain speeches: Thank you speeches by students during or at the conclusion of the recital are to be avoided. Students may put a list of acknowledgements in their program and give a thank you speech at their reception.

Receptions: Receptions following degree recitals are to be held only in the student lounge and are at the discretion and expense of the student. No receptions may be held in the lobby of the recital hall.

Recital Preparation Guide: Students are strongly encouraged to follow the guide found [here](#) containing step by step information for successfully planning, preparing and performing a degree recital.

Level-Specific Recital Expectations

Music Education Senior Recital: Present a 30-minute recital (8 selections or 25 minutes of music) that includes selections primarily from the Classical repertoire in French, German, Italian, Spanish, and English, and represents a variety of style periods. This recital should contain at least one aria from an opera or an oratorio.

Vocal Performance Junior Recital: Present a 30-minute recital (8 songs or 25 minutes of music) that includes selections primarily from the Classical repertoire in French, German, Italian, Spanish, and English, and represents all major style periods.

Vocal Performance Senior Recital: Present a 60-minute recital (16 selections or 50 minutes of music) that includes selections primarily from the Classical repertoire in French, German, Italian, Spanish, and English, and represents all major style periods. This recital should include at least one aria from an opera and/or an oratorio.

Commercial Music Senior Recital: Present a 60-minute recital (16 selections or 50 minutes of music) consisting primarily of commercial music comprising a variety of genres and styles. This recital must include at least one piece arranged or composed by the student, one piece that

includes improvisation, and must include the use of instrumental ensembles on the majority of pieces.

General Requirements

Area and Departmental Recital Attendance:

1. All students enrolled in Individual Instruction: MUSA 1190, MUSA 1195, MUSA 3295, MUSA 3391, and Voice Class: MUSA 1274, must attend a minimum of twelve (12) Area and Departmental recitals scheduled every Friday at 1:30 p.m., in the Department of Music. **Failing to attend twelve (12) required recitals will lower the student's final Individual Instruction grade by one letter.** Students are responsible for signing in at each recital electronically. Students arriving late, or leaving early may have their attendance voided.
2. When a single area recital is canceled, students must either attend a different area recital held at the same time or attend a makeup event (see makeup procedures, below).

Recital Makeup Procedures

1. Students may make up Area and Departmental recital absences by attending UTEP Music Department concerts and recitals. Non-university concerts such as El Paso Opera, El Paso Symphony, El Paso Wind Symphony, and El Paso Pro-Musica, as well as any other performances given by our faculty and guests, will be accepted.
2. To receive credit for UTEP Music events with *electronic programs*, the student must complete the online **recital makeup form**, available by hyperlink within the electronic program.
 - To receive credit for events with physical *paper programs*, **the student's program must be signed at the conclusion of the event by a music faculty member in attendance.**
 - The student must submit the signed program with their name and ID number clearly written on the front page to the Music Office (M301). The student must also **sign the makeup log**. Without this information, the student will not receive credit. There will be no exceptions.
 - The deadline to turn in signed programs **to the Music Office is Friday of finals week at 5:00 p.m.** There will be no exceptions.
3. Students are responsible for knowing how many recitals they have or have not received credit for attending. Students may check their recital attendance by visiting the Music Office.

Participation in Voice Area Recitals: All lower-level voice majors and applied minors must perform on Voice Area Recital at least once per semester. All upper-level voice majors and applied minors must perform at least twice. The date(s) of their appearance(s) must be coordinated with their pianist and applied teacher who will schedule the student.

Departmental Recitals: Students are nominated and selected by the voice area faculty to sing on Departmental Recitals. Performing on a Departmental Recital can substitute for a performance requirement on Area Recital.

Other Concert Attendance: All voice students are expected to attend all choral concerts, one performance of each Opera UTEP event, and all voice faculty and voice student recitals.

Student Files: All completed audition forms, lower-level and upper-level petition forms, jury evaluation forms and recital acceptance forms will be kept on file in the Music Office.

Changing Studios: Decisions regarding studio placement are made by the Area Coordinator. To request a change of applied voice Instructor, first, students must speak with their current applied Instructor, and then file a Petition for Studio Reassignment with the Area Coordinator.

Extracurricular Activities: Voice students are expected to discuss all extracurricular ensemble participation, rehearsals, and performances with their applied teacher. It is understood in the case of a conflict, university responsibilities will take precedence.

Outstanding Obligations: Grades will be withheld from any student having books, recordings, music, or money outstanding at the end of the semester.

