

# **UNIVERSITY OF SOUTH ALABAMA VOCAL AREA GUIDELINES**

## **GOALS AND OBJECTIVES OF THE VOICE AREA AT THE UNIVERSITY OF SOUTH ALABAMA**

The University of South Alabama Department of Music is dedicated to providing vocal students with a quality and systematic approach to the study of singing. Comprehensive preparation of students for a lifetime of productive careers in singing is the central focus of the vocal area. From the most elementary technique to the finer points of artistic development, USA's highly qualified and experienced faculty strives to prepare students for achievement as singers by equipping them with the tools to accomplish their goals in a wide array of vocal careers.

## **CURRICULUM OUTLINE**

### **Undergraduate and Graduate Auditions**

All students entering the Department of Music as music majors or minors are required to audition before the appropriate area faculty. Auditions for admission to the music program are held throughout the year. Scholarships are available to undergraduate majors and minors, and limited assistantships are available to graduate students. Specific requirements for auditions for the voice area may be found at:

<https://www.southalabama.edu/colleges/music/auditionapp.html>

### **Applied Voice Lessons – (special lab fees assessed)**

The University of South Alabama offers two paths for voice study: through elective studies for the general student population; or through applied studies as music majors or minors.

Elective Applied Voice (MUA 121-122) is open to the general student population who are not music majors or minors. Students receive individual instruction on the basic fundamentals of breath, tone production, and vocal exploration through various types of repertoire chosen by the instructor and student. Students in elective voice are not required to perform a voice jury before the faculty at the end of each semester.

Students accepted as music majors into the Bachelor of Music degree program with emphases in Vocal Performance, Music Education, Music with Elective Outside Studies in Business, Music with Elective Studies in Outside Fields and voice minors must complete required studies in Applied Voice (MUA 221-523). Majors and minors are assigned an accompanist during each semester of study and are assessed a lesson accompanist fee accordingly. Voice majors and minors are required to perform vocal juries at the end of each semester of study before the voice faculty, and majors are required to present voice recitals during the junior and/or senior years of study depending on their concentration. Progress of all voice students in applied voice is assessed at the conclusion of each weekly lesson.

Students enrolled in Applied Voice (MUA 221 or higher) who are music majors and minors must request the course be opened each semester in order to enroll. The Applied Lesson Request form can be found at:

<https://www.southalabama.edu/colleges/music/lessonform.html>

### **Studio Master Class**

Studio Master Class is a weekly meeting of voice majors and minors to perform, develop critical listening skills, and to constructively discuss the topics of technique, interpretation, and musicianship while receiving additional instruction from their instructor. Each studio meets in an assigned space each Monday at 2:30 pm and studio class is required for all majors and minors studying at 200 level or above. Occasionally, the entire vocal area will meet in the Recital Hall for an area recital and to receive comments from the panel of voice faculty present. An accompanist is provided for each individual voice studio's Master Class. Elective applied voice students may attend studio class with the permission of the instructor, but are not required to participate.

### **Barrier Exam**

A Barrier Examination before the voice faculty must be passed at the end of the fourth semester of applied lessons at the collegiate level.\* Successful completion of the exam with a composite score of 3.0 or higher enables the student to pass into upper-level study. (See attached jury sheet for further details.) Students must demonstrate a degree of professional potential as performers, and must achieve excellent ratings in intonation, timbre, breath management, diction, expression, and stage presence. Proficiency in English, Italian, French, and German languages must be demonstrated.

Students will present all required repertoire at the barrier exam, and one of the required selections must be a collaborative chamber piece with piano and an additional instrument. The regular jury session is extended to allow for performance of all repertoire. Sight reading is required at all juries, including the Barrier Examination. Students are given one additional opportunity to successfully pass the Voice Barrier Exam should they not pass on their first attempt, and should they not be successful, they will not be allowed to continue in the degree program.

