

# Division of Vocal Arts Student Handbook

2026–2027
Your Guide to Success

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# Welcome to Our Community



## From the Faculty

Congratulations, and welcome to the Division of Vocal Arts at the University of South Carolina School of Music.

Whether you are pursuing a degree in music, complementing another field of study through vocal instruction, or continuing your graduate education, you are now part of a community dedicated to artistic excellence, intellectual curiosity, collaboration, and lifelong learning.

Some students who open this handbook dream of careers on the concert stage, in the opera house, the classroom, or the rehearsal studio. Others will carry the discipline, creativity, confidence, and joy of music into professions beyond the performing arts. Every one of those journeys has value.

Wherever your path leads, we are committed to helping you grow as a musician, collaborator, scholar, and member of our community. We believe that students arrive with limitless potential, and we are honored to help you discover and develop it.

This handbook is one of many resources designed to support your success. We encourage you to ask questions, seek guidance, embrace new challenges, and make the most of every opportunity your time in Vocal Studies has to offer.

We are delighted that you are here.

# About This Handbook

Welcome to the Division of Vocal Arts.

This handbook is designed to support you throughout your studies by providing information about academic programs, applied study, performance opportunities, degree requirements, and the many resources available through Vocal Arts, the School of Music, and the University of South Carolina.

Rather than simply listing policies and procedures, this handbook reflects the values of our Division and the many opportunities available to help you grow as a musician, educator, collaborator, and artist.

We encourage you to use this handbook as a resource throughout your time at USC. If you have questions, your applied instructor, academic advisor, and the faculty of the Division of Vocal Arts are always happy to help.

University and School of Music policies take precedence whenever differences exist between this handbook and other published materials.

# Meet the Faculty

The Vocal Arts faculty bring together a wide variety of experiences as performers, educators, conductors, collaborative artists, scholars, and mentors.

Although each faculty member has unique interests and expertise, all share a common commitment to helping students discover and develop their own artistic potential while preparing for meaningful musical lives.

We encourage you to get to know the faculty, ask questions, seek guidance, and take advantage of the many opportunities to learn from one another throughout your time in the Division.



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# Quick Links

The following resources are used frequently throughout the academic year. Bookmark this page—you'll likely return to it often.

| Resource | Link |
|---|---|
| Practice Room Reservations | Reserve a Practice Room |
| Practice Room Key Request | Request Building Access |
| Locker Rental | Reserve a Locker |
| Recital Reservation Fee | Recital Fees |
| Graduate Recital Submission | Graduate Recital Processing System |
| Jury Repertoire Record | Jury Repertoire Submission |
| Collaborative Pianist Fees | School of Music Accompanying Fees |
| School of Music Calendar | Events & Calendar |
| School of Music Website | sc.edu/music |

# Applied Study



## From the Faculty

Every singer begins with unique strengths and opportunities for growth. Through thoughtful instruction, consistent practice, and open communication, applied study provides the foundation for artistic development. Each lesson is an opportunity to refine your technique, deepen your musical understanding, and discover your own artistic voice.

Growth as a musician rarely happens all at once. It happens one lesson, one rehearsal, one practice session, and one performance at a time. We encourage you to approach each of these experiences with curiosity, preparation, and a willingness to learn.

## Applied Study

Applied study is at the heart of your experience in Vocal Arts. Through weekly lessons, studio classes, vocal coaching, rehearsals, and performances, you will develop the technical, musical, and artistic skills that support your individual goals as a singer.

Whether your aspirations include performance, teaching, graduate study, another profession, or simply a lifelong engagement with music, applied study offers opportunities to develop discipline, creativity, confidence, and artistry that will serve you throughout your life.

Your progress depends not only on your weekly lesson but also on the preparation, curiosity, and consistent effort you bring to every learning experience.

## Weekly Lessons

Applied voice instruction is tailored to your degree program and stage of development. Lesson length is determined by your applied course number and curriculum requirements.

### Undergraduate Applied Study

| Course | Student Group | Weekly Lesson |
|---|---|---|
| MUSC 101V | Undergraduate elective | 30 minutes |
| MUSC 111V | BA Music, BM Music Education (Freshman–Sophomore) | 30 minutes |
| MUSC 211V | BM Performance, Performance Certificate | 60 minutes |
| MUSC 311V | BM Music Education (Junior–Senior) | 30 minutes |
| MUSC 411V | BM Performance, Performance Certificate | 60 minutes |

### Graduate Applied Study

| Course | Student Group | Weekly Lesson |
|---|---|---|
| MUSC 501V | Graduate elective | 30 minutes |
| MUSC 511V | Graduate elective | 30 minutes |
| MUSC 711V | MM and Graduate Certificate | 60 minutes |
| MUSC 811V | DMA Applied | 60 minutes |
| MUSC 891V | DMA Recital Preparation | 60 minutes |

## Teacher Assignments

Students are assigned to an applied voice instructor whose expertise and studio availability best support their educational goals. Every effort is made to honor teacher requests whenever possible while balancing studio capacity and the needs of the Division.

Prospective students may request to audition for a particular faculty member before enrolling. Following the audition, the faculty member may recommend placement in their studio.

# Attendance

Your weekly lesson is one of the most valuable parts of your education in Vocal Arts. Because applied instruction is individualized, regular attendance, thoughtful preparation, and consistent communication are essential to your progress.

When circumstances arise that affect your ability to attend a lesson, communicate with your instructor as early as possible. Open communication demonstrates professionalism and helps your instructor support your continued progress.

## Attendance Policy

In accordance with School of Music policy, students registered for applied music lessons who incur more than two (2) unexcused absences during a semester will receive a failing grade.

**Success Tip**

If illness or an emergency prevents you from attending a lesson, notify your instructor as soon as possible. Early communication is both courteous and professional—and gives your instructor the greatest opportunity to work with you.

# Make-Up Lessons

Faculty members will make up lessons they miss for any reason. Lessons may be taught by a graduate student or rescheduled by the instructor.

When a student must miss a lesson because of illness or another unavoidable conflict, make-up lessons are offered at the discretion of the instructor, provided the instructor is notified before the scheduled lesson.

Lessons are not normally rescheduled when the University is officially closed or when students are away on approved School of Music ensemble travel.

Individual instructors may establish additional expectations regarding attendance and make-up lessons. Students are encouraged to discuss any concerns with their applied instructor early in the semester.