Individual Instruction for Non-Majors: Students participating in non-major lessons (MUSA 1185/1285) are not required to perform a jury, though they may do so at the teacher's discretion. There is no repertoire requirement for these students.

Course Details

Voice Class (MUSA 1274) is a non-degree course to help prepare students for applied voice lessons (MUSA 1195). It meets for two 50-minute sessions per week. Requirements for MUSA 1274 are set by the individual course instructor. Students may only take this course twice for credit. Juries are required for each semester of MUSA 1274. These juries act as auditions for placement in private lessons (MUSA 1195) as voice majors. Failure to pass into individual voice instruction (MUSA 1195) after two semesters of MUSA 1274 will prevent the student from becoming a voice major.

Voice Class (MUSA 1273) is open to all non-music majors, and can be repeated.

Individual Instruction for majors and applied minors (MUSA 1195, 3295, 3391): Students receive 50 minutes of individual instruction per week (all at once, or in two 25-minute sessions a week, at the applied teacher's discretion).

Individual Instruction for non-majors (MUSA 1185, 1285): Students receive 25-minutes of individual instruction per week in MUSA 1185 and 50 minutes in MUSA 1285 (all at once, or in two 25-minute sessions a week, at the applied teacher's discretion).

Graduate Program

Degrees Offered

Master of Music with a concentration in Performance is designed to prepare candidates for professional performance careers in primarily Classical music and opera, and/or prepare candidates for doctoral studies in performance, education, or pedagogy.

Master of Music with a concentration in Education

Master of Music with a concentration in Conducting

Master of Music with a concentration in Theory

Master of Music with a concentration in Composition

Admission Requirements

Admittance to Graduate Level Individual Instruction: All prospective graduate voice majors must audition for the voice faculty. A majority of at least three faculty members must accept the student as a graduate voice major.

Audition Requirements

Master of Music with a concentration in Performance: Five contrasting selections from the Classical Repertoire memorized with piano accompaniment. At least three languages must be represented.

- One aria from an oratorio or an opera
- One art song in English
- **Two** art songs in a language other than English
- One additional selection of the singer's choice.

Master of Music with a concentration in Education: Four contrasting selections from Classical repertoire memorized with piano accompaniment. At least three languages must be represented.

- One aria from an oratorio or an opera
- One art song in English
- One foreign language art song
- One additional selection.

Teaching Assistantships: Graduate Teaching Assistantships (T.A.) are available to qualified students. A Teaching Assistantship position involves working 20 hours per week assisting the department in teaching and administrative needs. Teaching Assistants receive a stipend, reduction of tuition to in-state rates, and benefits available to half-time employees.

All applicants are considered for a T.A. position. Please email Graduate Program Director Dr. Dominic Dousa (ddousa@utep.edu, 915-747-7819) regarding your interest in a TA position.

Graduate Entrance Exams: Graduate students in voice must complete entrance exams in music theory, music history, and foreign language diction, typically offered the week before the fall semester begins.

Graduate Jury and Recital Requirements

Master of Music with concentration in Performance

Semesters 1 and 3: Prepare 7–9 songs from the Classical repertoire in a variety of styles and languages and be prepared to sing all pieces from memory on the jury.

Semester 2: Present 60-minute Graduate I recital

Semester 4: Present 60-minute Graduate II Capstone Recital and complete an Oral Defense.

Graduate Recital Expectations

Master of Music with concentration in Performance

Graduate Recital I: Present a 60-minute recital (16 selections or 50 minutes of music) of graduate level Classical repertoire that demonstrates growth in technical skills, artistic expression, as well as proficiency in French, German, Italian, Spanish, and English, and represents all major style periods. This recital should be balanced toward art song, but include at least one aria from an opera and one aria from an oratorio.

Graduate Recital II (Capstone Recital): Present a 60-minute recital (16 selections or 50 minutes of music) of Classical repertoire. This recital can be similar in scope to the Graduate Recital I requirements or more focused toward interest in specific genres, historical periods or languages. The recital should contain chamber music. Students should demonstrate continued technical, artistic, and linguistic growth.

Note: With approval of the voice area faculty, a major role in a vocally appropriate operatic or musical theater production may substitute for one of the candidates two required recitals.

Recital Procedures

[See recital procedures above](#)

Oral Defense

Candidates for the Master of Music in Performance present an oral defense at the conclusion of their studies. Questions from the exam committee will include those concerning the research, analysis, learning, and performing of their Capstone Recital Project.

Disclaimer

Information in this handbook regarding course requirements is subject to the degree plan. In the event of conflicting language, the degree plan supersedes this handbook.