## **SPECIFIC REQUIREMENTS BY APPLIED LEVEL**

### **MUA 121-122 Elective Applied Voice (*1-2 credit hours, 30-minute or 50-minute lesson*)**

Elective Applied Voice is the study of singing designed for the non-music major/minor. Basic principles of singing such as breathing, tone production, legato singing, resonance, and synthesis of breath and sound are taught in a sequential approach that is reinforced with exploration of exercises, vocalises, and appropriate repertoire for the singer. Elements of musicianship will also be incorporated into study to strengthen the student's musical literacy.

Whether the student's interest is classical or commercial singing, the basic elements of vocal education are constant. Each student's musical/vocal strengths and weaknesses will help the instructor formulate an individualized approach toward guiding the student to become a better singer. Repertoire and exercises will be tailored to the approach by the instructor.

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\* *If a transfer student has completed four semesters of applied voice at the collegiate level at another institution, the barrier exam will not be given before the end of the first semester of study at USA.*

**MUA 221-222 Lower Division Voice Study for Music Majors, Music Minors (1-2 credit hours, 30-minute or 50-minute lesson + Studio Master Class.)** A minimum of four songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher's discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student.

|  |  |   |   |
|--|--|---|---|
| MUA 222<br>Freshman Year<br>(fall/spring)  | Italian Baroque songs and arias, English Song, American Spirituals and Art Song, Introductory German and French Songs, operatic arias as deemed appropriate by the instructor  | Suggested composers<br>(or comparable alternatives)   |   |
|  | <i>Implementation of basic technical processes of breath, tone, resonance, consistency and unification of range, including primo and secondo passaggi are technical goals of the first year. Mastery of IPA and ability to translate foreign language songs/arias is also required.</i>  | Handel<br>Paisiello<br>Monteverdi<br>Cesti<br>Dowland<br>Purcell<br>Haydn<br>Burleigh<br>Johnson      | Caldara<br>Schubert<br>Schumann<br>Mozart<br>Franz<br>Fauré<br>Hahn<br>Charles<br>Dougherty<br>Duke |
| MUA 222<br>Sophomore Year<br>(fall/spring) | English, Italian, German, and French Art songs and operatic arias, American Art song, oratorio arias   | Suggested composers<br>(or comparable alternatives)   |   |
|  | <i>Extension of range, flexibility, ease of dynamic variance, mastery of basic expressive interpretation, consistent vibrato, contextualization of text, and clear diction are goals of the second year. A collaborative chamber piece must be performed at the Barrier Examination.</i> | Donaudy<br>Tosti<br>Donizetti<br>Barber<br>Vaughan Williams<br>Quilter<br>Fauré<br>Franck<br>Chausson | Brahms<br>Loewe<br>Mendelssohn<br>Beethoven<br>Purcell<br>Bach<br>Handel<br>Bernstein<br>Hoiby      |
| Barrier                                    | Examination by music faculty   | –“pass” at a score of 3.0 or higher is required to continue   |   |

**MUA 321-322 Music Education, Music Business, or Music with Elective Outside Studies Concentration** (1-2 credit hours, 30-minute or 50-minute lesson + Studio Master Class.) A minimum of five songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher's discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student.

| MUA 322<br>Junior Year and<br>Senior Year<br>(fall/spring/fall) | Expansion of standard art song canon to include 20 <sup>th</sup> -21 <sup>st</sup> Century composers, female and lesser-represented populations, modern opera, operetta, and chamber works   | Suggested composers<br>(or comparable alternatives)   |   |
|---|--|---|---|
|   | <i>Enrichment of diction, nuance, and tone color, culminating in interpretive ease with French Mélodie and German Lieder, acquaintance with basic chamber music technique, facility with the instrument as demonstrated in the advanced interpretation, and performance of musically challenging literature is the goal of the final three semesters of undergraduate instruction. Performance in the senior recital must indicate competence in and knowledge of traditional vocal repertoire, and must include printed program notes and translations.</i> | Brahms<br>Schubert<br>Wolf<br>Satie<br>Debussy<br>L.Boulanger<br>Massenet<br>Gounod<br>Saint-Saëns<br>Duparc<br>Liszt<br>C. Schumann<br>Ravel<br>Menotti<br>Verdi<br>Puccini<br>Butterworth<br>Head<br>Finzi<br>Chanler<br>Pasatieri<br>Strauss   | Britten<br>Beach<br>Larsen<br>Cloud<br>Price<br>Laitman<br>Dring<br>Griffes<br>Ives<br>Argento<br>Copland<br>Offenbach<br>Mahler<br>Ibert<br>Persichetti<br>Rorem<br>Hundley<br>Respighi<br>Argento<br>Rossini<br>Weill |
| MUA 400<br>Senior Recital                                       | <ul style="list-style-type: none"> <li>• A minimum of 30 minutes of music studied post-Barrier Exam.</li> <li>• No repertoire prior to 300-level study may be included.</li> <li>• Recital hearing must take place at least two weeks prior to performance.</li> <li>• Program notes and translations must be completed before the hearing.</li> <li>• Piano Proficiency must be completed prior to scheduling the hearing.</li> </ul>   | <ul style="list-style-type: none"> <li>• Combined program of song, oratorio, opera, operetta, minimal music theater at the discretion of the teacher.</li> <li>• A collaborative chamber piece must be included.</li> <li>• Must be deemed appropriate for an advanced level.</li> <li>• Must contain at least 3 languages, including Italian, German, and French.</li> </ul> |   |

**MUA 421-423 Vocal Performance Concentration** (1-3 credit hours, 30-minute or 50-minute lesson + Studio Master Class.) A minimum of six songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher's discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student. Vocal Performance students are strongly encouraged to seek participation in summer programs for singers; one nationally between the sophomore and junior year, and one internationally between junior and senior year.

| MUA 423<br>Junior Year and<br>Senior Year<br>(fall/spring) | Expansion of standard art song<br>canon to include 20 <sup>th</sup> -21 <sup>st</sup><br>Century composers, female<br>and lesser-represented<br>populations, modern opera,<br>operetta, and chamber works   | Suggested composers<br>(or comparable alternatives)  |   |
|--|---|--|---|
|  | <p><i>Enrichment of diction, nuance, and tone color, culminating in interpretive ease with French Mélodie and German Lieder, acquaintance with basic chamber music technique, facility with the instrument as demonstrated in the advanced interpretation, and performance of musically challenging literature is the goal of the final four semesters of undergraduate instruction. Performance in both the junior and the senior recital must indicate competence in and knowledge of traditional vocal repertoire, and must include printed program notes and translations. Mastery of the instrument as demonstrated in the advanced interpretation and performance of musically challenging literature in the senior recital must indicate professional promise.</i></p> | Brahms<br>Schubert<br>Wolf<br>Satie<br>Debussy<br>L. Boulanger<br>Massenet<br>Gounod<br>Saint-Saëns<br>Duparc<br>Liszt<br>C. Schumann<br>Ravel<br>Menotti<br>Verdi<br>Puccini<br>Butterworth<br>Head<br>Finzi<br>Chanler<br>Pasatieri<br>Strauss | Britten<br>Beach<br>Larsen<br>Cloud<br>Price<br>Laitman<br>Dring<br>Griffes<br>Ives<br>Argento<br>Copland<br>Offenbach<br>Mahler<br>Ibert<br>Persichetti<br>Rorem<br>Hundley<br>Respighi<br>Argento<br>Rossini<br>Weill |

|                           |  |   |
|---------------------------|--|---|
| MUA 300<br>Junior Recital | <ul style="list-style-type: none"> <li>• A minimum of 30 minutes of music studied post-Barrier Exam.</li> <li>• No repertoire prior to 400-level study may be included.</li> <li>• Recital hearing must take place at least two weeks prior to performance.</li> <li>• Program notes and translations must be completed before the hearing.</li> <li>• Piano Proficiency must be completed prior to scheduling the hearing.</li> </ul> | <ul style="list-style-type: none"> <li>• Combined program of song, oratorio, opera, operetta. Minimal musical theatre repertoire may be included at the teacher's discretion.</li> <li>• Must be deemed appropriate for an advanced level.</li> <li>• Must contain at least 4 languages, including Italian, German, and French.</li> </ul>                                    |
| MUA 400<br>Senior Recital | <ul style="list-style-type: none"> <li>• A minimum of 55 minutes of music studied post-Barrier Exam.</li> <li>• No repertoire prior to 400-level study or from the Junior Recital may be included.</li> <li>• Recital hearing must take place at least two weeks prior to performance.</li> <li>• Program notes and translations must be completed before the hearing.</li> </ul>  | <ul style="list-style-type: none"> <li>• Combined program of song, oratorio, opera, operetta, minimal music theater at the discretion of the teacher.</li> <li>• A collaborative chamber piece must be included.</li> <li>• Must be deemed appropriate for an advanced level.</li> <li>• Must contain at least 4 languages, including Italian, German, and French.</li> </ul> |

**MUA 521-523 Graduate Vocal Performance Concentration** (*1-3 credit hours, 30-minute or 50-minute lesson + Studio Master Class.*) A minimum of eight songs per semester must be learned and prepared for juries in accordance with the following repertoire guidelines. Each teacher's discretion within the parameters of these guidelines will be respected with regard to previous training and aptitude of the student. Undergraduate students who have completed their applied voice studies (including recitals) may enroll with the permission of the Vocal Area Coordinator. Graduate Vocal Performance students are encouraged to seek opportunities to audition for young artist programs, summer development programs, and competitions at the regional, national, and international levels.

| MUA 523<br>Graduate         | Expansive exploration of foundational art song, including major cycles, chamber repertoire, orchestral solo repertoire, and operatic repertoire.   | Suggested composers (or comparable alternatives)  |  |
|-----------------------------|--|---|--|
|                             | <i>Development of the prospective young artist or pre-doctoral student through solidification of overall vocal technique, expansion of dynamic expression, range, interpretation of textual nuance, sound musical preparation and self-motivational skills, and further development of artistic professionalism. Performances must indicate competence in and knowledge of advanced vocal repertoire, artistic promise as a professional performer, and must include printed program notes and translations.</i> | Brahms<br>Schubert<br>Wolf<br>Satie<br>Debussy<br>L. Boulanger<br>Massenet<br>Gounod<br>Saint-Saëns<br>Duparc<br>Liszt<br>C. Schumann<br>Ravel<br>Menotti<br>Verdi<br>Puccini<br>Butterworth<br>Head<br>Finzi<br>Chanler<br>Pasatieri<br>Strauss<br>Corigliano<br>Harbison<br>Messiaen<br>Wagner<br>Rorem   | Britten<br>Beach<br>Larsen<br>Cloud<br>Price<br>Laitman<br>Dring<br>Griffes<br>Ives<br>Argento<br>Copland<br>Offenbach<br>Mahler<br>Ibert<br>Persichetti<br>Rorem<br>Hundley<br>Respighi<br>Argento<br>Rossini<br>Weill<br>Dvořák<br>Sibelius<br>Rachmaninoff<br>Stravinsky<br>Grieg<br>Schoenberg |
| MUA 500<br>Graduate Recital | <ul style="list-style-type: none"> <li>• A minimum of 55 minutes of music explored during Graduate Studies</li> <li>• No repertoire prior to graduate level study may be included.</li> <li>• Recital hearing must take place at least two weeks prior to performance.</li> <li>• Program notes and translations must be completed before the hearing.</li> </ul>  | <ul style="list-style-type: none"> <li>• Combined program of song, oratorio, opera, operetta.</li> <li>• At least one operatic and one oratorio aria must be included.</li> <li>• Must be deemed appropriate for Graduate level study.</li> <li>• A collaborative chamber piece must be included.</li> <li>• Must contain at least 4 languages, including Italian, German, and French.</li> </ul> |  |

## VOCAL AREA COURSES

### **Vocal Diction** – MUS 202 / MUS 203 (*1 credit hour per semester*)

Complete education of the trained singer necessarily involves the study of languages and their distinct inflections, pronunciations, and nuances. The study of foreign languages in the college curriculum alone does not address the subtleties involved in singing a language as opposed to speaking it. Consequently, much time is devoted to the mastery of diction principles appropriate to the standard sung languages of English, Italian, German, and French. The two-semester series (MUS 202 and MUS 203) consists of two one-hour class meetings per week. This lecture / performance course teaches students to utilize the International Phonetic Alphabet in order to transcribe standard art song/opera repertoire in English, Italian, German, and French. The series is required of all Vocal Performance and Vocal Music Education majors and is recommended for Music Business and Music with Elective Studies in Outside Fields with vocal concentration.

### **Vocal Pedagogy** – MUE 448/548 (*2 credit hours*)

Part of the skill set of any vocal artist is the ability to convey “the process of singing.” In addition to learning teaching techniques, voice science concepts, and basic physiology (for the purpose of helping others learn to sing), students gain an increased understanding of their own instruments. This is a required course for all students pursuing the degrees of Bachelor of Music with Concentration in Vocal Performance, Bachelor of Music with Concentration in Music Education (Vocal), and Master of Music with Concentration in Vocal Performance. Undergraduate voice students must have passed the Voice Barrier Exam in order to enroll for the course. Students enrolled in the course will:

- Become conversant with the standard terminology of the physiological and technical elements of vocal production
- Obtain skills to structure vocal training in various formats
- Understand the physical processes involved in singing
- Evaluate teaching methods of active voice teachers through studio observations
- Experience studio teaching, involving a student volunteer, in a four-week vocal training session. Graduate students will teach for an eight-week period.

### **Art Song Literature** – MUL 444/544 (*3 credit hours*)

The course is a comprehensive survey of both standard solo vocal repertoire of Western Music and the expanding canon of Art Song Literature. This is a required course for all students pursuing the degrees of Bachelor of Music with Concentration in Vocal Performance and Master of Music with Concentration in Vocal Performance. Undergraduate enrollment is open to vocal performance students who have completed the Music History sequence (MUL 335/336) or who have permission of the Coordinator of Vocal Studies. In addition to an acquaintance with standard vocal repertoire, exercises with current reference guides, web sites, and source books enable the student to effectively choose repertoire for both individual performance needs and teaching. The course culminates in a research project combined with a lecture and performance of works analyzed for the project.



# USA Department of Music: Applied Vocal Jury/Vocal Barrier Form

Name \_\_\_\_\_

JAG Number \_\_\_\_\_

Course Number: MUA \_\_\_\_\_ Semester of Study \_\_\_\_\_ Degree Program \_\_\_\_\_

Current Semester \_\_\_\_\_ Studio Grade \_\_\_\_\_ Teacher's Signature \_\_\_\_\_

List Performances in and out of the University during the Current Semester:

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Jury Repertoire: Title Composer

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

Range: 5 = Outstanding; 4 = Excellent; 3 = Good; 2 = Adequate; 1 = Poor; 0 = Unsatisfactory

Grading Scale: 5-4 = A; 4-3 = B; 3-2 = C; 2-1 = D; 1-0 = F

| Repertoire Selection # | Tone Quality | Musical Accuracy | Breath Management | Diction | Expression | Musicality | Sight Reading | INITIAL AVERAGE |
|------------------------|--------------|------------------|-------------------|---------|------------|------------|---------------|-----------------|
|                        |              |                  |                   |         |            |            |               |                 |
|                        |              |                  |                   |         |            |            |               |                 |
|                        |              |                  |                   |         |            |            |               |                 |
|                        |              |                  |                   |         |            |            |               |                 |
|                        |              |                  |                   |         |            |            |               |                 |
|                        |              |                  |                   |         |            |            |               |                 |
| Category Avg.          |              |                  |                   |         |            |            |               |                 |
| Final Average          |              |                  |                   |         |            |            |               |                 |

Juror's Signature \_\_\_\_\_

Juror's Grade \_\_\_\_\_

*See Reverse Side for Comments*

Composite Jury Grade \_\_\_\_\_

Barrier Passed: Yes/No \_\_\_\_\_

**UNIVERSITY OF SOUTH ALABAMA VOCAL AREA RECITAL PROTOCOL****Degree Recitals:**

- I. Barrier Exams, Piano Proficiency, and Second Year Music Theory must be successfully completed before any student can schedule a degree recital. (Exceptions to the Theory requirement may be granted by the Chair for transfer students in Vocal Performance preparing junior recitals.)
- II. The teacher and the student must prepare a traditional program of either a minimum of 30 minutes of music (Junior Recitals – Performance & Senior Recitals – Music Education, Music Business, Interdisciplinary Studies) or 55 minutes of music for Performance Degree Senior and Graduate Recitals. Collaborative Pianists will be assigned by the Vocal Area Coordinator.
- III. A traditional recital is considered to contain chronologically-presented music from all style periods, including early Italian, art song, opera, oratorio, operetta, and music theatre.
- IV. The teacher and student must schedule a mutually-convenient tentative performance and rehearsal dates with the Events Coordinator. The dates will become official upon the student's successful completion of the Recital Hearing.
- V. The teacher must ascertain a convenient time for the Voice Faculty to hear the entire recital (memorized) at least two to three weeks prior to the Recital Date and must schedule the Recital Hall or the Rehearsal Hall for the hearing, with hearing evaluation sheets completed.
- VI. The teacher must provide a complete program, printed with composers and dates, foreign text translations, program notes, and accurate timings of all selections for the hearing committee. Forms are available online. Voice Faculty signatures are required to approve a recital for performance. Upon approval by the hearing committee, the teacher will present a rough draft of the recital program, all translations, and additional program notes to the Events Coordinator using the Music Department template no later than two weeks before the recital date.
- VII. The teacher must make sure that the Voice Faculty will be present at the actual recital for the performance and adjudication. The formal recital Grade Sheet is also available online.
- VIII. After gaining grades and signatures, the teacher must submit a copy of the program, program notes, and grading sheet to the Department Chair. The applied teacher will also convey the grade for the recital to the Vocal Area Coordinator for final grading.
- IX. The Vocal Area Coordinator will assist the teacher in any of these steps, as desired.

**Non-Degree Student Voice Recitals:**

These recitals must be sponsored by a Voice Faculty member and their content reviewed by the Vocal Area Coordinator and the Facilities Committee prior to scheduling. Only one non-degree is allowed per student.

**Studio Recitals:**

It is assumed that the studio teacher will be responsible for presenting appropriate material for general audiences.

## UNIVERSITY OF SOUTH ALABAMA VOCAL AND CHORAL AREA STUDENT ORGANIZATIONS AND ENSEMBLES

**University Chorale**– Chorale is the premiere choral ensemble at the University of South Alabama. It is a select group of auditioned singers that performs the gamut of choral literature at a high level of performance in at least four concerts per year. The singers enjoy exploring repertoire of diverse styles and historical periods. Auditions for this group are held at the beginning of each semester.

**USA Concert Choir**– This large choral ensemble is dedicated to performing a wide variety of choral literature as well as developing the student's vocal instrument. The Concert Choir performs at least four concerts annually at USA and regularly performs as the guest choir with the Mobile Symphony for major choral/orchestral works. Past performances have included Beethoven Symphony #9, Mahler Symphony #2, *Carmina Burana* by Orff, and *Alexander Nevsky* by Prokofiev.

**USA Opera Theatre** – USA Opera Theatre offers students the opportunity to participate in staged performances of operatic/musical theatre scenes programs and in fully staged operatic productions each year. Students are fully immersed in aspects of staging, musical direction, dramatic interpretation, movement, and technical aspects of productions such as set building, costuming, wigs, and make up. Past productions include *H.M.S. Pinafore*, *Cendrillon*, *Pirates of Penzance*, *Mikado*, *L'Elisir d'Amore*, *Gondoliers*, *Abduction from the Seraglio*, *Gianni Schicchi*, and *The Bartered Bride*.

## UNIVERSITY OF SOUTH ALABAMA VOCAL AREA FACULTY

**Thomas Rowell, D.M.A.** (Tenor)

*Professor of Music*

Coordinator of Graduate Studies in Music

Coordinator of Vocal Studies

Director of USA Opera Theatre

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**Laura Moore, D.M.A.** (Mezzo Soprano)

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Chair, Department of Music

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Assistant Director, USA Opera Theatre

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