# Studio Class

## From the Faculty

One of the greatest benefits of studying in a community of singers is learning from one another. Studio class provides opportunities to perform, observe, ask questions, celebrate successes, and gain confidence in a supportive environment. Every student contributes to the learning of the group. Studio Class is an important extension of your applied lesson. Students meet regularly with others from their applied studio to perform, receive feedback, observe colleagues, and explore repertoire and performance practice together.

Studio Class also provides valuable experience speaking about music, supporting fellow students, and developing confidence before an audience.

## Attendance

Attendance and participation in Studio Class contribute to your semester grade in applied voice.

Students may have no more than two absences from Studio Class during a semester.

**Success Tip**

Attend Studio Class prepared to learn—not only from your own performances, but from those of your colleagues. Observing another singer's lesson or performance often provides insights that strengthen your own musicianship.

# Guest Artists and Masterclasses



## From the Faculty

Learning from visiting artists broadens your perspective and introduces you to new ideas, experiences, and approaches to performance. Every guest artist brings a unique voice and professional journey that can enrich your own.

## Guest Artists and Masterclasses

Throughout the academic year, Vocal Arts welcomes distinguished guest artists, teachers, and performers to campus for recitals, masterclasses, and other educational events.

These experiences provide opportunities to observe accomplished professionals at work, explore new repertoire and ideas, and engage with artists whose careers span a wide variety of musical paths.

Attendance at designated guest artist events is considered part of your applied study and contributes to your semester grade in voice.

When a guest artist recital or masterclass is scheduled during your regular lesson time, attendance at the event replaces your scheduled lesson.

# Professionalism & Artistic Citizenship



## From the Faculty

Musical excellence and professionalism go hand in hand.

While technical skill and artistic growth are essential, the qualities that define successful musicians extend far beyond the practice room. Preparation, integrity, respect, collaboration, curiosity, and reliability shape not only your experience as a student, but also the reputation you build throughout your career.

The habits you develop today will serve you throughout your musical life.

Professionalism is reflected in the way we approach every lesson, rehearsal, class, performance, and interaction with others.

We encourage every student to develop habits that demonstrate respect for colleagues, faculty, audiences, and the musical community.

## Preparation

- Arrive on time and prepared.
- Learn your music before rehearsals and vocal coachings.
- Bring required materials.
- Respect the time of your colleagues.

## Communication

- Communicate promptly and professionally.
- Respond to emails in a timely manner.
- Notify faculty when conflicts arise.
- Ask questions early.

## Collaboration

- Treat collaborative pianists, conductors, directors, faculty, and fellow students with respect.
- Listen thoughtfully.
- Support your colleagues.
- Value every member of the artistic team.

## Responsibility

- Meet deadlines.
- Honor commitments.
- Maintain academic integrity.
- Represent the Division professionally on and off campus.

## Growth

- Welcome constructive feedback.
- Approach challenges with curiosity.
- Learn from successes and setbacks.
- Continue developing throughout your career.

# ★ Spotlight

## Reputation Is Built One Day at a Time

Your reputation as a musician is shaped not only by your performances, but also by your preparation, reliability, professionalism, and the way you treat others.

The habits you develop as a student become the foundation of your professional life.

## Success Tip

Professionalism is demonstrated every day—not only on stage.

Small habits, such as arriving prepared, communicating thoughtfully, respecting others' time, and maintaining a positive attitude, contribute to your success and strengthen the musical community around you.

# Artistic Growth & Professional Development




## Artistic Growth & Professional Development

Performance is an essential part of your education in Vocal Arts. Throughout your degree program, you will have opportunities to perform in studio classes, juries, recitals, masterclasses, Opera at USC productions, Musical Theatre Workshop, musicals, choral ensembles**,** and a variety of public performances.

These experiences allow you to apply what you have learned in lessons and classes while developing the confidence, artistry, collaboration, and professional habits that will support your future goals—whether in music or beyond.

Every performance is an opportunity to receive constructive feedback, celebrate your progress, and continue growing as a musician and artist.

# Semester Juries

## From the Faculty

One of our favorite opportunities each semester is hearing students perform their juries.

A jury is more than an examination. It is an opportunity for us to celebrate your progress, recognize your accomplishments, and witness your artistic growth over time. They also provide an opportunity to offer encouragement, thoughtful feedback, and guidance as you continue your musical journey.

We hope you come to see juries not simply as evaluations, but as milestones that reflect how far you have come—and the exciting possibilities that still lie ahead.

In accordance with School of Music policy, every voice student, except for non-scholarship students enrolled in MUSC 101V or MUSC 501V, performs a jury at the conclusion of each semester during the examination period.

# If You Are Unable to Perform a Jury

When illness or other approved circumstances prevent a student from performing a scheduled jury, an incomplete grade may be assigned in accordance with School of Music policy.

The incomplete may be resolved by:

- A special jury at the beginning of the following semester, or
- An extended jury at the conclusion of the following semester.

The jury grade earned during the make-up examination will also be considered in determining the final grade for the incomplete semester.

# Repertoire Expectations

The number of selections prepared for each jury reflects your level of study and the amount of weekly applied instruction you receive. Your applied instructor will help you select repertoire that supports your technical and artistic development while meeting degree requirements.

| Student Group | Weekly Lesson | Minimum Memorized Repertoire |
|---|---|---|
| Undergraduate | 30 minutes | 5 selections |

| Student Group | Weekly Lesson | Minimum Memorized Repertoire |
|---|---|---|
| Lower Division | 60 minutes | 6 selections |
| Upper Division | 60 minutes | 7 selections |

### Repertoire Guidelines

All repertoire should represent a variety of musical styles, historical periods, and languages appropriate to your degree program.

Students pursuing the Musical Theatre concentration should prepare repertoire representing contrasting musical theatre styles, composers, characters, and historical periods.

Applied instructors may adjust repertoire expectations when a student is pursuing specific technical or artistic goals.

The jury committee will select repertoire from the student's submitted jury list.

## Jury Evaluation

The jury committee evaluates the jury performance and provides written comments regarding the student's musical and technical development.

The applied instructor determines the semester grade after considering:

- Jury performance
- Lesson attendance
- Studio Class participation
- Course requirements
- Overall progress throughout the semester

In accordance with School of Music policy, the semester grade may differ from the jury grade by no more than one letter. A failing jury grade must be recorded as the final course grade.

## Sophomore Upper Division Jury

### From the Faculty

The Sophomore Upper Division Jury is one of the most significant milestones in your undergraduate studies.

Rather than thinking of this jury as a hurdle, we encourage you to view it as an opportunity to demonstrate the growth you have achieved during your first two years of study. It represents your readiness to move into the next stage of your artistic development.