Appendices

Appendix A – Repertoire Suggestions for undergraduate voice majors and applied minors

Appendix B – Benchmark Guidelines for the Undergraduate Voice Major

Appendix C– Jury Evaluation Form (for all juries)

Appendix A: Repertoire Suggestions for Undergraduate Majors and Applied Minors

The following is a suggested outline of repertoire assignments which will give the students maximum exposure to a variety of styles, time periods and languages enabling the student to identify strengths and accentuate them in an efficient manner. All repertoire decisions are made by the applied teacher in consultation with the student.

Freshman, 1st Semester: (Companion repertoire with Diction I)

1. One early Italian song or aria, written in the seventeenth or eighteenth century
2. One song in English (not a translation)
3. One song in Spanish, Ponce, Kilenyi arr.
4. One piece of the student's choice (approved by teacher)

Freshman, 2nd Semester: (Companion repertoire with Diction II)

1. One early Italian song or aria, written in the seventeenth or eighteenth century
2. One song or aria in English (not translations). Handel, Purcell.
3. One song in Spanish, Ponce, Kilenyi arr.
4. One song in French (beginner's repertoire, i.e., Fauré)
5. One song in German (beginner's repertoire, i.e., Schubert)

Sophomore 1st Semester:

1. Two compositions from the works of such composers as Handel, Vivaldi, Haydn, or Mozart, but not by the same composer. One composition may be a song; the other might be an aria from an oratorio or an opera.
2. One song by an American or early English composer, e.g. Arne, Dowland, Morley, Purcell, etc.
3. One song by Beethoven, Mendelssohn, Schubert or Schumann, etc.
4. One song in Spanish, eg. Manuel de Falla, Enrique Granados
5. One song in French by Fauré, Debussy, Hahn, etc.

Sophomore, 2nd Semester: (Barrier jury, Five languages must be represented)

1. Two songs by Beethoven, Bellini, Donizetti, Hensel, Felix or Fanny Mendelssohn, Mozart, Rossini, Schubert, Robert or Clara Schumann, but not by the same composer.
2. One American or early English song (e.g. Purcell, etc.).
3. One aria from an oratorio or an opera from the works of such composers as Bach, Handel, Haydn, Mozart, or Vivaldi.
4. One song in Spanish, eg. de Falla, Granados, Obradors
5. One song in French, eg. Fauré, Dubbussy, Hahn, Malibran

Junior, 1st Semester:

1. One song by a composer of the earlier romantic period such as Brahms, Dvorak, Liszt, Mussorgsky, C. Schumann, Wolf.
2. One song by a French romantic composer such as Berlioz, Bizet, Chabrier, Chausson, Duparc, Fauré, Massenet, Chaminade.
3. One song originally in English (no translations) by an American or British composer of the twentieth or twenty-first century.
4. One song from the musical theater/Jazz/American standard song repertoire by a composer such as Berlin, Bernstein, Cahn, Gershwin, Mercer, Porter, Rodgers, Sondheim, etc.
5. One song or aria in Spanish.
6. Two pieces of the student's choice (approved by teacher).

Junior, 2nd Semester:

1. One song by a composer of the later romantic period, such as Berg, Mahler, Strauss, Wolf, early Stravinsky, early Schonberg.
2. One song by a French composer such as Debussy, Hahn, Satie, Poulenc, Ravel, Milhaud, Messiaen, Roussel.
3. One composition from the works of J.S. Bach, in the original language of composition.
4. One aria from an oratorio or opera from the works of nineteenth, twentieth, or twenty-first century composers.
5. One song in English by an American composer such as Argento, Bacon, Barber, Carpenter, Copland, Duke, Heggie, Musto, Ives, Pasatieri, Persichetti, Rorem.
6. One song or aria in Spanish.
7. One or two pieces of the student's choice (approved by teacher).

Senior, (Music Education): Preparation for senior recital: A blend of old and new repertoire, representing a variety of style periods and languages adhering to the Level-Specific Recital Guidelines listed above.

Senior, 1st Semester (Vocal Performance): Repeat the pattern from Junior 2nd Semester with different composers. Inclusion of chamber music is encouraged.

Senior, 2nd Semester (Vocal Performance): Preparation for senior recital: A blend of old and new repertoire, representing a variety of style periods and languages adhering to the Level-Specific Recital Guidelines listed above.

Junior and Senior Commercial Music Majors: Repertoire should include a variety of commercial vocal styles suitable for the individual singer and in close consultation with the applied teacher. Performing with a variety of instrumentalists and ensembles is strongly encouraged.