Preparing for this jury requires dedication, consistency, and thoughtful preparation—but you will not prepare alone. Your applied instructor will guide you throughout the process, and the faculty look forward to celebrating your progress.

**At a Glance**

| | |
|---|---|
| **Who?** | All students enrolled in Bachelor of Music degree programs and the Performance Certificate |
| **When?** | At the end of the fourth semester of applied study (after completing four semesters of lower division applied study) |
| **Purpose** | Advancement to upper division applied voice study |
| **Required for BA Music majors?** | No |

### Purpose

The Sophomore Upper Division Jury marks an important milestone in your undergraduate studies. After four semesters of lower-division applied study, it provides an opportunity to demonstrate your musical, technical, and artistic development and your readiness for upper-division work.

Successful completion allows students in the BM Performance and Performance Certificate programs to advance to upper-division applied study.

Students pursuing the Bachelor of Arts in Music are not required to complete the Sophomore Upper Division Jury.

## Jury Requirements

Students should prepare the following:

### B.M. Performance and Traditional Performance Certificate

Students pursuing the B.M. Performance Degree and Traditional Performance Certificate should prepare:

- Repertoire

    - Six memorized selections in total
    - Repertoire representing at least three languages
        - English
        - French
        - German
        - Italian
        - Latin
        - Spanish
    - One memorized, **self-prepared** selection in French, German, Italian, or Spanish
    - Note: Oratorio arias and chamber music may be performed with score when consistent with accepted performance practice.
- Diction
    - Students should be prepared to recite the text of any selection from memory at the request of the faculty.
- Translation
    - Students should be prepared to translate foreign-language texts from memory at the request of the faculty.

### Musical Theatre Performance Certificate

Students pursuing the Musical Theatre Performance Certificate should prepare:

- Six selections representing contrasting musical theatre styles from across the historical development of the genre
- One memorized one-minute monologue from a published play
- One research paper focusing on an important musical theatre work or composer

**Success Tip**

Begin preparing your self-prepared selection early. Because this work is learned independently, giving yourself additional time allows you to develop confidence, musical understanding, and ownership of the repertoire before the jury.

## Evaluation

Following the performance, the faculty will determine whether the student has demonstrated the preparation and artistic development expected for advancement to upper-division study.

The faculty may determine that a student:

- Advances to upper-division applied study
- Remains at the current level of study
- Is placed at a lower level of applied study when appropriate

Faculty decisions are made by majority vote.

## If a Student Does Not Pass

Students who do not successfully complete the Sophomore Upper Division Jury may repeat the examination once.

Because the jury may be attempted a maximum of two times, students who do not pass after the second attempt will be advised to pursue another degree plan or major.

Students are encouraged to work closely with their applied instructor throughout the preparation process.

## Undergraduate Recital

### From the Faculty

Preparing a recital is one of the most rewarding experiences of your undergraduate education.

A recital represents months of artistic growth, thoughtful preparation, collaboration, and personal commitment. It is an opportunity to share your musicianship with family, friends, faculty, and the broader community while celebrating an important milestone in your development as an artist.

Although every recital marks the completion of a significant goal, it also marks the beginning of the next stage of your musical journey.

The undergraduate recital provides students with the opportunity to present a thoughtfully prepared program that reflects their artistic growth, technical development, and musical curiosity.

Students work closely with their applied instructor and collaborative pianist throughout the preparation process to select repertoire, develop interpretation, and prepare for public performance.

### Elective Recitals

In addition to required degree recitals, **students may choose to present an elective recital** in consultation with their applied instructor. Elective recitals provide an opportunity to explore repertoire, celebrate artistic growth, or share a special area of musical interest beyond degree requirements.

### At a Glance

| | |
|---|---|
| **Who presents degree recitals?** | Students whose degree program includes a recital requirement |
| **Elective recitals** | May be presented in consultation with the applied instructor |

| | |
|---|---|
| **Recital hearing required?** | Yes |
| **Minimum program length** | 25 minutes (half recital) or 50 minutes (full recital), depending on degree requirements |

# Recital Repertoire

## Bachelor of Music Performance

***Junior Recital*** **(Half Recital)**

- **Minimum of 25 minutes of music**
- Variety of musical styles and languages
- All repertoire memorized except where standard performance practice permits otherwise

***Senior Recital*** **(Full Recital)**

- **Minimum of 50 minutes of music**
- Variety of musical styles and languages
- All repertoire memorized except where standard performance practice permits otherwise

## Performance Certificate

Students may fulfill the recital requirement by presenting either:

- Two **half recitals** (minimum of **25 minutes** each)

**or**

- One **full recital** (minimum of **50 minutes**)

Programs should demonstrate a variety of musical styles and languages.

## Musical Theatre Performance Certificate

Students may fulfill the recital requirement by presenting either:

- Two **half recitals** (minimum of **25 minutes** each)

**or**

- One **full recital** (minimum of **50 minutes**)

Programs should demonstrate contrasting musical theatre styles, composers, characters, and historical periods.

# Graduate Recital

## From the Faculty

Graduate recitals represent the culmination of careful study, artistic curiosity, and increasingly independent musical decision-making.

As graduate students, you are encouraged not only to perform beautifully but also to think deeply about repertoire, interpretation, collaboration, and communication with your audience.

Your recital is an opportunity to share your artistic voice while demonstrating the growth that has taken place throughout your graduate studies.

## At a Glance

| | |
|---|---|
| **Who presents graduate recitals?** | Graduate Certificate, MM Performance, and DMA students, according to degree requirements |
| **Recital Hearing Required?** | Yes |
| **Hearing Deadline** | **At least two weeks before the recital** |
| **Faculty Evaluation** | Pass / Fail |

---

# Recital Hearing

Students must successfully complete a recital hearing **at least two weeks prior to the scheduled recital.**

The hearing confirms that the recital is performance-ready and provides an opportunity for faculty to offer final artistic guidance before the public performance.

Graduate recital hearings are evaluated on a **Pass / Fail** basis.

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# Recital Prospectus

Graduate recital information is submitted through the **Graduate Degree Recital Processing System**.

Following submission, the recital prospectus is reviewed and approved by the applied instructor and the recital committee.

## Collaborative Pianists



## From the Faculty

Music is rarely created alone.

One of the most valuable lessons you will learn during your time in Vocal Arts is how to collaborate thoughtfully, respectfully, and professionally with other musicians. Your relationship with your collaborative pianist is an important partnership built on communication, preparation, trust, and shared artistry.

Learning to work well with collaborative pianists will enrich every performance you give—not only during your time at USC, but throughout your musical life.

Collaborative pianists play an essential role in the artistic development of voice students. They contribute musical insight, stylistic expertise, and collaborative experience that support successful lessons, vocal coaching, juries, recitals, auditions, and performances.

Students are encouraged to establish relationships with collaborative pianists early in the semester to allow sufficient preparation time for all participants.

## Planning Ahead

Successful collaborations begin well before the first rehearsal.

Students are responsible for:

- contacting the collaborative pianist well in advance;
- providing music as soon as repertoire is assigned;
- communicating rehearsal schedules clearly;
- arriving prepared for every rehearsal;
- respecting the pianist's time and professional commitments.

Providing music well in advance allows collaborative pianists adequate time to prepare and contributes to a more rewarding musical partnership.

**Success Tip**

One of the best ways to show professionalism is to provide your collaborative pianist with music as soon as it is assigned—not just when you are ready to rehearse.

## School of Music Accompanying Fee

Students presenting degree recitals with a School of Music staff collaborative pianist or graduate assistant accompanist are responsible for the School of Music accompanying fee.

Current fees and payment procedures are available through the School of Music.

Students who work with undergraduate accompanists or collaborative pianists they engage independently are **not** charged the School of Music accompanying fee.

**Fee Schedule**

| Degree Recital | Accompanying Fee |
|---|---|
| Half Recital | $90 |
| Full Recital | $180 |

**Payment Deadlines**

| Semester | Payment Due |
|---|---|
| Fall | September 11 |

| Semester | Payment Due |
| --- | --- |
| Spring | January 29 |

# Concert Attendance

## From the Faculty

One of the best ways to become a better performer is to become a thoughtful listener.

Every recital, concert, opera, musical, and ensemble performance offers an opportunity to discover new repertoire, observe experienced artists, and deepen your understanding of musical communication.

The performances you attend today often inspire the performances you will give tomorrow.

Attending performances is an important part of your musical education. Hearing fellow students, faculty, guest artists, and professional ensembles broadens your musical perspective and exposes you to a wide variety of repertoire, styles, and performance traditions.

In accordance with School of Music policy, undergraduate music majors attend **ten concerts or recitals** each semester as part of their applied study.

At least **three** of these events should be selected from approved Faculty and Guest Artist Recitals.

Students may not count performances in which they are participants.

Off-campus performances may be approved by the applied instructor.

**Success Tip**

Keep your concert programs or digital confirmations throughout the semester rather than waiting until jury week to locate them.

# Graduate Programs



## From the Faculty

Graduate study marks an exciting transition in your artistic journey.

As a graduate student, you continue to learn from your teachers while also developing the independence, curiosity, and confidence expected of a professional musician and colleague. Whether you aspire to perform, teach, conduct research, or pursue artistic leadership, graduate study provides opportunities to deepen your artistry and contribute meaningfully to the musical community.

We look forward to working alongside you as you continue to grow.

## Graduate Study

Graduate study in Vocal Arts builds upon the artistic and technical foundation established during undergraduate study while encouraging greater independence, scholarly inquiry, and professional development.

Whether your goals include performance, teaching, doctoral study, or another path within the musical profession, graduate study provides opportunities to refine your artistry while preparing for the next stage of your career.

## Graduate Expectations

Graduate study differs from undergraduate study in several important ways.

Students are expected to demonstrate increasing independence, initiative, artistic curiosity, and professional responsibility while continuing to collaborate closely with faculty mentors.

These expectations extend beyond lessons and performances to include preparation, research, collaboration, and thoughtful engagement with the broader musical community.

### Graduate Degree Programs

| Program | Focus |
|---|---|
| **Graduate Certificate in Performance** | Advanced applied study and performance |
| **Master of Music in Performance** | Vocal technique, artistry, recital performance |
| **Master of Music in Opera Theatre** | Performance, acting, language, stagecraft |
| **Doctor of Musical Arts in Performance** | Advanced performance, teaching, scholarship, and artistic leadership |

# Graduate Certificate in Performance

## From the Faculty

The Graduate Certificate in Performance provides an opportunity for focused artistic growth through advanced applied study and performance.

Whether you are strengthening your preparation for professional auditions, refining your artistry, or pursuing additional study beyond a previous degree, the Graduate Certificate offers an individualized path that emphasizes musical excellence, thoughtful collaboration, and continued artistic development.

We look forward to supporting your unique goals as you continue your musical journey.

## Graduate Certificate in Performance

The Graduate Certificate in Performance is designed for students seeking advanced study in vocal performance without pursuing a full graduate degree.

Working closely with their applied instructor, students refine vocal technique, expand repertoire, and strengthen artistic and professional skills through individualized study and performance.

The flexibility of the certificate allows students to pursue specific artistic goals while benefiting from the mentorship, performance opportunities, and collaborative environment of Vocal Arts.

## Areas of Study

Students may engage in:

- Applied voice study
- Vocal coaching
- Advanced repertoire study
- Performance opportunities
- Collaborative artistry
- Professional preparation

**Success Tip**

Take advantage of the broad range of performance opportunities available through the Division. The Graduate Certificate is an excellent time to refine repertoire, strengthen audition materials, and explore new artistic interests.

# Master of Music in Performance

## From the Faculty

The Master of Music in Performance provides an opportunity to deepen your artistry while developing the independence and musical maturity expected of professional performers.

Graduate study encourages thoughtful interpretation, artistic curiosity, and meaningful collaboration. Throughout the program, we challenge students not only to perform at a high level, but also to become reflective musicians who continue growing throughout their careers.

## Master of Music in Performance

The Master of Music in Performance builds upon the technical and artistic foundation established during undergraduate study while encouraging increasing independence in musical decision-making.

Students work closely with their applied instructor, collaborative pianist, and faculty mentors to refine vocal technique, expand repertoire, and develop the artistic, scholarly, and professional skills necessary for successful careers in performance, teaching, and continued graduate study.

## Areas of Study

Students may engage in:

- Applied voice study
- Individual vocal coaching
- Advanced vocal literature
- Vocal pedagogy
- Diction and language study (as determined by the Diction Proficiency Examination)
- Performance opportunities
- Graduate recital preparation

## Graduate Recital

The graduate recital represents an important artistic milestone within the Master of Music in Performance curriculum.

Students collaborate closely with their applied instructor and collaborative pianist to develop a recital program that demonstrates artistic growth, thoughtful programming, stylistic understanding, and professional preparation.

Information regarding recital hearings, recital prospectuses, and recital procedures is provided later in this chapter.

### 💡 Success Tip

Begin thinking about recital repertoire early in your program. The most successful recital programs develop gradually through lessons, vocal coaching, and thoughtful conversations with your applied instructor.

# Master of Music in Opera Theatre

## From the Faculty

The Master of Music in Opera Theatre is designed for students who wish to pursue advanced study in operatic performance.

Through applied lessons, vocal coaching, Opera at USC productions, role preparation, language study, and a wide variety of performance experiences, students develop the artistic and professional skills required for successful careers in opera and related fields.

Students are encouraged to approach every rehearsal, coaching, and production with curiosity, preparation, and generosity toward their colleagues.

## Master of Music in Opera Theatre

Opera is a collaborative art form that brings together music, theatre, language, movement, design, and storytelling.

The Master of Music in Opera Theatre provides opportunities to develop these skills through performance, coaching, rehearsal, and production experiences while preparing students for the professional stage.

## Opera Theatre Curriculum

Students engage in:

- Applied voice study
- Individual vocal coaching
- Opera productions
- Role preparation
- Opera Theatre coursework
- Language and diction study
- Public performance

Students are also encouraged to explore elective coursework and experiences in theatre, dance, movement, and related disciplines that support their artistic development.

## Opera Theatre Tracks

### *Performance Track*

Students in the Performance Track prepare for careers as singing actors through intensive study in applied voice, vocal coaching, role preparation, language and diction, and fully staged productions. Throughout the program, students refine the artistic, musical, dramatic, and collaborative skills required for professional opera performance while developing an individual artistic voice.

### *Directing Track*

Students in the Directing Track develop the artistic, collaborative, and leadership skills required to direct opera and other forms of music theatre. Through coursework, production experiences, score study, rehearsal techniques, and close collaboration with singers, conductors, coaches, and designers, students learn to communicate dramatic vision while supporting both musical and theatrical excellence.

Although each track has a distinct emphasis, students in either track benefit from the collaborative environment that defines Opera at USC.

**Success Tip**

Begin learning the text of a role as early as possible. Understanding the language, dramatic context, and character development strengthens every aspect of your musical preparation.

# Opera Productions

Opera at USC presents multiple fully staged productions each academic year.

Graduate students participate in productions through performance, coaching, rehearsal, and other collaborative experiences that prepare them for professional work in opera.

Audition information is distributed each academic year.

# Looking Ahead

The artistic and collaborative skills developed through Opera Theatre continue to serve students in recital performance, competitions, graduate study, and professional engagements throughout their careers.

# Doctor of Musical Arts in Performance

# From the Faculty

Doctoral study is both a continuation and a transformation.

As a doctoral student, you continue refining your artistry while also contributing to the profession through scholarship, teaching, research, and leadership. Faculty serve not only as teachers and mentors, but also as colleagues who challenge you to think critically, communicate thoughtfully, and pursue artistic excellence with independence and purpose.

We are excited to support you as you develop your own artistic and professional voice.

# Doctoral Study

The Doctor of Musical Arts (DMA) in Performance is the highest level of performance study offered by the Division of Vocal Studies.

Doctoral students pursue advanced artistic, scholarly, and pedagogical work while preparing for careers in higher education, professional performance, and artistic leadership.

The degree combines advanced performance with research, teaching, and independent artistic inquiry.

# Doctoral Milestones

## Doctoral Candidacy

One of the first major milestones in the Doctor of Musical Arts program is advancement to doctoral candidacy.

The candidacy process is typically completed during the first year of study and demonstrates the student's readiness to undertake advanced doctoral work.

The candidacy process includes:

- Successful completion of the Doctoral Candidacy Examination
- Successful completion of the Doctoral Candidacy Recital Hearing

The Doctoral Candidacy Examination includes written and listening components that evaluate preparation in areas such as:

- Vocal literature
- Performance practice
- Vocal pedagogy
- Opera
- Score identification
- Listening identification
- Professional knowledge

Preparation for candidacy begins immediately upon entering the program and continues through applied lessons, coursework, vocal coaching, and independent study.

## Diction Proficiency

Incoming doctoral students demonstrate proficiency in Italian, German, French, and English diction through the Diction Proficiency Examination.

Students who do not demonstrate proficiency may be required to complete additional coursework.

## Language Proficiency

Doctoral students complete language proficiency examinations in Italian, German, and French before advancing to the comprehensive examination.

Hard-copy dictionaries and verb books may be used during the examination.

Language examinations are scheduled through the Division of Vocal Studies.

## Advanced Doctoral Study

Following successful advancement to candidacy, students continue developing advanced performance, teaching, scholarship, and research skills while preparing for the remaining doctoral milestones.

## Comprehensive Examination

The Comprehensive Examination represents the final major academic milestone before completion of the DMA.

Students complete all language requirements before taking the comprehensive examination.

## DMA Research Document

Doctoral students complete a research document as part of the DMA degree requirements.

The document provides an opportunity to investigate an area of scholarly or artistic interest while contributing to the student's development as a performer, teacher, and researcher.

**Success Tip**

Graduate study is a marathon rather than a sprint. Maintain organized records of your recital repertoire, research, language requirements, and examinations throughout your degree. Consistent organization makes each milestone significantly more manageable.

## Looking Ahead

Doctoral study prepares students for lifelong artistic and professional leadership.

Whether your future includes university teaching, professional performance, research, arts administration, or another path, the knowledge, artistry, and habits you develop during your doctoral studies will continue to shape your musical life for years to come.

# Courses & Curriculum




## From the Faculty

Every course in the Vocal Arts curriculum contributes to your development as a musician.

Some strengthen your technical foundation. Others deepen your understanding of language, style, pedagogy, or performance practice. Together, they provide the knowledge and experiences that prepare you for meaningful artistic, academic, and professional lives.

We encourage you to approach every course with curiosity, recognizing that each contributes something unique to your development as a singer and musician.

The Vocal Arts curriculum combines applied instruction, classroom study, performance, collaboration, and scholarly inquiry.

Each course contributes to your growth in a different way, and together they provide the knowledge and experiences that support artistic excellence, professional preparation, and lifelong learning.

# Building Communication Through Language

## MUSC 278 – Introduction to Singer's Diction

### What You'll Learn

Develop clear and stylistically appropriate pronunciation using the International Phonetic Alphabet while exploring standard vocal repertoire.

| Information | Details |
|---|---|
| **Credits** | 2 |
| **Typically Taken By** | Required for BM Music Education majors and BA Music students whose primary area is voice |
| **Typically Offered** | Fall semester |

## MUSC 570 – Italian & Latin Diction

### What You'll Learn

Develop accurate pronunciation and stylistically appropriate performance practices for singing in Italian and Latin.

| Information | Details |
|---|---|
| **Credits** | 2 |
| **Typically Taken By** | Required for BM Performance majors. Graduate students may be required to complete the course based on the results of the Diction Proficiency Examination. |
| **Typically Offered** | Spring semester |

## MUSC 578 – German & English Diction

### What You'll Learn

Develop accurate pronunciation and stylistic understanding for singing in German and English.

| Information | Details |
| --- | --- |
| **Credits** | 2 |
| **Typically Taken By** | Required for BM Performance majors. Graduate students may be required to complete the course based on the results of the Diction Proficiency Examination. |
| **Typically Offered** | Fall of even-numbered years |

# MUSC 579 – French Diction

## What You'll Learn

Develop accurate pronunciation and stylistic understanding for singing in French.

| Information | Details |
| --- | --- |
| **Credits** | 2 |
| **Typically Taken By** | Required for BM Performance majors. Graduate students may be required to complete the course based on the results of the Diction Proficiency Examination. |
| **Typically Offered** | Spring of odd-numbered years |

# MUSC 778 – Advanced Diction

## What You'll Learn

Refine advanced diction skills through graduate-level study of vocal languages and performance practice.

| Information | Details |
| --- | --- |
| **Credits** | 2 |
| **Typically Taken By** | May be required for MM and DMA students based on the results of the Diction Proficiency Examination. Many graduate students also elect to take the course to strengthen their language and diction skills. |
| **Typically Offered** | Spring of even-numbered years |

# Understanding the Voice

## MUSC 577 – Vocal Pedagogy

### What You'll Learn

Study the anatomy and function of the singing voice while exploring practical approaches to healthy vocal technique and effective teaching.

| Information | Details |
|---|---|
| **Credits** | 2 |
| **Typically Taken By** | Required for BM Performance and BM Music Education majors |
| **Typically Offered** | Fall semester |

## MUSC 777 – Advanced Vocal Pedagogy

### What You'll Learn

Explore advanced concepts in vocal function, diagnosis, and the correction of vocal challenges.

| Information | Details |
|---|---|
| **Credits** | 3 |
| **Typically Taken By** | Graduate students |
| **Typically Offered** | Fall of even-numbered years |

## MUSC 801 – Advanced Performance Pedagogy

### What You'll Learn

Examine advanced principles of performance and pedagogy while integrating scholarship with professional practice.

| Information | Details |
|---|---|
| **Credits** | 2 |
| **Typically Taken By** | DMA students |

| Information | Details |
| --- | --- |
| **Typically Offered** | Fall of even-numbered years |

## Performance Preparation

## MUSC 410 – Vocal Coaching (Undergraduate)

### What You'll Learn

Work collaboratively with a vocal coach to refine interpretation, language, style, and performance preparation.

| Information | Details |
| --- | --- |
| **Credits** | 1–2 |
| **Typically Taken By** | Undergraduate performance students preparing recitals, auditions, or major roles |
| **Registration** | Instructor permission required |

## MUSC 710 – Vocal Coaching (Graduate)

### What You'll Learn

Develop advanced interpretive, stylistic, and collaborative skills through individualized coaching.

| Information | Details |
| --- | --- |
| **Credits** | 1–2 |
| **Typically Taken By** | Graduate students |
| **Registration** | Instructor permission required |

## MUSC 781 – Role Preparation

### What You'll Learn

Prepare operatic roles through musical, dramatic, stylistic, and linguistic study in collaboration with faculty coaches.

| Information | Details |
| --- | --- |
| **Credits** | 1 |
| **Typically Taken By** | MM Opera Theatre students (required); undergraduate students cast in major Opera at USC roles may enroll in MUSC 410 for coaching support |

## Exploring Vocal Literature

# MUSC 500 – Styles of Singing

### What You'll Learn

Explore performance and pedagogical approaches to opera, jazz, pop, and musical theatre.

| Information | Details |
| --- | --- |
| **Credits** | 2 |

# MUSC 543 – Song Literature

### What You'll Learn

Study the development of art song while exploring significant repertoire from Europe and the United States.

| Information | Details |
| --- | --- |
| **Credits** | 3 |
| **Typically Taken By** | Required for BM Performance and MM Performance students |
| **Typically Offered** | Fall of odd-numbered years |

# MUSC 545 – Survey of Opera

### What You'll Learn

Explore the history and literature of opera from the Baroque period through the present.

| Information | Details |
| --- | --- |
| **Credits** | 3 |

| Information | Details |
| --- | --- |
| **Typically Taken By** | Required for BM Performance and MM Opera Theatre students |
| **Typically Offered** | Spring of even-numbered years |

## Specialized Graduate Study

## MUSC 740V – Music Literature: Voice

Independent graduate study in vocal literature.

## MUSC 897 – Document Preparation

Preparation of the DMA research document.

**Success Tip**

As you plan your degree, think about how each course connects with your applied study and performance experiences. The strongest artistic growth often happens when classroom learning, lessons, and performances inform one another.

# Musical Life at USC & Beyond

Exploring performance, collaboration, teaching, leadership, and community through music.



## From the Faculty

Some of the most meaningful experiences in your education will happen beyond the weekly lesson.

Whether you are performing on stage, teaching in a classroom, collaborating with fellow musicians, participating in a masterclass, or representing the School of Music at a conference or summer festival, each experience contributes to your growth as a musician, educator, collaborator, and artist.

We encourage you to embrace the many opportunities available through the Division of Vocal Arts, recognizing that each one becomes part of your musical life—both at USC and beyond.

Every student experiences Vocal Arts in a unique way.

Some students pursue careers in performance. Others prepare for careers in music education, vocal pedagogy, choral conducting, musical theatre, or related fields. Many will combine these paths throughout their professional lives.

Regardless of your goals, the Division offers opportunities to develop as a musician, collaborator, educator, and leader. We encourage you to participate in experiences that support your individual interests while remaining open to new challenges and discoveries along the way.

## On Stage



Performance is an essential part of artistic growth. Throughout your time in the Division, you'll have opportunities to share your work with audiences in a variety of settings, ranging from studio classes and recitals to opera productions, musical theatre performances, choral concerts, and collaborative performances.

These experiences help develop confidence, communication, artistic expression, and professional preparation while encouraging thoughtful collaboration with faculty and fellow musicians.

### Opportunities include:

- Opera at USC
- Musical Theatre Workshop
- Choral ensembles
- Studio performances
- Degree recitals
- Honors performances
- Chamber music and interdisciplinary performances

# Opera at USC




Opera at USC offers students opportunities to participate in fully staged productions, workshops, masterclasses, and other performance experiences while working alongside conductors, directors, collaborative pianists, coaches, designers, and fellow performers.

Students develop artistic, musical, dramatic, and collaborative skills through rehearsal and performance while gaining experience that prepares them for graduate study and professional careers.

## From the Faculty

Opera combines music, drama, language, movement, and collaboration in ways that challenge and inspire performers at every stage of their development.

Participating in Opera at USC provides opportunities to develop not only as a singer, but also as a storyteller, collaborator, and artist.

### 2026-2027 Opera Season

**Alcina**

*George Frideric Handel*

**Performances**
November 6–8, 2026

**The Enchanted Pig**

*Jonathan Dove*

**Performances**
February 26–28, 2027

**One-Act Opera Series**

Productions to be announced.

## Auditions

Opera auditions are held each fall.

Additional information will be distributed at the beginning of the academic year.

**Success Tip**

Attend Opera at USC performances—even when you are not performing. Observing rehearsals and productions provides valuable insight into collaborative artistry, stagecraft, and musical storytelling.

# Musical Theatre



The Bachelor of Arts in Music with a Concentration in Musical Theatre is designed for students interested in focused study in musical theatre performance.

Students receive applied instruction in a variety of musical theatre styles while participating in Musical Theatre Workshop and related performance experiences.

The curriculum encourages students to develop strong musicianship alongside acting, movement, and collaborative performance skills.

## From the Faculty

Musical theatre brings together singing, acting, movement, and storytelling in a uniquely collaborative art form.

Students who participate in Musical Theatre Workshop develop versatility, creativity, and confidence while exploring a broad range of musical styles and characters.

## Musical Theatre Workshop

Musical Theatre Workshop provides opportunities to prepare and present scenes, solos, ensemble work, and staged performances while collaborating with fellow performers and faculty.

Students explore a wide variety of musical theatre repertoire and performance practices through rehearsal and performance.

**Performances**

**America Will Be**
December 1, 2026
Koger Center, Large Rehearsal Room

**H2Oh!!**
April 25, 2027
Koger Center, Large Rehearsal Room

## Annual Production

Each academic year, Musical Theatre presents a fully staged production that provides students with opportunities to apply their classroom and studio training in a collaborative performance setting.

**The Mystery of Edwin Drood**

*Rupert Holmes*

**Performances**
April 9-11

## Auditions

Auditions will be held November 12 and 15.

# Choral Singing



## From the Faculty

Choral singing is one of the most collaborative experiences a musician can have. It develops artistry, musicianship, leadership, and the ability to listen deeply while contributing to a shared musical vision.

Whether choir is central to your degree program or one of several musical experiences you pursue, ensemble singing offers opportunities to grow as both a musician and a colleague.

The School of Music offers a variety of outstanding choral ensembles that enrich the musical education of students across many degree programs.

Participation in choir strengthens musicianship, sight-reading, language skills, ensemble awareness, and artistic expression while providing opportunities for meaningful musical collaboration. Performance opportunities will include concerts, tours, recordings, community outreach, and recruiting events during the academic year.

For students pursuing careers in music education and choral conducting, ensemble participation provides valuable opportunities to observe rehearsal techniques, ensemble leadership, and artistic programming in practice.

## Ensembles include

- Concert Choir
- University Chorus
- Carolina Alive
- Graduate Vocal Ensemble
- Gamecock Chorale
- Garnet Chorale
- Cantus Carolina

## Auditions

Auditions for Concert Choir are held at the end of each semester. Auditions for Carolina Alive (vocal jazz) are held just prior to each semester. The choral ensembles are open to all majors.

## ★ Spotlight

## Singing Together

Choral music reminds us that every voice contributes to something larger than itself. Ensemble singing develops musicianship, communication, and leadership while creating a strong sense of community—qualities that benefit performers, educators, and musicians of every career path.

## Learning, Teaching & Leadership




Learning extends far beyond individual lessons and performances. Students develop as musicians by observing, teaching, collaborating, and sharing ideas with others.

For music education students, field experiences and classroom teaching provide opportunities to apply musical knowledge while developing leadership and instructional skills. Students further deepen these experiences through conducting, mentorship, and supervised teaching.

Whether you're preparing for the concert stage or the classroom, these experiences strengthen musicianship and encourage lifelong learning.

★ Spotlight

## Preparing Tomorrow's Music Educators

Vocal Arts is proud to prepare the next generation of music educators. Through coursework, field experiences, applied study, and mentorship, students develop the musical, pedagogical, and leadership skills needed to inspire singers of all ages.

Whether your future classroom is an elementary school, middle school, high school, university, church, or private studio, we are confident our music education students will carry forward a lifelong love of music and learning.

## Collaborative Musicianship




Music is a collaborative art.

Throughout your studies, you'll work closely with collaborative pianists, conductors, instrumentalists, directors, composers, and fellow singers. These partnerships strengthen

musicianship while developing the communication, preparation, flexibility, and professionalism expected of today's musicians.

Learning to listen, communicate effectively, prepare thoughtfully, and support your colleagues is just as important as developing technical and artistic skills. These qualities will serve you throughout your musical life.

## Striving for Excellence

The Division celebrates artistic excellence in many forms.

For some students, that may include competitive performances or honors recitals. For others, it may be presenting a thoughtful degree recital, leading a successful rehearsal, teaching an inspiring lesson, or reaching a personal artistic milestone.

We celebrate achievement while recognizing that every student's path is unique.

## Vocal Arts Honors Recital



### From the Faculty

One of the greatest joys of teaching is watching students discover their artistic voice.

The **Vocal Arts Honors Recital** celebrates singers who demonstrate exceptional artistry, thoughtful preparation, and a commitment to collaborative music-making. It is an opportunity to share beautiful performances while inspiring fellow students through excellence.

The annual event recognizes outstanding student singers while promoting excellence in the art of the song recital and encouraging meaningful collaboration between singers and collaborative pianists.

### 2026 Auditions

**Sunday, October 4**

Additional audition information will be distributed each fall.

**Success Tip**

Even if you do not plan to audition during your first year, attend the Vocal Arts Honors Recital whenever possible. Listening to fellow students perform can provide inspiration, broaden your musical perspective, and help you prepare for future opportunities.

## Concerto-Aria Competition



### From the Faculty

Competitions provide opportunities to challenge yourself, deepen your preparation, and perform at your highest level. Regardless of the outcome, the process of preparing for a competition develops musicianship, confidence, and resilience.

Each academic year, the USC School of Music sponsors the **Concerto-Aria Competition**.

Any student enrolled at the University of South Carolina and studying applied music on the Columbia campus may compete with the approval of an applied faculty member.

Winners perform with the **USC Symphony Orchestra** or the **USC Wind Ensemble**, and their names are engraved on the School of Music's permanent **Concerto-Aria Competition** plaque.

Former winners are not eligible to compete again.

## Competition Structure

Each performance area conducts a preliminary competition and may nominate:

- One graduate student
- One undergraduate student
- One at-large student

These finalists advance to the final round of competition.

Judges represent multiple performance areas, and applied instructors do not perform accompaniments for their own students.

## Voice Preliminary Auditions

**Sunday, October 4**

Additional information will be distributed each academic year.

**Success Tip**

Talk with your applied instructor early if you are interested in competing. Preparing a concerto or aria is a significant undertaking, and beginning well in advance allows you to develop both confidence and artistry.

# Beyond Campus



Learning continues beyond the School of Music.

Students regularly participate in conferences, summer festivals, competitions, outreach performances, professional organizations, and community engagement projects that broaden artistic perspectives and strengthen professional connections.

Faculty members are happy to help students identify opportunities that align with their interests and professional goals.

## Success Tip

**Explore opportunities thoughtfully.**

Performing beyond campus can be an excellent way to gain experience, build confidence, and engage with the broader musical community. Before accepting an off-campus engagement, talk with your applied instructor. Together, you can evaluate whether the opportunity is appropriate for your current stage of vocal and artistic development, fits within your academic commitments, and supports your long-term goals as a musician.

## ★ Spotlight

# Many Paths, One Community

There is no single path to success in Vocal Arts.

Some students aspire to careers on the operatic stage or in musical theatre. Others prepare to teach in schools, lead choirs, build private studios, pursue research, or serve their communities through music. Many will combine these roles throughout their careers.

Whatever your goals, we hope you will embrace every opportunity to grow as a musician, educator, collaborator, and lifelong learner. Our greatest strength is the diversity of talents, interests, and experiences within our community.

# Resources for Success

The Division of Vocal Arts and the School of Music provide a variety of resources to support your academic, artistic, and professional development.

This chapter brings together many of the forms, services, and online resources that Vocal Studies students use most frequently. Additional information is available through the School of Music website and the University of South Carolina.

## From the Faculty

Success in Vocal Arts is built through preparation, curiosity, collaboration, and a willingness to seek guidance when needed.

Throughout your time at the University of South Carolina, you will encounter opportunities to grow as a musician, student, educator, and artist. Along the way, you may have questions, need assistance, or simply want advice about your next step. We encourage you to take advantage of the many resources available through Vocal Arts, the School of Music, and the University.

Remember that asking for help is not a sign of weakness—it is an important part of becoming a successful musician and professional.

## Division of Vocal Studies Resources

The following resources are commonly used by students throughout the academic year.

### Practice Rooms

Practice rooms provide dedicated space for individual practice and musical preparation. Students are encouraged to reserve practice rooms and request building access as needed.

**Online Resources**

- Practice Room Reservation
- Practice Room Key Request

### Lockers

Lockers are available for students who need secure storage for music, equipment, and personal belongings.

**Online Resource**

- Locker Rental

### Collaborative Pianists

Vocal Studies students work with collaborative pianists as they prepare juries, degree recitals, competitions, opera productions, and other performances. These musical partnerships provide valuable opportunities to develop ensemble skills, interpretive insight, and collaborative artistry.

Students should work closely with their collaborative pianist and applied instructor throughout the preparation process.

Students who are assigned a School of Music staff collaborative pianist should refer to the School of Music for information regarding accompanying fees and recital procedures.

**Online Resource**

- Recital Accompanying Fees

### Jury & Recital Forms

Many performance-related forms are completed online. Students should consult their applied instructor regarding deadlines and submission requirements.

**Online Resources**

- Undergraduate Recital Submission
- Graduate Recital Submission
- Jury Repertoire Record

### ★ Spotlight

## One Place to Start

If you're ever unsure where to begin, start by talking with your applied instructor. Your teacher can often answer your question directly or help connect you with the appropriate faculty member, office, or campus resource.

## School of Music Resources

In addition to the Division of Vocal Arts, the School of Music website offers services that support your academic and artistic success.

These resources may include:

- Academic advising
- Student Services
- Music Library
- Performance scheduling
- Technology and recording resources
- Building and facility information

For additional information, consult the School of Music website or contact the appropriate administrative office.

## University Resources

The University of South Carolina Student Affairs and Academic Support website provides a wide range of services designed to support students academically, professionally, and personally.

You are encouraged to take advantage of these resources whenever you need them.

Commonly used services include:

- Academic Success Center
- Career Center
- Student Health Services
- Counseling and Psychiatry
- Student Disability Resource Center
- Writing Center
- International Student Services
- Financial Aid and Scholarships
- Campus Safety

Current information is available through the University website.

### Success Tip

**Ask early.**

Whether you have a question about a class, a recital, your schedule, or your well-being, don't wait until a small concern becomes a larger one. Your applied instructor, advisor, and Vocal Arts faculty are here to help you identify solutions and connect you with the resources you need to succeed.

## ★ Spotlight

### Asking for Help Is Part of Success

Every student encounters challenges during college.

Successful students recognize when they need assistance and take advantage of the many resources available to them. Whether you're preparing for a recital, balancing academic responsibilities, managing stress, or planning your career, reaching out for support is an important part of your growth as both a student and a professional.

## Success Tip

Don't wait until a small challenge becomes a larger one.

If you're struggling academically, musically, or personally, talk with your applied instructor, advisor, or another trusted member of the faculty. We are committed to helping you connect with the resources you need to succeed.

# Congratulations!





## Looking Forward

Congratulations on all you have accomplished as a member of the Division of Vocal Arts.

Every lesson, rehearsal, jury, recital, classroom experience, and performance has contributed to your growth—not only as a musician, but also as a collaborator, educator, leader, and lifelong learner.

While your time at the University of South Carolina represents an important chapter in your musical life, we hope it is only the beginning. Continue seeking opportunities to learn, to serve others through music, and to share your gifts with generosity and purpose.

Whether your future leads you to the concert stage, the classroom, graduate study, a private teaching studio, a church music program, or another path, we hope you carry with you the curiosity, integrity, and spirit of collaboration that define our Division.

We look forward to seeing where your musical life takes you. Thank you for allowing us to be part of your musical journey.

**The Vocal Arts Faculty**