Appendix B: Benchmarks for Undergraduate Voice Majors

After 2 semesters of 1195	After 4 semesters of 1195 Barrier Jury	After 2 semesters of 3295/3391	After 4 semesters of 3295/3391
— ALL VOICE MAJORS —			
Effort toward aligned posture	Emerging posture with flexibility, stretch and balance	Posture consistently flexible, erect & balanced	Posture, breath, onset, and tone are functioning as one unit of vocal expression
Effort toward low breath	Emerging low breath	Inhalation consistently low & released	
Tone motivated by breath	Emerging breath-motivated phrases	Tone consistently motivated by breath	
Some clean onsets	Emerging clean onsets	Onsets consistently clean	
Pleasant tone quality at times	Emerging balanced tone quality	Pleasant rich tone (balance in vowels) and emerging coordination through registers	Singer moves toward “one voice” with little to no noticeable shift in register, depending on style
Some rhythmic sense and harmonic sensibility	Simple rhythmic control and harmonic sensibility	Emerging advanced rhythmic & harmonic sensibility	Harmonic & rhythmic sense become more advanced
Passable diction and articulation at times	Emerging clarity in English, Spanish and Italian	Emerging crisp uninhibited articulation and diction	Articulation and diction becoming more crisp, clean, simple, and free from tension and shows flexibility in style
Singing basically in tune	Emerging consistent intonation	Consistent accurate intonation and emerging chiaroscuro resonance	Resonance and intonation is consistent, and can be manipulated depending on style
		Emerging flexibility (coloratura)	Increased flexibility and ease on coloratura passages
	Awareness of text meaning and emerging expressiveness	Emerging control of focus, facial expression, gesture, and communicative ability	Awareness and control of facial expressions, focus, gestures and conveyance of honest meaning
— CLASSICAL VOICE MAJORS ONLY —			
		Italian, English & Spanish are clear and accurate	Consistent diction clarity in Italian, French, German, Spanish and English
	Passable clarity in German and French	Emerging clarity in French & German diction	
			Developing expressive possibilities in all languages
— COMMERCIAL VOICE MAJORS ONLY —			
		Emerging clarity between vocal styles	Consistent clarity between vocal styles

Barrier Jury: result:

fail: notes:

UTEP VOICE JURY: Faculty Evaluation

Student: _____ Date: _____ Juror: _____ GRADE: _____ %

Check boxes for descriptions that apply. Use the comments area below each section for further explanation as needed.

Breath management and body alignment Comments:	Air column is consistently managed well, body properly aligned.	Proper technique used most of the time.	Proper technique occasionally displayed.	Development of breath management and posture needs to be addressed.
Tone quality, resonance and focus Comments:	Clear, consistent, resonant tone throughout range.	Tone is clear in majority of range and on most vowels.	Focus is inconsistent, but clarity is developing.	Needs to work toward a clear, free tone.
Intonation and pitch accuracy Comments:	Consistently accurate intonation and pitch.	Minor inaccuracies, pitch adjustments quickly made.	Some pitches and/or intonation inconsistent.	Incorrect pitches. Intonation issues need to be addressed.
Rhythmic accuracy Comments:	Displays consistent rhythmic accuracy and vitality.	Minor rhythmic inaccuracies.	Accuracy inconsistent, affecting quality of performance.	Inaccurate rhythms need to be addressed.
Dynamics and phrasing Comments:	Use of dynamics and energy display consistent forward motion throughout phrases.	Displays developing use of dynamics and energy in phrasing.	Insufficient dynamic contrast and/or inappropriate phrasing displayed.	Little demonstration of phrasing and/or dynamics displayed.
Diction/articulation Comments:	Displays clear enunciation of text.	Minor discrepancies occur.	Discrepancies are notable or text is unclear in parts.	Inappropriate enunciation or articulation.

Student:

Juror:

Stylistic accuracy, tempo, rubato, performance practice, musical articulation <i>Comments:</i>	Demonstrates an understanding of the era, style and/or specific composer.	Demonstrates a developing understanding of style.	Inconsistent accuracy of style.	Performance is lacking in stylistic accuracy.
Expression <i>Comments:</i>	Eloquent emotional expression of text, message accurately conveyed to audience.	Demonstrates a general understanding of the text and emotional content.	Inconsistent expression of text and content.	Lacking in expression.
Musicality <i>Comments:</i>	Consistent demonstration of musicianship.	Demonstrates developing musicianship skills.	Some display of musicianship, inconsistencies occur due to other factors.	Understanding of musicianship needs to be developed.

Further comments: