TABLE of CONTENTS

Table of Contents .......................... 1
Vocal Area Course Offerings ............... 4
Choral Ensembles .......................... 4

Requirements for BM: Performance (Voice) 5
Requirements for BM: Music Education-Choral Endorsement 6
Requirements for BM: Music Education-Broad Area Endorsement 7
Requirements for BA: Music .................. 8

Applied Voice Level Information
  MUS 171 Secondary Voice Lessons (non-primary lessons)
    Learner Outcomes and Assessment ........... 9
    Technical and Artistic Goals ............. 10
    Literature Expectations .................. 10
    Repertoire Requirement for 171 Level Jury 10
  MUS 164
    Learner Outcomes and Assessment ............ 11
    Technical and Artistic Goals .......... 11
    Literature Expectations ............... 12
    Repertoire Requirement for Normal 164 Level Jury 12
    Repertoire Requirement for Level Up Jury 164 to 264 12
  MUS 264
    Learner Outcomes and Assessment ............ 13
    Technical and Artistic Goals .......... 13
    Literature Expectations ............... 14
    Repertoire Requirement for Normal 264 Level Jury 14
    Repertoire Requirement for Level Up Jury 264 to 364 14
  MUS 364
    Learner Outcomes and Assessment ............ 15
    Technical and Artistic Goals .......... 15
    Literature Expectations ............... 15
    Repertoire Requirement for Normal 364 Level Jury 16
### 364 Vocal Recital Requirement by Degree

- 364 Vocal Recital Requirements

### MUS 464

- Learner Outcomes and Assessment
- Technical and Artistic Goals
- Literature Expectations
- Repertoire Requirement for Normal 464 Level Jury
- 464 Voice Recital Guidelines
- 464 Vocal Recital Requirements

### MUS 564 (Graduate Choral Conducting and Pedagogy)

- Learner Outcomes and Assessment
- Technical and Artistic Goals
- Literature Expectations
- Repertoire Requirement for 564 Level Jury

### MUS 664 (Graduate Level Performance)

- Learner Outcomes and Assessment
- Technical and Artistic Goals
- Literature Expectations
- Repertoire Requirement for 664 Level Jury
- 664 Vocal Recital Guidelines
- 664 Vocal Recital Requirements

### Vocal Studio Policies

- Lesson Policies
- Required Materials
- Dress Standards
- Physical Contact Statement
- Attendance
- Change of Studio Policy
- Applied Studio Grading

### Voice Jury Information

- Advancement Jury Schedule
- Jury Repertoire Requirement Summary
- Sample Voice Jury Form

### Recital Information

- Registration
Recital Permission Screenings 32
Department Recital Information 32
Step-by-Step Recital Process 34
Dr. Sample’s Writing Program Notes, A Guide 36

BA Senior Project Guidelines for the Voice Area 38

Accompanist Information
  Lessons 41
  Performances 41
  Recitals 41
  Accompanist Guidelines 41
  Accompanist Contact List 42

Portfolio Requirements 43
  Sample Weekly Practice Log 46
  Sample BM: Vocal Performance Cumulative Repertoire List 48
  Sample BM: Music Ed/BA Cumulative Repertoire List 50
  Sample Song Preparation Worksheet 51

Vocal Health Information 55
Resources for Singers 59
Using Recordings 66
Qualifications of a Good Student/Teacher 68
Practice Suggestions 69
Tips for learning your music on your own 70
## Vocal Area Course Offerings

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS164B</td>
<td>Applied Voice Lessons</td>
<td>1 – 2</td>
<td>every quarter</td>
</tr>
<tr>
<td>MUS 264B</td>
<td>Applied Voice Lessons</td>
<td>1 – 2</td>
<td>every quarter</td>
</tr>
<tr>
<td>MUS 364B</td>
<td>Applied Voice Lessons</td>
<td>1 – 2</td>
<td>every quarter</td>
</tr>
<tr>
<td>MUS 464B</td>
<td>Applied Voice Lessons</td>
<td>3</td>
<td>every quarter</td>
</tr>
<tr>
<td>MUS 240</td>
<td>Diction for Singers 1</td>
<td>2</td>
<td>Fall quarter</td>
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<tr>
<td>MUS 241</td>
<td>Diction for Singers 2</td>
<td>2</td>
<td>Spring quarter 2017</td>
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<tr>
<td>MUS 242</td>
<td>Diction for Singers 3</td>
<td>2</td>
<td>Winter quarter 2017</td>
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<tr>
<td>MUS 385</td>
<td>Survey of Opera</td>
<td>3</td>
<td>Fall 2018</td>
</tr>
<tr>
<td>MUS 425B</td>
<td>Pedagogy, Vocal</td>
<td>3</td>
<td>Winter quarter</td>
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<tr>
<td>MUS 426B</td>
<td>Literature, Vocal</td>
<td>3</td>
<td>Fall 2015, Fall 2017</td>
</tr>
<tr>
<td>MUS 461</td>
<td>Opera Workshop</td>
<td>1-2</td>
<td>TBA</td>
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<tr>
<td>MUS 462</td>
<td>Opera Production</td>
<td>1 – 3</td>
<td>Winter or Spring</td>
</tr>
<tr>
<td>MUS 254B</td>
<td>Class Vocal Methods</td>
<td>1</td>
<td>2 – 3 quarters/year</td>
</tr>
<tr>
<td>MUS 154B</td>
<td>Class Voice for the Non-Major</td>
<td>1</td>
<td>2 – 3 quarters/year</td>
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## Choral Ensembles

- **University Chorale**  Professor Vijay Singh
- **Chamber Choir** Dr. Gary Weidenaar
- **Vox Divina** Dr. Gary Weidenaar
- **Wildcat Chorus** Dr. Scott Peterson
- **Vocal Jazz 1** Professor Vijay Singh
- **Vocal Jazz 2** Professor Vijay Singh
## Core Music Requirements: Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUS 144 Theory 1</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 144A Aural Skills 1</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 145 Theory 2</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 145A Aural Skills</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 146 Theory 3</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 146A Aural Skills 3</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 244 Theory 4</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 245 Theory 5</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 246 Theory 6</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 340 Form and Analysis</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 152A Class Piano</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 153A Class Piano</td>
<td>(1)</td>
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<tr>
<td>MUS 154A Class Piano</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 341 Conducting I</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 342 Conducting II</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 359 Music In Cross-Cult. Persp.</td>
<td>(2)</td>
</tr>
<tr>
<td>MUS 372 Music History 1</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 373 Music History 2</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 374 Music History 3</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 164, 264, 364 Indiv. Instruc. *</td>
<td>(18)</td>
</tr>
<tr>
<td>MUS 300 Recital Performance**</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 464 Individual Instruction</td>
<td>(9)</td>
</tr>
<tr>
<td>MUS 400 Recital Performance***</td>
<td>(1)</td>
</tr>
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</table>

Total Common Music Credits (73)

A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members. Must be taken concurrently with MUS 144-46.

* Six credits at each level.
** Must be concurrently enrolled in 364.
*** Must be concurrently enrolled in 464.

## Other Required Courses: Voice

### Ensembles

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS 267-467 (Choir)</td>
<td></td>
</tr>
<tr>
<td>MUS 268-468 (Chamber Choir)</td>
<td></td>
</tr>
<tr>
<td>MUS 266-466 (Wind Ensemble)</td>
<td></td>
</tr>
<tr>
<td>MUS 277-477 (Orchestra)</td>
<td></td>
</tr>
<tr>
<td>MUS 287-487 (Marching/concert band, fall only)</td>
<td></td>
</tr>
<tr>
<td>MUS 288-488 (Symphonic Band)</td>
<td></td>
</tr>
</tbody>
</table>

Total Degree Credits (118)

Prior to completion of the bachelor’s degree, vocal performance majors must:
1. Demonstrate the ability to translate musical texts in French and German; and
2. Demonstrate competency in French and German equal to the successful completion of French 153 or German 153.
## BM: MUSIC EDUCATION – CHORAL ENDORSEMENT

<table>
<thead>
<tr>
<th>Teacher Preparation Program</th>
<th>Course passed</th>
<th>Core Music Courses</th>
<th>Course passed</th>
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<tbody>
<tr>
<td>Pre-Admission Observation</td>
<td>(0)</td>
<td>MUS 144 Theory 1</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 210 Seminar (Observation Discussion)*</td>
<td>(1)</td>
<td>MUS 144A Aural Skills 1</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 310 Orientation to Teaching**</td>
<td>(3)</td>
<td>MUS 145 Theory 2</td>
<td>(3)</td>
</tr>
<tr>
<td>PSY 314 Human Development</td>
<td>(4)</td>
<td>MUS 145A Aural Skills</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 315 Educational Assessment***</td>
<td>(3)</td>
<td>MUS 146 Theory 3</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 320 Multicultural Education¹</td>
<td>(3)</td>
<td>MUS 146A Aural Skills 3</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 330 Field Experience¹</td>
<td>(2)</td>
<td>MUS 244 Theory 4</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 340 Methods of Instruction²</td>
<td>(3)</td>
<td>MUS 245 Theory 5</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 350 Classroom Management³</td>
<td>(3)</td>
<td>MUS 246 Theory 6</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 416 Educational Technology⁴</td>
<td>(3)</td>
<td>MUS 152A Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 440 Educational Law⁵</td>
<td>(3)</td>
<td>MUS 153A Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 480 Student Teaching⁵</td>
<td>(16)</td>
<td>MUS 154A Class Piano*</td>
<td>(1)</td>
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<tr>
<td></td>
<td></td>
<td>MUS 341 Conducting I</td>
<td>(3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUS 342 Conducting II</td>
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<td>MUS 359 Cross Cultural Mus</td>
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<td>MUS 372 Music History 1</td>
<td>(3)</td>
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<td>MUS 373 Music History 2</td>
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<td>MUS 374 Music History 3</td>
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<td>MUS 164, 264, 364 Individual</td>
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<tr>
<td></td>
<td></td>
<td>MUS 300 Recital Performance***</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Large Ensembles¹</td>
<td>(22)</td>
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<tr>
<td></td>
<td></td>
<td>Total Common Music Credits</td>
<td>(78)</td>
</tr>
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</table>

**Prerequisites:**

*Completion of Pre-Admission Observation

**Prior or concurrent enrollment in ECF 210

***EFC 210 and admission into the Teacher Preparation Program (all courses hereafter require admission into the Teacher Prep Program)

¹EFC 310

²EFC 310, and prior or concurrent enrollment in 315, 320, and 330

³PSY 314, EFC 340

⁴EFC 440

⁵All other courses in the Teacher Preparation Program and music courses passed with a grade of C or higher. All General Education courses must be passed with a C- or higher (except ENG 101, 102 and Math, which must be a C.)

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**Courses Specific to Choral Endorsement**

<table>
<thead>
<tr>
<th>Gen./Choral Endorsements</th>
<th>Passed</th>
<th>Piano Proficiency Requirement:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 240 Diction 1</td>
<td>(2)</td>
<td>All music majors are required to complete a piano proficiency test in order to graduate. For an education degree, this must be completed before EFC 480 Student Teaching.</td>
</tr>
<tr>
<td>MUS 241 Diction 2 or MUS 242 Diction 3</td>
<td>(2)</td>
<td></td>
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<tr>
<td>MUS 323 Choral Ed</td>
<td>(3)</td>
<td></td>
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<tr>
<td>MUS 329 General Music</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>MUS 422 Orchestration</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>Or MUS 340 Form and Analysis</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>MUS 425B Voice Ped</td>
<td>(3)</td>
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</tr>
<tr>
<td>Total</td>
<td>(16)</td>
<td></td>
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</tbody>
</table>

* A waiver of this requirement can be obtained by demonstrating sufficient keyboard skills to designated piano faculty members. Must be taken concurrently with MUS 144-46.

**At least 2 credits of 364 are required.

***Must be enrolled in 364.

¹MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (Marching/Concert Band, fall only), MUS 288-488 (Symphonic Band)
**BM: MUSIC EDUCATION-BROAD AREA ENDORSEMENT**

### Teacher Preparation Program

<table>
<thead>
<tr>
<th>Course</th>
<th>Passed</th>
<th>Core Music Courses</th>
<th>Course passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Admission Observation</td>
<td>(0)</td>
<td>MUS 144 Theory 1</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 210 Seminar (Observation Discussion)*</td>
<td>(1)</td>
<td>MUS 144A Aural Skills 1</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 310 Orientation to Teaching**</td>
<td>(3)</td>
<td>MUS 145 Theory 2</td>
<td>(3)</td>
</tr>
<tr>
<td>PSY 314 Human Development</td>
<td>(4)</td>
<td>MUS 145A Aural Skills</td>
<td>(1)</td>
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<tr>
<td>EFC 315 Educational Assessment***</td>
<td>(3)</td>
<td>MUS 146 Theory 3</td>
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<tr>
<td>EFC 320 Multicultural Education¹</td>
<td>(3)</td>
<td>MUS 146A Aural Skills</td>
<td>(1)</td>
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<tr>
<td>EFC 330 Field Experience¹</td>
<td>(2)</td>
<td>MUS 244 Theory 4</td>
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<td>EFC 340 Methods of Instruction²</td>
<td>(3)</td>
<td>MUS 245 Theory 5</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 350 Classroom Management³</td>
<td>(3)</td>
<td>MUS 246 Theory 6</td>
<td>(3)</td>
</tr>
<tr>
<td>EFC 416 Educational Technology⁴</td>
<td>(3)</td>
<td>MUS 152A Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>EFC 440 Educational Law⁴</td>
<td>(3)</td>
<td>MUS 153A Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>EDSE 302 Students with Exceptionalities⁴</td>
<td>(3)</td>
<td>MUS 154A Class Piano*</td>
<td>(1)</td>
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<tr>
<td>EDBL 401 Language Diverse Students⁴</td>
<td>(3)</td>
<td>MUS 314 Conducting I</td>
<td>(3)</td>
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<tr>
<td>EFC 480 Student Teaching⁵</td>
<td>(16)</td>
<td>MUS 342 Conducting II</td>
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</table>

**Total Credits:** (50)

### Prerequisites:

* Completion of Pre-Admission Observation
** Prior or concurrent enrollment in ECF 210
*** EFC 210 and admission into the Teacher Preparation Program (all courses hereafter require admission into the Teacher Prep Program)

1. EFC 310
2. EFC 310, and prior or concurrent enrollment in 315, 320, and 330
3. PSY 314, EFC 340
4. EFC 340
5. All other courses in the Teacher Preparation Program and music courses passed with a grade of C or higher. All General Education courses must be passed with a C- or higher (except ENG 101, 102 and Math, which must be a C.)

---

### Courses Specific to Broad Area Endorsement

<table>
<thead>
<tr>
<th>Instr./Choral Courses</th>
<th>Passed</th>
<th>Music Electives</th>
<th>Passed</th>
<th>Piano Proficiency Requirement:</th>
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<tbody>
<tr>
<td>MUS 254B Class Voice</td>
<td>(1)</td>
<td>MUS 323 Choral Ed</td>
<td>(3)</td>
<td>All music majors are required to complete a piano proficiency test in order to graduate. For an education degree, this must be completed before EFC 480 Student Teaching.</td>
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<tr>
<td>MUS 253C Low Strings</td>
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<td>MUS 254C High Strings</td>
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<td>MUS 253E Low Brass</td>
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<tr>
<td>MUS 254E High Brass</td>
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<tr>
<td>MUS 253D Single Reeds</td>
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<td>MUS 254D Flute</td>
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<td>MUS 253G Percussion</td>
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<td>MUS 325 Instrumental Ed</td>
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<tr>
<td>MUS 329 General Music</td>
<td>(3)</td>
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<tr>
<td>MUS 422 Orchestration</td>
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</tbody>
</table>

*Secondary Applied Area-Must be voice for non-voice primary applied area or instrumental for voice primary applied area.
### CORE MUSIC REQUIREMENTS:

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUS 144</td>
<td>Theory 1</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 144A</td>
<td>Aural Skills 1</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 145</td>
<td>Theory 2</td>
<td>(3)</td>
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<tr>
<td>MUS 145A</td>
<td>Aural Skills 2</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 146</td>
<td>Theory 3</td>
<td>(3)</td>
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<tr>
<td>MUS 146A</td>
<td>Aural Skills 3</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 244</td>
<td>Theory 4</td>
<td>(3)</td>
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<tr>
<td>MUS 245</td>
<td>Theory 5</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 246</td>
<td>Theory 6</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 152A</td>
<td>Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 153A</td>
<td>Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 154A</td>
<td>Class Piano*</td>
<td>(1)</td>
</tr>
<tr>
<td>MUS 341</td>
<td>Conducting I</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 359</td>
<td>Music In Cross-Cult. Persp.</td>
<td>(2)</td>
</tr>
<tr>
<td>MUS 372</td>
<td>Music History 1</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 373</td>
<td>Music History 2</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 374</td>
<td>Music History 3</td>
<td>(3)</td>
</tr>
<tr>
<td>MUS 164, 264, 364</td>
<td>Individual Instruction **</td>
<td>(12)</td>
</tr>
<tr>
<td>Large Ensembles (minimum)***</td>
<td>(12)</td>
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</table>

**Total Common Music Credits** (62)

*An explanation of the waiver and concurrent enrollment requirements is included.

**At least 2 credits 364 on primary instrument or at least 2 credits 264 on primary instrument and additional 164 credits on secondary instrument.

*** Large Ensembles: MUS 267-467 (Choir), MUS 268-468 (Chamber Choir), MUS 266-466 (Wind Ensemble), MUS 277-477 (Orchestra), MUS 287-487 (marching/concert band, fall only), MUS 288-488 (Symphonic Band)

### OTHER REQUIRED COURSES: BA: Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUS 340 Form and Analysis</td>
<td>(3)</td>
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</tr>
<tr>
<td>MUS 379, 382, 383, 385, or 386</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>MUS 495 Senior Project</td>
<td>(2)</td>
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</table>

**Total BA Credits** (70)
The main purpose of study at this level is to establish the basic elements of your vocal technique. The correctness of the way you produce sound should take precedence, if necessary, over issues of musical correctness. This is not to say that musical sloppiness and ineptitude will be overlooked. However, it is often necessary at this level to overlook issues of performance practice as they relate to the musical style of specific periods.

The student may be given music to sing which does not greatly challenge his/her theatrical flair, or the extremes of range, or even the agility of the voice. This is because the student’s singing, at this level, should be evaluated foremost for evidence that good vocal habits are becoming established, habits which can lead to the optimal development of your voice. Many times, young singers are able to perform in ways that greatly over-reach their technical skill, simply by virtue of “natural talent.” Natural talent is a
wonderful (and probably necessary) asset, but, ultimately, will not carry a singer through a career unless a solid grounding in the basics is achieved.

LITERATURE EXPECTATIONS
There should be no rigid limits on the repertoire used at the 171 level. English songs are used, naturally, because the student already knows that language. Italian is the proper second language for several reasons: The rules of pronunciation are fairly simple, there is a very “singable” ratio between vowel sounds and consonant sounds, and it was the language in which bel canto was developed (to name but a few.) The English songs used normally come from either Early English or 20th Century American and English sources. Sometimes folk song arrangements are also used. The Italian songs are normally selected from collections such as the Schirmer 24 Italian Songs and Arias of the 17th and 18th Centuries, or the more recently published 26 Italian Songs and Arias, published by Alfred Publishing Co. This repertoire should also be applicable to future teaching in the public school.

REPERTOIRE REQUIREMENT for Normal 171 Level Jury:
The student will perform one song per quarter.
The student should list one or two other songs worked on that quarter on the jury sheet.

Secondary Voice Students are required to attend weekly Voice Studios on Thursdays from 1:00 – 1:50 pm in addition to fulfilling the requirement for private lessons. If a secondary student has a direct conflict with another required class for their degree, the student may make arrangements with their applied instructor to make up for missing studio classes. This arrangement can include supplemental writing assignments based on readings and/or listening assignments.

Course Prefix and Number: MUS 164 Voice Area

<table>
<thead>
<tr>
<th>Learner Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to demonstrate the basic skills of vocal production.</td>
<td>Students will be individually instructed in their lessons on how to vocalize, create a resonant sound and learn to integrate diction with tone. They will be given opportunities to perform using their skills, in studio class.</td>
</tr>
</tbody>
</table>
### TECHNICAL AND ARTISTIC GOALS

The main purpose of study at this level is to establish the basic elements of your vocal technique. The correctness of the way you produce sound should take precedence, if necessary, over issues of musical correctness. This is not to say that musical sloppiness and ineptitude will be overlooked. However, it is often necessary at this level to overlook issues of performance practice as they relate to the musical style of specific periods.

The student may be given music to sing which does not greatly challenge his/her theatrical flair, or the extremes of range, or even the agility of the voice. This is because the student’s singing, at this level, should be evaluated foremost for evidence that good vocal habits are becoming established, habits which can lead to the optimal development of your voice. Many times, young singers are able to perform in ways that greatly over-reach their technical skill, simply by virtue of “natural talent.” Natural talent is a wonderful (and probably necessary) asset, but, ultimately, will not carry a singer through a career unless a solid grounding in the basics is achieved.

### LITERATURE EXPECTATIONS

There should be no rigid limits on the repertoire used at the 164 level. However, in keeping with the considerations stated above, the **minimum that has been established is six songs (two each quarter) with about half in English and half in Italian**. English songs are used, naturally, because the student already knows that language. Italian is the proper second language for several reasons: The rules of pronunciation are fairly simple, there is a very “singable” ratio between vowel sounds and consonant sounds, and it was the language in which bel canto was developed (to name but a few.) The English songs used normally come from either Early English or 20th Century American and English sources. Sometimes folk song arrangements are also used. The Italian songs are normally selected from collections such as the Schirmer 24 Italian Songs and Arias of the 17th and 18th Centuries, or the more recently published 26 Italian Songs and Arias, published by Alfred Publishing Co.

<table>
<thead>
<tr>
<th>Students will be able to prepare and perform at least two arts songs per quarter - at least one in English and one in Italian. Other languages may be substituted. An aria may substitute for an art song.</th>
<th>Students will be assigned song literature from the early Italian repertoire and from British and American repertoire according to their abilities. They will perform at least one song from memory at their end of quarter juries and participate in studio class.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will demonstrate basic skills of performing in public.</td>
<td>Students will sing in studio class and observe others performing. They will perform for the voice faculty at the end of the quarter.</td>
</tr>
<tr>
<td>Students will be able to transfer personal experience in vocal production, language and performing skills to the performance of others and vice versa.</td>
<td>Students will observe the strengths and weaknesses of their peers and be able to assess vocal skills, language accuracy, stage presence and interpretation of various styles of literature by observation and performance.</td>
</tr>
</tbody>
</table>
Of course, 164-level students may study more than six songs in three quarters (a vocal performance major normally will.) Also, a student who has previously studied either French or German might be encouraged to undertake a simple song in that language. However, neither of these things will be done at the expense of taking care of the business at hand, which is to establish vocal habits that lead to the optimal development of the voice.

**Studio Class Performance Requirement:**
1 credit lessons – must sing in Small Studio once a quarter
2 credit lessons – must sing in Small and Large Studio once a quarter. However, the 164 level performance major may delay their first Large Studio performance until Winter quarter at the discretion of the applied instructor to allow more preparation time.

**REPERTOIRE REQUIREMENT for Normal 164 Level Jury:**
The student will perform one song per quarter.
The student should list one or two other songs worked on that quarter on the jury sheet.

**Level Up Schedule by degree:**
BA/Music Education Majors level up from 164 to 264 after 4 quarter of study. Some exceptional students may level up to 264 after 3 quarters of study.
Performance Majors level up from 164 to 264 after 3 quarters of study.

**REPERTOIRE REQUIREMENT for Level Up Jury 164 to 264:**
The student turns in a *repertoire list of the six (or more) songs* studied while at the 164 level.
The student then performs a jury in which he/she selects the first song to be performed. Then one of the teachers adjudicating will choose additional songs from the list.
1 credit lessons – offer 6 songs – normally perform 2 songs
2 credit lessons – offer 6 songs – normally perform 3 songs
The faculty reserve the right to ask for any or all of the 6 songs listed on the Repertoire List.

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**Course Prefix and Number:** MUS 264 Voice Area

<table>
<thead>
<tr>
<th>Learner Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to demonstrate the basic skills of vocal production and show progress toward achieving intermediate skills of vocal production.</td>
<td>Students will be individually instructed in their lessons on how to vocalize, create a resonant sound and learn to integrate diction with tone. They will be given opportunities to perform more challenging repertoire using their skills, in studio class.</td>
</tr>
</tbody>
</table>
TECHNICAL AND ARTISTIC GOALS
At this level, the purposes of study increase. The student’s technique will be addressed as a continuation of the basics established at the 164 level. Musical issues—being aware of style, addressing increasingly complex music, and giving greater attention to musical nuance—will begin to become integrated with purely vocal issues. Repertoire will increase to nine selections minimum (three per quarter) and include an additional language. In most cases, something from the opera or oratorio aria literature will be studied. The student should also study recitative style at this level. In the song literature, the representation of diverse styles should be broadened.

The additional language will normally be German. This is for several reasons: (1) The German art song literature is more extensive than the French, making for a more varied selection to accommodate a wider variety of voices as they become more apparent at this level. (2) Though the periods when the different language songs were written overlap, the German art song literature generally comes from an earlier period than the French. Accordingly, the musical language is less chromatic and rhythmically varied, the poetry more direct. (3) Though pronunciation of German is more complex than of Italian, it is nonetheless simple compared to French. Taken collectively, these factors render dealing with German diction and style less of a distraction from still-developing vocal technique than dealing with French diction and style.

As at the 164 level, there will be exceptions. There will be students who have studied French previously, and for them, the degree of challenge represented by the two languages might be reversed. In the matter of opera and oratorio arias, it might very well occur that, because of voice type, a specific aria, in whichever language, might be preferable to all others at this stage of development.

LITERATURE EXPECTATIONS
An array of literature to be studied and mastered during three quarters at the 264 level might look something like this:

Students will be able to prepare and perform at least three art songs per quarter. An aria may substitute for an art song.

Students will demonstrate more poise when performing in public along emphasizing elements of interpretation and musicianship. Students will also demonstrate more independence at pronouncing foreign languages.

Students will be able to transfer personal experience in vocal production, language and performing skills to the performance of others and vice versa.

Students will be assigned and prepare song literature which should ideally include Italian, German, French and English literature and represent a variety of musical periods and styles and may include an opera aria and an oratorio aria. They will present 9 selections (6 for memory) at their end of the quarter juries and participate in studio class.

Students will sing in studio class or at convocation (performance majors) and observe others performing. They will perform for the voice faculty at the end of the quarter.

Students will observe the strengths and weaknesses of their peers and be able to assess vocal skills, language accuracy, stage presence and interpretation of various styles of literature by observation and performance.

Students will be able to prepare and perform at least three art songs per quarter. An aria may substitute for an art song.

Students will demonstrate more poise when performing in public along emphasizing elements of interpretation and musicianship. Students will also demonstrate more independence at pronouncing foreign languages.

Students will be able to transfer personal experience in vocal production, language and performing skills to the performance of others and vice versa.

Students will be assigned and prepare song literature which should ideally include Italian, German, French and English literature and represent a variety of musical periods and styles and may include an opera aria and an oratorio aria. They will present 9 selections (6 for memory) at their end of the quarter juries and participate in studio class.
• 2-3 art songs by British and American composers, including both early and recent works (Elizabethan lute songs, art songs by Quilter, Vaughan Williams, Barber or Copland)
• A recitative and/or aria from one of Handel’s oratorios, such as Messiah. Sometime an opera aria.
• An Early Italian song - something a bit more demanding than what was addressed at 164 (Donaudy or Tosti, and an aria from one of Mozart’s Italian operas, complete with recitative)
• 2 - 3 German Lieder by Mozart, Beethoven, Schubert, Schumann, or Brahms.

**Studio Class Performance Requirement:**
1 credit lessons – must sing in Small Studio once a quarter
2 credit lessons – must sing in Small and Large Studio once a quarter.

**REPERTOIRE REQUIREMENT for Normal 264 Jury:**
• The student will perform one song per quarter.
• The student should list two or three other songs worked on that quarter on the jury sheet.

**Level Up Schedule by degree:**
BA/Music Education Majors level up from 264 to 364 after 4 quarter of study. Some exceptional students may level up to 364 after 3 quarters of study.
Performance Majors level up from 264 to 364 after 3 quarters of study.

**REPERTOIRE REQUIREMENTS Level Up Jury 264 to 364:**
The student turns in a *repertoire list of all 9 pieces studied at 264, at least six of which are memorized.* The list will demonstrate the type of language and stylistic diversity described above.
The student selects the first piece for performance. The teachers then select additional songs from the list. (If a selection is requested which is not memorized, the student must still be able to perform it well with the music.)

1 credit lessons – Offer 9 songs – normally perform 3 songs
2 credit lessons – Offer 9 songs – normally perform 4 songs
The faculty reserve the right to ask for any or all of the 9 songs listed on the Repertoire List whether they are memorized or not.
At this level, more emphasis should be placed upon actually performing the music, as compared to the 164 level, where the primary goal was to demonstrate the presence of good habits forming the foundation of a growing vocal technique.
Songs should not be repeated from the 164 level of study.
<table>
<thead>
<tr>
<th>Learner Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to demonstrate the intermediate skills of vocal production and show progress toward achieving advanced skills of vocal production.</td>
<td>Students will be individually instructed in their lessons on how to vocalize, create a resonant sound and learn to integrate diction with tone, breath management, proper application of style choices, and language accuracy.</td>
</tr>
<tr>
<td>Students will be able to plan, prepare and perform a half recital.</td>
<td>Students will be assigned and prepare song literature which should ideally include Italian, German, French and English literature and represent a variety of musical periods and styles and may include an opera aria and an oratorio aria. Students will present a public half recital and participate in studio class.</td>
</tr>
<tr>
<td>Students will demonstrate poise and confidence when performing in public along emphasizing elements of interpretation and musicianship. Students will also demonstrate more independence at pronouncing foreign languages.</td>
<td>Students will sing in studio class or at convocation (performance majors, as well as participating as soloists in some ensembles and observe others performing. They will perform for the voice faculty at the end of the quarter.</td>
</tr>
<tr>
<td>Students will be able to transfer personal experience in vocal production, language and performing skills to the performance of others and vice versa.</td>
<td>Students will observe the strengths and weaknesses of their peers and be able to assess vocal skills, language accuracy, stage presence and interpretation of various styles of literature by observation and performance.</td>
</tr>
</tbody>
</table>

**TECHNICAL AND ARTISTIC GOALS**

At this level, the fourth language—either French or German, whichever was not addressed at the 264 level—should be addressed. Technical progress will continue to advance. The student will be expected to become more independent in preparing (and in some cases selecting) literature. There is no increase in the required number of pieces between the 264 and 364 levels per quarter. The increase comes in the difficulty and sophistication of the pieces.

**LITERATURE EXPECTATIONS**

In most cases, literature in the Italian language will become more advanced in terms of the vocal skill and maturity required to sing it. Literature in English, German, and French will expand to include the more subtle and difficult styles of the late 19th century, 20th century and the 21st century.
An array of literature to be studied and mastered during three quarters at the 364 level might look something like this:

- English arias from oratorios by Handel, Haydn, or Mendelssohn, and songs by composers such as Britten, or Ives, or Argento
- Arias from Italian operas by Rossini, Verdi, or Puccini
- German Lieder by Brahms, Wolf, Strauss, or Berg
- French mélodies by Fauré, Duparc, Debussy, or Poulenc
- Perhaps an additional aria in any of these languages

**Studio Class Performance Requirement:**
1 credit lessons – must sing in Small Studio once a quarter
2 credit lessons – must sing in Small and Large Studio once a quarter.

**REPERTOIRE REQUIREMENT for Normal 364 Jury:**
1 credit lessons – Offer 2 songs – sing one and may be asked to sing the second
2 credit lessons – Offer 2 songs – sing both
- The student should list two or three other songs worked on that quarter on the jury sheet.

**Level Up/Recital Schedule by degree:**
BA/Music Education Majors should complete the 364 level recital in their 3rd or 4th quarter of study at the 364 level. Recitals and Senior BA projects should be in the 11th or 12th quarter of total study. Performance Majors level up from 364 to 464 after 3 quarters of study.

**364 RECITAL REQUIREMENT by Degree:**

**Music Education Majors:**
The 364 Half Recital fulfills the recital requirement. This recital can be completed after 3 quarters of study at the 364 level. The student may repeat the 364 level for up to 5 quarters in preparation for the recital at the teacher’s discretion remembering that each music education student must complete the entire voice sequence in 11 quarters total.

**Bachelor of Arts Majors:**
The 364 Half Recital can be used as a Senior Project. This recital can be completed after 3 quarters of study at the 364 level. The student may repeat the 364 level for up to 5 quarters in preparation for the recital at the teacher’s discretion. Senior Projects do not need to fulfill the repertoire requirement for the 364 level recital. Lecture recitals, cover papers, specialty recitals can be developed with the advisor’s approval. More information on the BA Voice Project Recommendations are available from your applied teacher.

**Vocal Performance Majors:**
The 364 Half Recital fulfills the junior recital requirement. This recital should be completed after 3 quarters of study at the 364 level. The completion of the Half Recital serves as the jury up to the 464 level of study for Performance Majors.
364 VOICE RECITAL REQUIREMENTS

Duration: Minimum of 20 - 25 minutes of sung music
Languages: Minimum of 3 languages (Italian, French, Spanish, German or English)
Repertoire: Minimum of 2 style periods to be chosen from the following:
   Renaissance  Impressionistic
   Baroque      20th Century (1900 – 1999)
   Classical    Contemporary (2000 – present)
   Romantic
Program Requirement: Translations and Program Notes must be presented along with the program at the recital. Program information is due to the music office two weeks prior to the recital. The music office will also print the translations and program notes on standard white 8 1/2 x 11 paper. The office staff will not do any formatting (tabs, margins, etc) on translations and program notes. Students will work directly with the applied instructor on the translation and program note material. Proper citation is required for web or print sources of translations or notes.
Learner Outcomes | Assessment
---|---
Students will be able to demonstrate advanced skills of vocal production. | Students will be individually instructed in their lessons on how to vocalize, create a resonant sound and learn to integrate diction with tone, breath management, proper application of style choices, and language accuracy.

Students will be able to plan, prepare and perform a full recital. Often as many as four pieces per quarter in preparation for the senior recital. | Students will be assigned and prepare song literature which should ideally include Italian, German, French and English literature and represent a variety of musical periods and styles and may include an opera aria, oratorio aria or vocal chamber music. Students will present a public recital, participate in studio class and convocation as well as perform as soloists with ensembles.

Students will demonstrate poise and confidence when performing in public along emphasizing elements of interpretation and musicianship. Students will also demonstrate more independence at pronouncing foreign languages and working with an accompanist. | Students will sing in studio class and convocation as well as participating as soloists in some ensembles and observe others performing. They will perform a public recital and may also perform in competitions and prepare for graduate auditions.

Students will be able to transfer personal experience in vocal production, language and performing skills to the performance of others and vice versa. | Students will observe the strengths and weaknesses of their peers and be able to assess vocal skills, language accuracy, stage presence and interpretation of various styles of literature by observation and performance.

**TECHNICAL AND ARTISTIC GOALS**
End of quarter jury performance at the 464 level should demonstrate the solid technical skills and musical awareness of any music professional, and should affirm the work of a singer in command of a well-developed voice—one who would be recognized not for mere competency, but for superior voice and singing ability.

**LITERATURE EXPECTATIONS**
All four languages (English, Italian, French and German) should be represented in repertoire at this level. Specialized languages like Spanish or Russian may be substituted at the discretion of the primary voice teacher. Advanced repertoire should be expected at this time: operatic and oratorio arias and advanced art song literature that demands a high level of musicianship, language skill and performance ability.
Studio Class Performance Requirement:
3 credit lessons – must sing in Small and Large Studio once a quarter. 464 level students should perform in at least one Convocation in preparation for their recital.

REPERTOIRE REQUIREMENT for Normal 464 Jury:
3 credit lessons – Offer 3 songs – sing two - may be asked to sing the third
  o The student should list two or three other songs worked on that quarter on the jury sheet.

464 VOICE RECITAL GUIDELINES

Vocal Performance majors must present a full recital (approximately 50 minutes of music) after 3 quarters of study at the 464 level.

Undergraduate recitals should meet the following guidelines:
• It is expected that literature may at times include some re-working of pieces from earlier study.
• Literature will be selected which will (1) form coherent groupings for the purpose of the recital, and (2) be especially well suited to the particular vocal and interpretive strengths of the student as those qualities have by now emerged.
• All four languages (English, Italian, French and German) should be represented. Specialized languages like Spanish or Russian may be substituted at the discretion of the primary voice teacher.
• The major stylistic historical periods should be represented – Baroque, Classical, Romantic and 20th century at the discretion of the teacher. Literature should continue to include a broad range of language and style.
• The 464-level student is still an undergraduate. It would therefore be most exceptional if the student were to attempt to become a specialist (e.g., specialize in singing Early Music, or Avant Garde 20th and 21st Century music.) Such would be contrary to the essential philosophy of our program, which seeks to develop the undergraduate student to his/her fullest singing potential commensurate with age and both vocal and musical development at the time of this level of study.
• The student should demonstrate not just the solid technical skills and musical awareness of any music professional, but should affirm the work of a singer in command of a well-developed voice— one who would be recognized not for mere competency, but for superior voice and singing ability.
• Vocal Chamber Music with an instrument or another voice can be included on the recital as long as the genre and language requirements listed above are met. Other styles of music (musical theater, jazz or choral) may be included on the recital as long as the genre and language requirements listed above are met and the recital is no longer than one hour.
464 VOICE RECITAL REQUIREMENTS

Duration: Minimum of 45 minutes of sung music
Languages: Minimum of 4 languages (Italian, French, Spanish, German or English)
Repertoire: Minimum of 4 style periods to be chosen from the following:
  Renaissance  Impressionistic
  Baroque  20th Century (1900 – 1999)
  Classical  Contemporary (2000 – present)
  Romantic

Program Requirement: Translations and Program Notes must be presented along with the program at the recital. Program information is due to the music office two weeks prior to the recital. The music office will also print the translations and program notes on standard white 8 1/2 x 11 paper. The office staff will not do any formatting (tabs, margins, etc) on translations and program notes. Students will work directly with the applied instructor on the translation and program note material. Proper citation is required for web or print sources of translations or notes.

MUS 564 and MUS664 are graduate level course numbers. These numbers are never used at the undergraduate level.
TECHNICAL AND ARTISTIC GOALS
This course is for the student who has had significant vocal training at the undergraduate level and who wishes to continue the development of their skills at the graduate level. Graduate students studying Choral Conducting and/or Pedagogy may study at this level. The main goals are to refine technical and performance skills and improve the artistry of the singer.

LITERATURE EXPECTATIONS
Literature should be chosen which rounds out the repertoire experience from the undergraduate studies. Literature should help meet the technical goals defined by the teacher for the student. A variety of styles and languages should be represented.

REPERTOIRE REQUIREMENT for 564 Jury:
The student will perform one song per quarter.
The student should list one or two other songs worked on that quarter on the jury sheet.

MUS 564 Students are required to attend weekly Voice Studios on Thursdays from 1:00 – 1:50 pm in addition to fulfilling the requirement for private lessons. If a student has a direct conflict with another required class for their degree, the student may make arrangements with their applied instructor to make up for missing studio classes. This arrangement can include supplemental writing assignments based on readings and/or listening assignments.
TECHNICAL AND ARTISTIC GOALS

The main purpose of study at this level is to make final corrections of any technique problems, broaden the scope of repertoire and refine performance artistry and presentation. It is expected that the level of performance will approach professional entry level by the completion of the graduate level.

LITERATURE EXPECTATIONS

Literature will be chosen that is in the original key and is primarily within the ‘fach’ of the singer. A broad range of styles may be examined that are appropriate to the voice and that will expand the knowledge of the singer. Operatic arias, chamber music with instruments and particularly art song cycles of major importance are recommended. World languages and English should be represented, and there should be some study of 20th and 21st century literature. Recital and/or lead operatic role preparation should be the determining factor in selection of repertoire.
**Studio Class Performance Requirement:**
4 credit lessons – must sing in Small and Large Studio once a quarter. 664 level students should perform in at least one Convocation in preparation for their recital.

**REPERTOIRE REQUIREMENT for Normal 664 Jury:**
4 credit lessons – Offer 3 songs – sing two - may be asked to sing the third
  o The student should list two or three other songs worked on that quarter on the jury sheet.

**664 VOICE RECITAL GUIDELINES**

Vocal Performance majors must present a full recital (approximately 50 minutes of music) after 6 quarters of study at the 664 level. Graduate Performance recitals should meet the following guidelines:

- Graduate Recitals may take many shapes. Most recitals should include a variety of periods, genres, languages and styles. However, exceptional students can explore a specific theme, a set of long song cycles, operatic arias and/or ensemble pieces.
- Vocal Chamber Music with an instrument or another voice should be included if they have never performed one at the undergraduate level. Oratorio literature with instruments could satisfy that requirement.
- Literature should be advanced and require mature understanding and intellectual interest beyond the undergraduate level.

**664 VOICE RECITAL REQUIREMENTS**

**Duration:** Minimum of 50 minutes of sung music  
**Languages:** Multiple languages represented (Italian, French, Spanish, German or English)  
**Repertoire:** Multiple style periods to be chosen from the following:  
  - Renaissance  
  - Impressionistic  
  - Baroque  
  - 20th Century (1900 – 1999)  
  - Classical  
  - Contemporary (2000 – present)  
  - Romantic  

**Program Requirement:** Translations and Program Notes must be presented along with the program at the recital. Program information is due to the music office two weeks prior to the recital. The music office will also print the translations and program notes on standard white 8½ x 11 paper. The office staff will not do any formatting (tabs, margins, etc.) on translations and program notes. Students will work directly with the applied instructor on the translation and program note material. Proper citation is required for web or print sources of translations or notes.
Basic Requirements for all music students can be found in the CWU Undergraduate Handbook online. The link to the handbook is http://www.cwu.edu/music/undergraduate-handbook. Please refer to the Undergraduate Handbook for information on Convocation, Piano Requirement, Declaration of Major, First-Year Confirmation and any other general music student policy.

LESSON POLICIES
Lessons per quarter: 8 – 10 depending on the fall of the calendar and holidays. Lessons that fall on non-instructional days will be made up at the discretion of the applied teacher.
Lesson length:
- 1 credit lessons: 25 minutes
- 2 credit lessons: 50 minutes

REQUIRED MATERIALS
Repertoire will be decided with your applied teacher. Music should be purchased and brought to every lesson. Students should plan to purchase two to three books per year to add their personal libraries. The Wildcat Shop carries many of the standard vocal anthologies used in lessons; others can be purchased from Amazon or Classical Vocal Reprints. Teachers are NOT responsible for providing music! If purchasing the music is not an option you can check music out from the CWU Library.

DRESS STANDARDS
Lesson Attire:
Due to the physical nature of the vocal instrument it is advisable to wear professional clothing to all applied lessons. Students should be comfortable but dressed professionally so that the instructor can address physical aspects of your performance such as posture and breathing.

Small Studio Attire:
Casual working dress with a professional quality unless otherwise specified by your instructor.

Large Studio Attire:
Dress professionally for a performance – as if you were going to a professional audition or professional performance. Most large studio classes will follow recital performance practice. Please be aware that short skirts and dresses
that are too revealing are not recommended for stage performances due to the elevated stage level. You want to look and feel your best while creating an air of confidence and capability that doesn't detract from your performance.

Convocation Attire:
Dress for a semi-formal to formal performance. This is a chance for you to dress up and shine! Please be aware that short skirts and dresses that are too short are not recommended for stage performances due to the elevated stage.

PHYSICAL CONTACT STATEMENT
It is often helpful for the instructor to touch the student or to have the student touch the instructor for demonstration. If the student is uncomfortable in any way, the student should express their discomfort to the teacher immediately and the instructor will discontinue the physical demonstrations.

ATTENDANCE

- Voice teachers must be given **24 hours notice** if you cannot attend your lesson. The only acceptable reasons for canceling lessons are illness or a death in the family. Lessons missed for reasons other than the above may not be made up. Make-up lessons for excused lessons will be scheduled as needed. Faculty will try to reschedule missed lessons, however, after the second absence, it may be impossible to reschedule. Lessons missed near the end of the quarter may not be made up. The student is responsible to find a time that is convenient for the voice instructor. If the student cannot find a convenient time for the make up lesson after a reasonable attempt by the teacher, the lesson will not be made up.

- If you know in advance that you will miss your lesson, make every attempt to swap lesson times with another student in the studio.

- **IT IS UNACCEPTABLE TO SKIP LESSONS FOR ANY REASON.** Repeated absences will result in a lower grade and may result in an incomplete or failing grade and dismissal from a studio. Try to stay healthy and be responsible!

- Students in productions on or off campus performances should list voice lessons as a regular class that cannot be missed. Due to the fact that our voice teachers are only on campus on specific days and times and all studios are fully scheduled for departmental lessons, make-up lessons are difficult to
arrange. Therefore, lessons missed due to rehearsals or performances called with less than 24 hours notice will not be made up.

- Due to faculty conflicts and professional performing obligations it may be necessary to reschedule your lesson once or twice in a quarter. The faculty member will offer time to make up these lessons. If the offered times do not work with a student’s schedule, it is the responsibility of the student to propose times that will work.

- If you are running late please notify the instructor. Repeated tardiness will result in a lower grade.

**CHANGE OF STUDIO POLICY**

The vocal area does not encourage changing vocal studios in general. In the event that a student desires to change studios the following procedure must be followed.

- Studio changes will not be granted within the first year of vocal study with a teacher. Developing the teacher/student rapport takes the better part of a year and the issues driving a studio request will often remedy themselves as the relationship develops over time. Exceptions to this would be considered for extreme issues. In an extreme situation, the student should speak directly to the Chair of the Music Department.

- Students may request a particular studio, but the student will be moved into the studio that has room. No student will be taken out of a studio to accommodate another student switching into a new studio.

**Change of Studio Procedure:**

1. Students obtain a Change of Studio form from the music office.
2. Students interested in changing studios MUST speak to the studio teacher regarding the switch. This conversation gives the teacher a chance to address areas of concern. It is possible that the teacher wasn’t aware of an issue that could easily be resolved through discussion and adjustments to the lesson. If the teacher agrees that switching studios is in the best interest of the student, he or she would sign the Change of Studio form.
3. The student then takes the signed Change of Studio form to the Music Department Chair for his/her approval. If the Chair approves of the switch, the Area Coordinator will attempt to reassign the student to a different studio.
APPLIED VOICE LESSON GRADING

You will be graded on attendance, preparedness for each lesson, improvement and mastery of level requirements and completion of repertoire requirements and song preparation (IPA and translations) and research.

60% Lesson Grade (this percentage of the grade is based on the weekly work and decided by the studio teacher)

20% Portfolio Grade - all students will be required to submit a portfolio at the end of the quarter for grading
   25% Practice Logs or Practice Journal
   15% Repertoire Lists - Quarterly and Cumulative
   50% Song Preparation (IPA, translations and research for each song studied that quarter)
   10% Goals and Self-Evaluation – Goals should be turned in to the instructor at the second lesson of each quarter and must be included along with the self-evaluation in the portfolio at the end of the quarter.

10% Studio Attendance and Participation
Students are required to attend ALL Voice Area Studio Classes and Small Studio Classes on Thursdays from 1:00 – 1:50.

- Each unexcused absence from studio class – both Voice Area and Small Studio Classes will lower your grade 1 letter grade. A becomes a B, etc.
- 1 Credit students (164, 264 and 364 level) – MUST perform in Small Group Studio or Large Group Studio at least once per quarter.
- 2 Credit students (164, 264 and 364 level) – MUST perform in Small Group Studio AND Voice Area Studio each quarter.
- 3 Credit lessons (464 level) – MUST perform in Small Group Studio and Large Group Studio each quarter and in at least one Convocation prior to the recital with the approval of the instructor.

10% Jury Results
The overall average score from the End of the Quarter Voice Jury will be used for this portion of the quarterly grade.
At the end of each quarter, all students who are registered for applied music voice lessons must perform a “jury,” which serves as the final examination for the quarter. Students do not need to sing a jury the quarter that he or she performs a 364 or 464 level degree recital. The jury normally consists of all available voice faculty.

For non-level juries, bring 4 copies of the completed Jury Form. This form can be found on the Applied Voice page of the CWU Music website: http://www.cwu.edu/music/voice-jury-forms. For level change juries, bring 4 completed copies of the Jury Form and one completed copy of the Repertoire List (also available at the above address).

In the voice area, a missed jury due to illness or an **excused absence** automatically results in an **incomplete** grade. Unless circumstances dictate otherwise performing a double jury the following quarter erases the incomplete grade.

An **unexcused absence** from a vocal jury will result in a **0 for the jury**. The student’s grade will be calculated with the 0 for the 10% Jury Portion of the grade for the quarter.

An **unsuccessful (not-satisfactory) jury** will require that the student **remain at the current level for another quarter** and make another attempt at the jury in the following quarter. The unsuccessful jury grade (below 70) will be calculated in the cumulative grade for the quarter.

**Advancement Jury Schedule**

Performance majors (2 credit lessons) must level up **every three quarters.**
Music Education (1 credit lessons) must level up **every four quarters.**
Bachelor of Arts majors (1 credit lessons) must level up **every four quarters.**

Students that have an unsuccessful jury and are granted one additional quarter on probation. If the student does not progress after the 5th quarter at one level they may be dropped from the Music Department.
**Jury Repertoire Requirement Summary**

Level 164 Regular Jury – One song – must be memorized
Level 164 Jury-Up
   All Students offer 6 songs – all 6 must be memorized
   1 credit lessons – normally sing 2/6 songs
   2 credit lessons – normally sing 3/6 songs

Level 264 Regular Jury – One song – must be memorized
Level 264 – Jury-Up
   All students offer 9 songs (6 memorized 3 can be with music)
   1 credit lessons – normally sing 3/9 songs
   2 credit lessons – normally sing 4/9 songs

Level 364 Regular Jury only (364 level recital counts as jury up to 464 for performance majors)
   All students offer 2 songs (both memorized)
   1 credit lessons – normally sing 1/2 song
   2 credit lessons – normally sing both songs

Level 464 Regular Jury only (no jury up)
   All students offer 3 songs (all memorized)
   3 credit lessons – normally sing 2/3 songs

Level 564 Regular Jury - One song – must be memorized

Level 646 Regular Jury
   All students offer 3 songs (all memorized)
   4 credit lessons – normally sing 2/3 songs
CWU Music Department Voice Jury Form

Please complete the top portion, and provide one copy for each teacher present.

Name: ____________________________ Quarter/Year: ___________

Degree Program: __________________ Year in School: ___________

Applied Study Level: ________ Number of Quarters at this Level: ___________

Voice Instructor __________________ Are you attempting a Level Change? ______

YOUR CHOICE OF SONG TO SING TODAY FOR THIS JURY:
Title __________________ Composer __________________
Other Repertoire Studied This Quarter:
Title:Composer’s last name:

_____________________________________________________________________

If you are jurying up to the next level, please fill out a “Repertoire Sheet.”

The numbered scale below represents an evaluation based on expectations for this level.

**TECHNIQUE - Posture and Alignment**

| Superior and consistent posture and alignment combined with ease and comfortable flexibility | Excellent posture and alignment combined with ease and comfortable flexibility | Overall good posture and alignment gaining ease and flexibility | Basic understanding of posture and alignment but not consistent or completely comfortable Body is out of alignment and lack of proper posture is interfering with tone production |
| Superior and consistent flexibility, control, effective phonation and production. | Excellent flexibility, control, effective phonation and production. | Overall good flexibility, control, effective phonation and production. | Basic flexibility, control and effective phonation and production. Little or no flexibility, control, effective phonation and production. |

**TECHNIQUE – Breathing and Breath Management**

| Superior tone quality most of the time. Tone is uniform, consistent and well controlled. | Excellent tone most of the time. Tone problems infrequent or minor. | Overall good tone quality with some lapses. | Basic understanding of good tone, some lack of control and/or focus Distortion, lack of control in all registers. |
| Superior execution of pitches and rhythms throughout. | Excellent execution of pitches and rhythms throughout. | Overall good execution of pitches and rhythms throughout. | Fair execution of pitches and rhythms throughout. Lack of rhythmic accuracy. Inability to match pitch. |

**PITCH and RHYTHM ACCURACY**

| Superior pronunciation and clear enunciation | Excellent pronunciation and clear enunciation. | Overall good pronunciation and adequate enunciation. | Fair pronunciation and adequate enunciation. Difficult to understand with numerous diction errors and technical faults. |

**DICTION Accuracy - Inflection**

| Superior pronunciation and clear enunciation | Excellent pronunciation and clear enunciation. | Overall good pronunciation and adequate enunciation. | Fair pronunciation and adequate enunciation. Difficult to understand with numerous diction errors and technical faults. |
### LEGATO/LINE

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Superior legato line used appropriately throughout.</td>
</tr>
<tr>
<td>9</td>
<td>Excellent legato line used appropriately throughout.</td>
</tr>
<tr>
<td>8</td>
<td>Overall good legato line used appropriately throughout.</td>
</tr>
<tr>
<td>7</td>
<td>Fair legato line used appropriately throughout.</td>
</tr>
<tr>
<td>6</td>
<td>Unsatisfactory legato line. Choppy and disconnected.</td>
</tr>
</tbody>
</table>

### STYLE / MUSICALITY Phrasing – Dynamics – Ornamentation

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Superior interpretation of style. Considerable attention to stylistic considerations, phrasing and dynamics.</td>
</tr>
<tr>
<td>9</td>
<td>Excellent interpretation of style. Attention to stylistic considerations, phrasing and dynamics.</td>
</tr>
<tr>
<td>8</td>
<td>Overall good interpretation of style. Generally well presented with minor inconsistencies of stylistic considerations, phrasing and dynamics.</td>
</tr>
<tr>
<td>7</td>
<td>Fair interpretation of style. Adequate presentation. Appropriate for level.</td>
</tr>
<tr>
<td>6</td>
<td>Weak interpretation of style. Inappropriate stylistic considerations, phrasing and dynamics.</td>
</tr>
</tbody>
</table>

### EXPRESSION /INTERPRETATION Characterization – Connection to the text

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Superior expressive performance, emotionally engaging with a strong connection to the text and meaning.</td>
</tr>
<tr>
<td>9</td>
<td>Excellent performance, with strong connection to the text and meaning.</td>
</tr>
<tr>
<td>8</td>
<td>Overall good performance with demonstrated understanding of text and meaning.</td>
</tr>
<tr>
<td>7</td>
<td>Fair performance with adequate understanding of text and meaning.</td>
</tr>
<tr>
<td>6</td>
<td>Unsatisfactory performance. Lacks connection to text and meaning.</td>
</tr>
</tbody>
</table>

### PREPARATION Ensemble - MemORIZATION

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Superior collaborative performance with accompanist. Solid memorization and execution.</td>
</tr>
<tr>
<td>9</td>
<td>Excellent collaborative performance with accompanist. Solid memorization and execution.</td>
</tr>
<tr>
<td>8</td>
<td>Overall good ensemble with accompaniment and memorized.</td>
</tr>
<tr>
<td>7</td>
<td>Fair - adequate preparation. Work memorized.</td>
</tr>
<tr>
<td>6</td>
<td>Unsatisfactory preparation. Work not memorized completely or at all.</td>
</tr>
</tbody>
</table>

### PRESENTATION Professionalism - Poise

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Excellent, confident performance. Appropriate professional attire and comportment. Prompt.</td>
</tr>
<tr>
<td>8</td>
<td>Overall good performance. Appropriate professional attire and comportment. Prompt.</td>
</tr>
<tr>
<td>6</td>
<td>Insecure presentation and performance — unprepared or inappropriate behavior or attire. Late</td>
</tr>
</tbody>
</table>

### ADDITIONAL COMMENTS:

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**Total Score:**

**Faculty Signature:**

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For assessment purposes only:

**Final Examination Jury:** Outstanding Satisfactory Unsatisfactory Reservations concerning future advancement □

**Level Change Examination Jury:** Pass Outstanding Satisfactory Did Not Pass
REGISTRATION
Students must be enrolled in voice lessons the quarter in which the recital is presented. Students must register for the Recital Credit or the Senior Project in addition to the Applied Lesson Credit for that quarter.

RECITAL PERMISSION SCREENINGS
Each student is required to present the recital for a recital permission screening one month prior to the recital date. Two voice faculty members should be in attendance. The faculty can cancel the recital at that time if the music is not prepared or the faculty can grant another preliminary hearing two weeks prior to the recital. If the material is not prepared at that hearing, the recital will be cancelled. If your recital is cancelled or postponed, there is no guarantee that you will find a later date in the Recital Hall.

Students must present typed copies of the recital program to the adjudicators. This should also include the timing of each song on the recital as well as the total number of minutes of music on the program. Program Notes and Translations are due to the applied instructor at the recital screening. Recitals may be postponed or canceled if program notes and translations are not turned in on time.

DEPARTMENT RECITAL INFORMATION
Refer to the requirements listed in the level information for 364 and 464. Other important Recital Information can be found in the Undergraduate Music Student Handbook: http://www.cwu.edu/music/undergraduate-handbook#student%20recital%20.

Student Recital Procedures
Scheduling:
Recitals are scheduled by first visiting the Music Office, to get a list of dates and times that are available for the recital. An Event Approval form is given to the student to take back to his or her applied instructor. Recital and recital date must be approved by the applied instructor (if a joint recital, both instructors must approve). After the instructor chooses a date and has signed the Event Approval form, the student returns the form to the office to complete the scheduling process. Students must be registered for applied music in the performance area during the quarter in which the recital is to be performed.

- Scheduling can ONLY be done with the Office Program Assistant, Marcie Brown. She is on duty daily, from 8:00 am until 2:00 pm. Do not ask other office personnel to implement scheduling requests.
- No recitals will be scheduled during the final examination week, beginning with the evening prior to the first day of Finals.
- Two dress rehearsals may be scheduled in the Recital Hall prior to performance date. Dress rehearsal times should be scheduled at the time the recital is scheduled in the Music Office.
- No recitals will be scheduled during the summer.

Recital fee:
After the Event Approval form is completed and returned to the Music Office, the student completes a simple form which authorizes the Music Department to place a $50 fee upon the student's university account.

Programs:
Program information must be submitted to the office at least ten days before the recital date. This information should be emailed to music@cwu.edu. Programs will be typed and placed in the mailbox of faculty recitalist, sponsor or director within three days of its initial submission. Programs must be proofed and returned to the
office at least five days before the recital date. Failure to adhere to these deadlines will result in no guarantee of program availability for distribution at the concert or recital. This procedure applies to student recitals, faculty recitals and ensemble concerts.

**Posters:**
Posters can be made on campus at The Wildcat Shop Custom Printing located in the SURC. Production and printing costs are the responsibility of the student. Posters must be approved by the Scheduling Office prior to posting. Posters deemed inappropriate will not be allowed to be posted in the department. Posters in a landscape layout, rather than portrait are preferred for display on the digital sign in the foyer.

**Length:**
364 recitals (1/2 recitals) should last a minimum of 20-25 minutes, not to exceed ½ hour and can be combined with another 364 recital not to exceed 1 hour combined.
464 and 564 recitals should last a minimum of 45-50 minutes, not to exceed 1 hour.

**Recital Cancelations:**
If students reschedule or cancel a recital less than one month prior to the scheduled recital date, the recital fee will be forfeited. If it is rescheduled, a new recital fee must be paid. The first time a recital is rescheduled there is no charge. For every reschedule following the first the rescheduling fee (see above) will be applied.

**Receptions:**
The student lounge, Rm. 140, or the Rotunda, is available for receptions following recitals if the student wishes to have one. Set-up/cleanup, supplies, refreshments, etc. are the responsibility of the student. Additional cleaning fees that have been charged to the department, due to not properly cleaning up after a recital reception will be charged to the student(s) who had scheduled the recital reception.

**Recording of recital:**
- All concerts and recitals are recorded. Students giving a recital are provided a download link.
- Students who perform in an ensemble concert, or another student’s recital, may request a download link from the front office staff. Please note, you must be a current CWU student. No phone or e-mail orders will be accepted.
- State, University policy and copyright laws prohibit us from providing recordings to anyone who did not perform in the concert being requested.
- Recordings prior to Fall 2016 are archived on CD only. Requests for these will require a $5.00 charge for a duplicated CD.

Students who perform in an ensemble concert or another student’s recital may order one CD at a cost of $5 for a single CD or $10 for a two-disc set. To order CDs, please visit the Music Office and complete a recording request form, which will authorize the department to charge your student account for the CD cost, and identify the performance you wish.
State and University policy prohibits us from selling CD’s to anyone who did not perform in the concert for which the CD is being requested.
**STEP-by-STEP RECITAL PROCESS**

1. Two or three quarters before your recital you should have a recital planning session with your teacher to discuss repertoire choices.

2. Each quarter you should be preparing song research in your portfolio that will be used to write your program notes and translations.

3. You should be working with your accompanist one to two quarters prior to your recital if at all possible.

4. You should sing as much of your repertoire in Large and Small Studios as early as possible as soon as your applied teacher thinks it is ready. If you wait until three or four weeks before your recital to sing in studio you will only get to sing one or two songs out of your program. Ideally, you should have performed every piece on your recital in public at least once prior to the recital.

5. Depending on the deadlines set by the Music Office you should schedule your recital two to three quarters before the intended date. The recital is scheduled with Marcie Brown in the music office. Your teacher has to sign the Recital Approval form with the recital date on it.

6. Approximately 5 weeks before your recital date you should work with your applied teacher and Dr. Blaisdell to schedule a Recital Screening.

7. The Recital Screening
   - All music should be memorized at the screening. If one or two songs are close but not quite, it might still be okay. If a significant portion of the recital is unprepared at the screening several things may happen.
     - Failed - Your recital might be canceled.
     - Passed with Reservations - You may be asked to perform the whole recital screening again in a week to confirm that you fixed the problem areas.
     - Passed with Teacher Supervision – Your teacher will be responsible for following up on the problem areas prior to the recital to make sure they are corrected.
   - Bring a printed program of your recital selections and the order with you to the screening for each faculty member present (2).
   - Your program notes and translations are due to your applied teacher at the screening. That allows the teacher time to correct them and get them back to you for editing before your recital is due in the office. Recitals may be postponed or canceled due to missing program notes and translations.
   - If you are doing a chamber piece with instruments and they can’t be at the screening, you are allowed to do the work with piano instead. The final decision will be at the teacher’s discretion. If the teacher requires that the instrumentalists be present, then it will be required.
   - You may not sing every song on the recital at the screening. If the faculty have heard selections multiple times in studios or performances it will be not be necessary to hear them again at the screening.
   - You should look your best so that you feel your best, but you not required to dress up for the screening.

8. Your recital program and program notes and translations are due to the Music Office TWO weeks prior to the recital. They will format and print the program itself. The applied teacher will have a chance to edit it once it is formatted by the office.
   The program notes and translations will be printed as they are given on 8 ½ x 11 white paper. If you prefer to use a different format for your notes and translations you need to print them yourself off campus.
9. Your dress rehearsal should be scheduled a minimum of one month in advance of your recital. Your applied teacher needs to be there so you need to check with early to get it on their calendar. Generally one to two days prior to the recital is a good time frame for a dress rehearsal – check with your teacher for further recommendations.

10. Posters for your recital are optional. You can invite friends and family via Facebook, email or paper invitations.

11. Expected Recital Attire
   - Suits or Tuxedos
   - Long gowns or elegant mid-calf dresses
   - Short skirts or cocktail type dresses are not recommended.
   - You should make sure your shoes are comfortable for standing and singing prior to the recital.

12. You have the recital hall for one hour before your recital. This time can be used to warm up in the hall (with or without your teacher), to start certain songs with your accompanist and to spot check sections of songs to feel the acoustic. Each teacher is slightly different and each student has slightly different needs. Talk to your teacher about what might work best for you.

13. Sing beautifully and have a good time! Make music and share your hard work with your family and friends.

14. Receptions are optional.

15. Other good ideas for performance practice:
   - Sing your recital at Hearthstone or another elder care facility.
   - Sing for your friends informally.
   - If appropriate, sing your repertoire at church.
   - Sing in every performance opportunity possible: NATS, Bella Notte, Over-the-TOPera, Voice Studio Recitals and Convo if your teacher recommends it.
Writing Program Notes, A Guide

Collated and Summarized by Mark Samples
These tips were collated from Jonathan D. Bellman, A Short Guide to Writing About Music, 2nd ed. (2007) and Richard J. Wingell, Writing About Music: An Introductory Guide, 3rd ed. (2002). See these resources for more information.

Opening Considerations
Who is my audience? Your audience is a very diverse group, with differing levels of interest in the music performed. A good rule is to assume an intelligent reader who doesn't necessarily have extensive training in music.

What is the purpose of liner notes? To help the reader/listener relate to the music, and to enhance the experience of listening to the performance.

How do I research for my liner notes? Use the same methods for research you’d use for a research paper. Though you are only writing a few paragraphs, rather than a 15-page research paper, your program notes must be founded on a thorough, scholarly understanding of the work and its context. Texts and Translations. Texts and translations should be included for the listeners when possible.

Content—What do I write about?
Biography
• Be judicious. Situate the piece in the composer’s life (youth, maturity, old age?). Any special circumstances that attended the creation of the piece? How was the piece received? How did it affect his later career or legacy after death?

Cultural Context
• L.P. Hartley once wrote: “The past is a foreign country; they do things differently there.” Don’t forget that the time and culture in which a composer wrote a piece is often very remote for the listener. Your program notes might shed some light on the politics, working conditions, performance practices, or contemporary expectations of music. For instance, although today we don’t expect for opera singers to improvise, listeners of Handel’s day would have taken it for granted that the da capo would be ornamented. What about your piece would have been remarkable for its original listeners?
• Giving some cultural context helps listeners relate to your piece.

Style and Affect
• Say a few words about the style and affect (emotion, mood) of your piece. Is there a progression of emotion the listener should be aware of and listen for? Are there key moments or climaxes that will help the listener actively track the piece?
• Avoid too technical a discussion of musical style. Your audience is the intelligent reader who doesn’t necessarily have extensive musical training.

General tips and tricks
Integrity: Never copy passages from other sources without citing. This is plagiarism. In fact, you should rarely cite secondary sources (encyclopædias, biographies, etc.) in program notes. If you cite
primary sources (such as what Schumann said about Chopin, or Berlioz said about Beethoven), you can typically work your source into the text without footnoting.

**Climb up and down the ladder of abstraction.** Be careful about balancing your abstract commentary with specific examples. For instance, follow a statement about a piece's frequent dissonance with a specific example that the reader can listen for (e.g., "the loud, clustered chords in the low register that begin the piece's second major section").

**Length.** One of the most important considerations for program notes is that of **limited space.** Departmental recital notes will need to be more brief than solo recital notes. Use the departmental recital as a springboard for creating your solo recital notes. Remember: brief means pithy, not fluffy.
I. Advisor

Students are responsible for asking a full-time tenure track professor to be their senior project advisor/mentor. If your applied instructor is NOT your senior project advisor, you must set up a meeting with both faculty members to determine the content of the project and the role of the applied faculty member in the project.

II. Content

Senior Projects allow the student freedom to choose a topic of study and/or creative expression that is unique to the interests of the individual. However, all projects must meet a standard of academic rigor and proficiency.

III. Guidelines for Frequent Senior Project Projects

a. Vocal Recital – Classical Repertoire
   Must meet the requirements of the 364 level recital in the Vocal Handbook.
   - 20 – 25 minutes of sung music
   - at least 3 languages represented
   - at least 3 distinct musical periods and styles represented
   - Program Notes for each group of songs
   - Printed Translations for foreign language selections
   - Recital Screening with 2 voice faculty members 3 – 4 weeks in advance

b. Vocal Recital – Classical and Non-Classical Repertoire
   Each recital must be developed with the approval of the applied voice instructor in cooperation with other involved faculty (jazz, in particular).
   - 20 – 25 minutes of sung music
   - at least 2 languages represented
   - at least 2 distinct musical styles and genres represented
   Examples:
   - Classical + Musical Theater
   - Classical + Jazz
   - Classical + ??
   - Program Notes for each group
   - Printed Translations for foreign language selections
   - Recital Screening with 2 voice faculty members 3-4 weeks in advance
   - Short 2 – 3 page Reflection Paper explaining repertoire choice, preparation process and goal of the project

c. Vocal Recital – Themed Content (Classical or Non-Classical)
   Each recital must be developed with the approval of the applied voice instructor
   - 20 – 25 minutes of sung music
- Unifying theme to give clarity and coherence to the project and performance
  Examples:
  Character Study from Musical Theater/Opera
  “Strong Female Roles from Musical Theater”
  Literary Poetic Theme
  “Nature Imagery in German Romantic Lieder”
  Political/Social Theme
  “Music by LGTB Living Composers”
- Program Notes
- Printed Translations for foreign language selections
- Recital Screening with 2 voice faculty members 3 – 4 weeks in advance
- 5 – 6 page Cover Paper explaining the repertoire choice, preparation process, theme research and goal of the project

d. Lecture Recital
   Each recital must be developed with the approval of the applied voice instructor
   - 20 – 25 minutes long
   - Clearly defined subject with performance samples
     Examples:
     “Beat Boxing: Technique and Application”
     “Baroque Ornamentation in Bach Sacred Oratorios”
     “Teaching the Fundamentals of Vocal Production using American Folk Song”
- Media Presentation (Powerpoint, Presi, or equivalent)
- Printed Translations for foreign language selections
- Recital Screening with 2 voice faculty members 3 – 4 weeks in advance for performance selections
- 6 – 8 page Research Paper detailing the material presented in the lecture with supporting documents and citations. Can also include the relevance of the topic (why you chose it), your research and preparation process and the goal of your presentation
- Encourage participation at SOURCE

e. Research Project and/or Paper
   Each project must be developed with the approval of a CWU Music Professor
   - 12 – 20 page Research paper with
   - Clearly defined research problem and thesis
   Could be strictly research based or could include a research project with an accompanying paper
   Examples:
   “Strategies for Training the Changing Male Voice”
   “A Examination of Style in Ella Fitzgerald’s Performance of Rodgers & Hart Standards”
   “The Role of Acappella Groups in Public High School Choral Programs”

39
“Directing and Producing a Musical with Junior High School Children”

- Note that this should be a project with a manageable scope – do not try to write a Master’s or Doctoral Thesis! Keep the focus of the research paper narrow enough to be feasible, but large enough to generate a strong paper.
- Encourage participation at SOURCE

f. Voice + Something Else Recital

Each project must be developed with the approval of a CWU Music Professor and the Vocal Area Coordinator or Applied Instructor

- 20 – 25 minutes of sung music
- at least 2 languages represented
  Examples:
  Classical + Composition
  Classical + Secondary Instrument
  Classical + ??

- Program Notes for each group
- Printed Translations for foreign language selections
- Recital Screening with 2 voice faculty members 3-4 weeks in advance
- Short 2 – 3 page Reflection Paper explaining repertoire choice, preparation process and goal of the project
ACCOMPANIST INFORMATION

Lessons
Students who are registered for 2 credit (one hour) lessons are expected to provide an accompanist for the second half hour of their weekly lesson at the discretion of the applied teacher. Performance majors need to invest in their instrument and future career by working with an accompanist and being prepared musically for the lessons. The lessons will be more productive and the faculty will expect (and receive) a higher level of professionalism.

Students registered for 1 credit lessons are strongly encouraged to provide an accompanist for a portion of their weekly lessons at the discretion of the applied teacher.

Performances
The Music Department will provide accompanists for special performances in the vocal area like Voice Studio Recitals, Convocation and Masterclass opportunities. Your teacher will handle the arrangements. Normally each departmental accompanist voucher will cover one rehearsal with the pianist and the performance. Student accompanists may not be reimbursed through the university for these events.

Recitals
Students will need to hire a pianist for the 364 and 464 level recitals. The accompanist will also play for the recital screening and dress rehearsal.

ACCOMPANIST GUIDELINES

Dr. Pickett reserves the right to limit or deny students accompanying within the department. The applied vocal instructor can request a new accompanist based on any of the following criteria.

Accompanists are expected to:
• Be professional – come on time, music arranged neatly
• Be prepared -- music must be ready for the lesson (no sight-reading if the music was provided in advance)
• Provide a ½ hour rehearsal with the vocal student prior to the lesson to work out tempo and other musical issues
• Provide an approved substitute for the lesson if you can’t make it and provide the substitute with the music in advance if possible

Vocal Students are expected to:
• Be professional – come on time, be responsible and respectful
• Provide the accompanist with music at least one week prior to the lesson in which you intend to sing that song
• Meet with the accompanist prior to the lesson for ½ hour rehearsal to work out tempo and other musical issues
• Be prepared -- Accompanists are not responsible for teaching singers the notes! Rehearsals should be for ensemble and music issues. Pitches and rhythms are the responsibility of the singer!

Payment should be provided either in one payment for the entire quarter (preferable) or weekly at each lesson. If the accompanist is not paid for the lessons, the accompanist is released from his/her obligation and should not meet with the singer until payment is made. The accompanist should notify the applied voice instructor immediately if payment has not been made.
The following pianists might be available to accompany singers for outside rehearsals and/or lessons and recitals. You are responsible for calling them, arranging the rehearsal or lesson time and paying them directly. Rates vary. You must provide clear, complete copies of your music prior to the rehearsal.

<table>
<thead>
<tr>
<th>Pianist</th>
<th>Email</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Terri Harbaugh</td>
<td><a href="mailto:THarbaugh@cwu.edu">THarbaugh@cwu.edu</a></td>
<td>509-933-2321</td>
</tr>
<tr>
<td>Aaron Hirsch</td>
<td><a href="mailto:hirschaa@cwu.edu">hirschaa@cwu.edu</a></td>
<td>507-766-0857</td>
</tr>
<tr>
<td>Kathryn Kibota</td>
<td><a href="mailto:Kathryn.kibota@gmail.com">Kathryn.kibota@gmail.com</a></td>
<td>360-989-0109</td>
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<tr>
<td>Ruth Newkirk</td>
<td><a href="mailto:ruth.newkirk@cwu.edu">ruth.newkirk@cwu.edu</a></td>
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<tr>
<td>Barbara Pickett</td>
<td><a href="mailto:PickettB@cwu.edu">PickettB@cwu.edu</a></td>
<td>509-962-3639</td>
</tr>
<tr>
<td>Sara Pope</td>
<td></td>
<td>509-899-0206</td>
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<tr>
<td>Adrienne Shields</td>
<td><a href="mailto:Adrienne.flet.shields@gmail.com">Adrienne.flet.shields@gmail.com</a></td>
<td>971-732-0282</td>
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<tr>
<td>Mia Spencer</td>
<td><a href="mailto:spencemi@cwu.edu">spencemi@cwu.edu</a></td>
<td>509-963-1249</td>
</tr>
<tr>
<td></td>
<td>(limited availability for lessons - mostly for performances and recitals)</td>
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<tr>
<td>Marilyn Wilbanks</td>
<td><a href="mailto:mwilbanks@elltel.net">mwilbanks@elltel.net</a></td>
<td>509-962-2977</td>
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</table>

Dr. Nik Caoile, Dr. Martin Kennedy and Dr. Maria Wibe also do some vocal accompanying, but may have limited availability.

In the past, students have collaborated with other students for lesson accompaniment. Feel free to contact student pianists to discuss their availability. Feel free to ask your friends!
PORTFOLIO REQUIREMENTS

Worth 20% of Quarter Final Grade – DUE the first day of exams each quarter to your applied instructor

All Portfolios MUST include the following sections in the following order. You may include the Voice Area Syllabus and your Applied Instructor’s Syllabus in the front of the binder.

PART I Practice Log and Journal 25% of Portfolio Grade
Checked weekly during lesson. ALL students should be practicing a minimum of 30 minutes per day on their solo lesson work (vocalizing and repertoire). The goal for practice should be 30 - 60 minutes of singing and 30 - 60 minutes of non-singing practice (translation, IPA, memorization, reading, listening). Logging the hours you practice is very helpful to monitor your work. Practice = Progress.

Use the practice journal to note when you are vocally tired, frustrated, having a good day vocally, and other questions or comments about your practice session. These types of comments help your instructor diagnose issues in your practicing and help you learn how to make your practice sessions more productive. For example, if you notice a pattern that you are consistently tired and frustrated in the practice room after a full day of classes, you should consider practicing earlier in the day to see if that improves your practice time.

It is expected that some days you may be ill or have other obligations that keep you from practicing. Your goal should be to spend a little more time on other days to make up for days off from practicing. If you are ill and cannot sing, you should spend your time on silent practice, song preparation and research.

The grade for the Practice Log/Journal will be determined by the applied instructor based on the overall quality of the journal comments and the practice habits displayed in the log/journal.

PART II Updated Cumulative Repertoire List 15% of Portfolio Grade
Use the following template to track your progress toward the cumulative repertoire requirements. Also available on the CWU Music Website.

You may also wish to include a resume at the upper levels (364 and 464) for performance experience. This would include operatic roles performed in complete productions and scenes programs, musical theater experience, dance, theater and vocal training and your education. See your applied instructor for help with this. This is not a required section of the portfolio.
PART III  Song Preparation  50% of Portfolio Grade

For EACH song you study during the quarter by your instructor you must include the following:

A.  IPA Transliteration and Word for Word Translation
Each song should be written out on a separate sheet in three line form

[IPA transliteration]
Original Text of the song taken from music
Word for Word translation

B.  Poetic Translation
You may print a poetic translation from The Lied, Art Song and Choral Texts Archive page - www.recmusic.org, use a resource (i.e. Fisher-Dieskau Book of Lieder), or use a poetic translation included in your music.
Your source MUST be cited.

C.  Research on the composer and background on song
This research will become recital program notes and needs to be completed for each song you prepare. Printouts from the web are acceptable with pertinent information highlighted. You may take notes and copy them over from music history texts or resources in the library. Basic information like Composer and Composition Dates are required. Specific information on the specific song should be included as well.

D.  Research on poet and background of poem and poetic style
This research will become recital program notes and needs to be completed for each song you prepare. Printouts from the web are acceptable with pertinent information highlighted. You may take notes and copy them over from the resources in the library as well. Basic information like Poet Dates and Larger Poetic Work are required. You should also include a brief description of the poetic style and form of the poetry (i.e. Die Erlkönig by Goethe would be classified as a German Romantic poem and is a ballad. A ballad poem tells a story...) Is the text used altered from the original poem in any way?

E.  Listening Research
You must listen to each song you are learning and write a critical reflection of the recording. Ideally, you should listen to a minimum of TWO different artists perform the same song. Most songs are readily available in Youtube performances now, on iTunes for $.99, in our Music Library, and streaming on the Classical Music Library Database available through the CWU library. Applied instructors might also have recordings that can be shared with you.
A Critical Reflection should include your thoughts on:
- technical aspects of the performance (tone, diction, resonance, posture, etc.)
- musical interpretation (phrasing, inflection, dynamics, tempo)
- overall effectiveness (dramatic intent, musical shape and arch, personal reaction to voice, singer or song)
Ideally, the IPA and translation should be completed before the song is brought into the lesson for work. (Obviously, some exceptions will be made for new students who have not completed diction, however, some preparation should be evident in the portfolio).

PART IV  Goals and Self-Evaluation for Quarter  10% of Portfolio Grade

A. Goals for Quarter - Due at studio class in the second week of classes
Write a short narrative outlining your vocal and musical goals for your applied lessons this quarter. Be specific - what do you want to accomplish technically and musically in your applied vocal work. This will be turned in to the private instructor by the second lesson of the quarter, but must be included in the portfolio as well.

B. Self-Evaluation for Quarter
Write a short evaluation of your own work in your applied voice lessons for this quarter. Evaluate yourself honestly by considering the amount of time and effort you invested in lessons this quarter. Use your Practice Logs, Repertoire Lists, and Song Preparation documents to help you. Also, refer back to your Goals for the Quarter to access your progress toward those goals. Based on your work this quarter give yourself a grade.
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**Did you listen to your lesson?**

____________ 1x  __________  2x  __________  More

**Did you have any specific questions or problems in your practice this week?**
<table>
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Ensemble Practice (Optional)
Bachelor of Performance Voice Cumulative Repertoire List

Early Italian Art Songs (17th and 18th c.)
1.
2.
3.

Baroque and Classical Period Songs and Arias (Purcell, Handel, Mozart, etc.)
1.
2.
3.
4.

German Lieder
1.
2.
3.
4.
5.
6.

French Melodies
1.
2.
3.
4.

American and British Art Songs
1.
2.
3.
4.

Opera Arias
1.
2.
Oratorio Aria

1.

Additional Songs and Arias

1.

2.

3.

4.

Minimum of 28 Songs for 4 years (12 quarters) of applied voice lessons (2-3) songs or arias per quarter
Bachelor of Music Education Voice Primary Cumulative Repertoire List

Bachelor of Arts – Voice Major

Bachelor of Music Composition Major Voice Primary

Early Italian Art Songs (17th and 18th c.)
1.
2.
3.

Baroque and Classical Period Songs and Arias (Purcell, Handel, Mozart, etc.)
1.
2.
3.

German and French Repertoire
1.
2.
3.
4.
5.
6.

American and British Art Songs
1.
2.
3.

Opera Aria
1.

Oratorio Aria
1.

Additional Songs and Arias
1.
2.
3.
4.
5.

Minimum of 22 Songs for 4 years (11 quarters) of applied voice lessons (2-3) songs or arias per quarter
Song Preparation Worksheet

Song ______________________________________________________ Composition Date________

Composer _______________________________________ Composer’s Dates ____________

Compositional Style Period:
Renaissance  Baroque  Classical  Romantic  Impressionist  Modern
Living/Current

Composer Research:
Relevant Biographical Facts: *Please include source material citations.

Significance of Composer Style or Contribution to Genre (if relevant): *Please include source material citations.
Analysis:

**Song Form:**  
- Strophic  
- Modified Strophic  
- ABA  
- Through-Composed  
- Other

**Harmonic Language and Structure – Interesting and/or Important Features**

**Poet or Librettist**

**Poet/Libretto Research:**

**Relevant Biographical Facts:** *Please include source material citations.*
Significance of Poet/Librettist or Contribution to Poetic or Song Genre (if relevant): *Please include source material citations.

Poetic Form:
Rhyme Scheme?
Language and Structure – Interesting and/or Important Features

Personal Connection to this song?
Listening Research:

Listening #1:

Artist(s)___________________________________________________ Date of Performance _________________________
Format: CD Digital Recording Youtube Video

URL (if applicable) _________________________________________________________________________________________

Type of Performance: Live Studio/Commercial Recording
Performance Level: Young Student/Amateur College Student Professional
Technical and Artistic Observations:

Listening #2:

Artist(s)___________________________________________________ Date of Performance _________________________
Format: CD Digital Recording Youtube Video

URL (if applicable) _________________________________________________________________________________________

Type of Performance: Live Studio/Commercial Recording
Performance Level: Young Student/Amateur College Student Professional
Technical and Artistic Observations:
Vocal Health

- Limit your intake of drinks that include alcohol or caffeine. These act as diuretics (substances that increase urination) and cause the body to lose water. This loss of fluids dries out the voice. Alcohol also irritates the mucous membranes that line the throat.
- Drink plenty of water. Six to eight glasses a day is recommended.
- Don't smoke and avoid second-hand smoke.
- Practice good breathing techniques when singing or talking. It is important to support your voice. Singers and speakers are often taught exercises that improve this breath control. Talking from the throat, without supporting breath, puts a great strain on the voice.
- Speak in an optimal pitch range where your voice has adequate frontal resonance and can be projected with ease.
- Avoid eating spicy foods. Spicy foods can cause stomach acid to move into the throat or esophagus (reflux) causing either GERD (Gastro-esophageal Reflux Disease) or LPRD (Larygopharyngeal Reflux Disease) = “Silent Reflux” Reflux can make the fold susceptible to contact ulcers, vocal fold lesions and vocal fold hemorrhages.
- Try not to overuse your voice. If your voice has been “misused,” avoid speaking or singing when hoarse. Above all, do not try to “muscle through” a performance or rehearsal. This could result in vocal trauma.
- If you are sick and your voice is hoarse – do not sing and minimize talking. If you do not feel ill, the culprit is either allergies or reflux. If it not allergy season, it is most likely reflux. Please consult a laryngologist. A laryngologist specializes in voice issues.
- If you are congested please take Guaifenesin. “Mucinex” is a popular name brand of this medication. It is not advised to take combination drugs such as “Mucinex D.” Remember it is important to thin out the mucus but not dry it out. Most over the counter antihistamines and decongestants will dry out the vocal folds.
- Use a humidifier in your home. This is especially important in winter or in dry climates. Thirty percent humidity is recommended. (40 -50%) is preferable.)
- Wash your hands often to prevent colds and flu.
- Include plenty of whole grains, fruits, and vegetables in your diet. These foods contain vitamins A, E, and C. They also help keep the mucus membranes that line the throat healthy.
- Exercise regularly. Exercise increases stamina and muscle tone. This helps provide good posture and breathing, which are necessary for proper speaking.
- Get enough rest. Physical fatigue has a negative effect on voice.
• Do not cradle the phone when talking. Cradling the phone between the head and shoulder for extended periods of time can cause muscle tension in the neck.
• Avoid talking in noisy places. Trying to talk above noise causes strain on the voice.
• Avoid mouthwash or gargles that contain alcohol or irritating chemicals. If you still wish to use a mouthwash that contains alcohol, limit your use to oral rinsing. If gargling is necessary, use a salt water solution.
• Consider using a microphone. In relatively static environments such as exhibit areas, classrooms, or exercise rooms, a lightweight microphone and an amplifier-speaker system can be of great help.
• Consider voice therapy. A speech-language pathologist who is experienced in treating voice problems can provide education on healthy use of the voice and instruction in proper voice techniques.

What are some of the disorders of vocal abuse and misuse?

• Laryngitis - Laryngitis is an inflammation or swelling of the vocal folds. It may be caused by excessive use of the voice, by bacterial or viral infections, or by irritants such as inhaled chemicals or the backup of stomach acid into the throat and/or larynx such as GERD Gastroesophageal Reflux Disease and/or LPRD Laryngopharyngeal Reflux Disease. The voice of someone with laryngitis will often sound raspy, breathy, and hoarse. If you have laryngitis, do not sing or talk. Put yourself on vocal rest.

• Vocal nodules - Vocal nodules, which are small, benign (noncancerous) growths on the vocal cords, are among the most common voice disorders directly related to vocal abuse. This condition is often called "singer's nodes" because it is a frequent problem among professional singers. Vocal nodules are callous-like growths that usually form in pairs, one on each vocal fold. They form at the area that receives the most pressure when the folds come together to vibrate. The nodules develop from damage caused by repeated pressure on the same area much like a callous forms on areas of a person's feet that are irritated by tight shoes. The voice of a person who has vocal nodules usually sounds hoarse, low-pitched, and slightly breathy. Nodules are most often observed in women aged 20 -50 years, but they are also commonly
found in children who are prone to excessive shouting or screaming. Nodules can reduce in size with proper vocal care and use or may need to be surgically removed.

- **Vocal polyp** - A vocal polyp is a growth that is similar to a vocal nodule but is softer, more like a blister than a callous. It most often forms on only one vocal cord (unilateral) and can have a variety of appearances. A vocal polyp is often associated with long-term cigarette smoking but may also be linked to hypothyroidism (decreased activity of the thyroid gland which is involved in the growth and development of children and energy control in adults), gastroesophageal/laryngopharyngeal reflux, or chronic vocal misuse. People who develop a vocal polyp usually have a low-pitched, hoarse, breathy voice, similar to the voices of people who have vocal nodules. **Vocal Fold Hemorrhage** - is a type of polyp in which a blood vessel on the surface of the vocal fold ruptures and the tissues fill with blood. If you lose your voice suddenly during strenuous vocal use (such as yelling), you may have hemorrhaged. Sometimes a vocal fold hemorrhage will cause hoarseness to develop quickly over a short amount of time and only affect your singing but not your speaking voice. If you suspect you may have suffered a V.F hemorrhage go on total vocal rest immediately.

- **Contact ulcers** - Contact ulcers are a less common disorder of vocal abuse. People who use too much force when bringing their vocal folds together for speech experience them. This excessive force causes ulcerated sores or a wearing away of tissue on or near the cartilages of the larynx that move to bring the vocal folds together. These ulcers are also found in people who have gastroesophageal/laryngopharyngeal reflux. People with this type of voice disorder often complain of their voice tiring easily and may feel pain in the throat, especially while talking and/or swallowing.
What are the Symptoms of a Possible Voice Disorder?

- Vocal Fatigue
- Unreliable Voice
- Delayed Voice Initiation
- Low Gravely Voice
- Unusually Low Speaking Pitch
- Voice Breaks
- Airy or Breathy Voice
- Inability to Sing High
- Increased Effort to Speak or Sing
- Decreased Volume in Speaking Voice
- Hoarse and Rough Voice Quality
- Frequent Voice Clearing
- Frequent Coughing

Sources

4) Additional information provided by Dr. Melissa Schiel
# RESOURCES FOR SINGERS

## The Basics

**How to Pronounce Composers’ Names**  
[http://www.pronunciationguide.info/thebiglist.html](http://www.pronunciationguide.info/thebiglist.html)

## Music Dictionaries

**Dictionary of Musical Terms**  

**A to Z of Foreign Musical Terms**  (Book)  
Amner (Schirmer, 1989)

**The Oxford Dictionary of Musical Terms**  (Book)  
Latham (Oxford Paperback Reference, 2005)

**The Harvard Dictionary of Music**  (Book)  
Randel (Harvard University Press, 2003)

## Music Encyclopedias

**Oxford Music**  (Online accessed through CWU library website in the databases section)  
Oxford Music Online offers users the ability to access and cross-search the vast resources of Oxford’s music reference in one location.

**Wikipedia**  
This site is not suggested for research but a good starting point for general information

**All Music**  
*AllMusic* provides comprehensive music information including reviews and biographies.  
(Popular and Classical)

## Foreign Language Dictionaries

**Word Reference**  
Online dictionary for French, Italian, German and many other languages
IPA transcriptions from the Collins Dictionary for both French and Italian Languages

**Reverso**
http://dictionary.reverso.net/
Online Dictionary for translation, definition, synonyms, English, French, Spanish, Italian, German, Russian, Chinese, Arabic, Portuguese (No IPA transcriptions)

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**IPA**

**IPT type it**
http://ipa.typeit.org
This *IPA* keyboard allows you to *type the* pronunciations of words please use the full keyboard option and then copy and paste into your document.

**IPA Source**
http://www.ipasource.com/
Online since 2003, IPA Source is the web's largest library of International Phonetic Alphabet (IPA) transcriptions and literal translations of opera arias and art song texts.

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**Text Translation (Poetic/Word for Word)**

**Art Song Central**
http://artsongcentral.com/
Archive of song scores, texts and translation with some IPA transcriptions

**The Lied & Art Song Texts Page**
http://www.recmusic.org/lieder/
Free web archive of many *texts of* Lieder and other classical *art songs* in more than a dozen languages with English translations when available

**Exploring Art Song Lyrics** ML54.6.E97 ebook
Retzlaff & Montgomery (Oxford, 2012)
Translations & IPA of Italian, French and German song repertoire

**Ring of Words** (ML 54.6 M5 R5)
Miller (Norton, 1966)
Poetry of famous art songs with literal word by word English translations
*Word-By-Word Translations of Songs and Arias* (ML54.6 C7 W7)
Coffin, Singer, Delattre, Schoep and Harris (Scarecrow 1972, 1966)
Word-by-word translations of songs and arias,
Volume I (German & French) Volume II (Italian)

*The Fischer Dieskau Book of Lieder* (ML54.6 F5 B5)
Dieskau (Procenium, 1998)
The original texts of over seven hundred and fifty German songs with English translations

*Masters of the Italian Art Song* (ML54.6 M34)
Le Van
Word-by-word and poetic translations of the complete song texts of the songs by Bellini, Donaudy, Donizetti, Puccini, Rossini, Tosti, and Verdi

*Masters of French Art Song: Translations of The Complete Songs of Chausson, Debussy, Duparc, Fauré and Ravel* (ML54.6 M33)
LeVan
All these song texts contain: the original language text, a word-by-word translation a poetic reconstruction of the text

*Lieder Line by Line* (ML 54.6 P55)
Phillips (Duckworth 1979)
German song texts with English translation

**Performance**

*Song: A Guide to Art Song Style and Literature* (MT120.K56)
Kimball, (Pst, 2000)
A comprehensive survey of art song literature including biographies and discussions of the work of 150 composers of various nationalities, as well as articles on styles of various schools of composition.

Elliot (Yale University Press, 2006)
Each chapter presents a historical period and gives background information on the singers and composers, the vocal repertoire, and the stylistic conventions of that time.
German Lieder

Poetry Into Song: Performance and Analysis of Lieder (MT120.S74)
Stein & Spillman (Oxford University Press, 1996)
Part I, "The Language of Poetry,"
Part II, "The Language of the Performer,"
Part III provides clearly defined analytical procedures for each of four main chapters on harmony and tonality, melody and motive, rhythm and meter, and form.

The German Lied and its Poetry (ML2829 B76)
Brody and Fowkes (New York University Press, 1971)

Cambridge Companion to the Lied (ML2829.C36)
Parsons, (Cambridge University Press, 2004)
A collection of essays from various writers; noteworthy chapters include: “The Lieder of Mahler and Richard Strauss,” “The Lieder of Brahms,” “The Lieder of Liszt,” “The Lieder of Schubert,” and The Lieder of Hugo Wolf

Poem and Music in the German Lied from Gluck to Hugo Wolf (ML2829 S76)
Stein (Harvard University Press, 1971)

German Lieder in the Nineteenth Century (ML2829.4.G47)
The first chapter considers the writings of Goethe, while other chapters examine songs by Franz Schubert, Schumann, Brahms, Hugo Wolf, Mahler, Richard Strauss, and the lesser-known composers of Lieder, as well as a chapter on the song cycle and performance considerations.

The Nineteenth –Century German Lied (ML2829.4G67, ebook)
Gorrell, (Amadeus Press, 1993)
This book covers the great songs (lieder) of 19th-century composers Schubert, Schumann, Brahms and Hugo Wolf also includes lesser-known composers such as Louis Spohr and Robert Franz, plus significant contributions from women composers and performers such as Louise Reichardt, Fanny Mendelssohn Hensel, and Clara Schumann.

French Mélodie

The Interpretation of French Song (MT892 B4)
Bernac (Praeger, 1970)
Nineteenth-Century French Song: Fauré, Chausson, Duparc and Debussy (ML2827 M36)
Meister (Indiana University Press, 1980)

French Song from Berlioz to Duparc (ML2827 N613)
Noske and Benton (Dover Publications, 1970)

Diary of My Songs (ML 410 P787 A2813)
Poulenc (Kahn &Averill, 2006)

Francis Poulenc: The Man and His Songs (ML410 P787 B53)
Bernac (Kahn & Averill, 2005)

On Singers and Singing (MT 820 H1413)
Hahn (Amadeus Press, 1

Aria Database
http://www.aria-database.com/
Aria Information, translations and some sound files

Naxos – Synopses of Operas
http://www.naxos.com/education/opera_synopses.asp?char=A

The New Kobbé’s Complete Opera Book (MT95 K52)
Kobbé (Putnam, 1976)
The standard reference book on Opera containing the stories of more than 300 operas with musical descriptions.

Nico Castel Opera Libretti (Opera Librettos with Word by word translations and IPA transcriptions)

Gluck & Monteverdi Opera Libretti  ML48 .G57
Wagner Opera Libretti  ML49.W14 C32 2006
German Miscellaneous Opera Libretti  ML48 .G373
Handel’s Opera Libretti v.1 ML49 .H236 2005 & v.2  ML49 .H236
French Opera Libretti v.1 ML48 .F74  & v.2 ML48 .F74
Puccini Opera Libretti v.1 & v.2 ML49.P75 C37
Italian Belcanto Opera Libretti v.1,2 &3 ML48.183
Classical Music Library (Online accessed through CWU library website in the databases section)

*Classical Music Library* is an award-winning, comprehensive streaming audio collection of classical music. It currently provides streaming access to more than 648,000 tracks, including almost 50,000 recordings from EMI, and is growing monthly as new recordings are added.

**Spotify**

[https://www.spotify.com/us/](https://www.spotify.com/us/)

*Online music streaming of popular and classical recording artists.*

**You Tube**

[www.youtube.com](http://www.youtube.com)

*Online video and audio of professional and non-professional performers*

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**Piano Accompaniments**

**Your Accompanist**


**MP3 Accompanist**

[http://www.mp3accompanist.com/](http://www.mp3accompanist.com/)

**Classical Song Tracks**


**Classical Piano Accompaniment Recordings**


*Custom Piano Accompaniment Recordings and Transposition of Sheet Music*

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**Sheet Music**

Brooks Library CWU 4th Floor
IMSLP
http://imslp.org/
International Music Score Library Project contains free public domain sheet music online

Classical Vocal Reprints
http://www.classicalvocalrep.com/
Sheet music store for classical music for the voice, publications catalog exceeds 5,000 titles and their archive is close to 200,000 titles. They are the selling agent for many living American Art Song Composers.

Hal Leonard
http://www.halleonard.com/

Sheet Music Plus
http://www.sheetmusicplus.com/

JW Pepper Sheet Music
http://www.jwpepper.com/sheet-music/welcome.jsp

Amazon
http://www.amazon.com/

Leyerle Publications
http://www.leyerlepublications.com/
Nico Castel Opera Libretti

Schubertline: The Online Score Service for Singers
http://www.schubertline.co.uk/home.htm
Instant printed sheet music of lieder, songs and arias
Recordings constitute excellent teaching tools that can add immeasurably to the enjoyment and insight of both students and teachers in vocal study. Technology has put a wealth of professional, historical and amateur performances at our fingertips. Teach young students to be discerning of the recordings on Youtube, iTunes, Spotify and CDs. Here are a few guidelines to share with students.

- Listen to more than performance.
  - Students are more likely to resort to imitation and mimicry if they are trying to recreate a particular performance of a particular singer. Encourage listening two or more performers to compare tempo, use of diction, legato, tone quality and expression.

- Listen to professionals.
  - Youtube performances are often high school or young college student performances that contain rhythm and pitch errors and present unhealthy technical models for other students.
  - Youtube also provides access to live performances of professionals that students can watch and listen to for correct modeling.

- Listen to a performance in the same key you will be using.
  - Many young singers sing along to recordings in a lower or higher key than they are using in their lessons and then have trouble with registration and range.
## SELECTIVE LIST OF PROFESSIONAL RECORDING ARTISTS

<table>
<thead>
<tr>
<th>Sopranos</th>
<th>Mezzo-Sopranos</th>
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<tbody>
<tr>
<td>Elly Ameling</td>
<td>Janet Baker</td>
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<tr>
<td>Kathleen Battle</td>
<td>Cecilia Bartoli</td>
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<td>Barbara Bonney</td>
<td>Teresa Berganza</td>
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<td>Diana Damrau</td>
<td>Stephanie Blythe</td>
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<td>Ellen Faull</td>
<td>Joyce DiDonato</td>
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<td>Renee Fleming</td>
<td>Vivica Genoux</td>
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<td>Edita Gruberova</td>
<td>Susan Graham</td>
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<td>Sumi Jo</td>
<td>Denyce Graves</td>
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<td>Heidi Grant Murphy</td>
<td>Marilyn Horne</td>
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<td>Anna Netrebko</td>
<td>Jennifer Larmore</td>
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<td>Jessye Norman</td>
<td>Lorraine Hunt Lieberson</td>
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<td>Birgit Nilsson</td>
<td>Christa Ludwig</td>
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<tr>
<td>Lily Pons</td>
<td>Regina Resnik</td>
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<td>Lucia Popp</td>
<td>Fredrica von Stade</td>
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<td>Leontyne Price</td>
<td>Rise Stevens</td>
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<td>Elisabeth Schwarzkopf</td>
<td>Shirley Verret</td>
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<tr>
<td>Renata Tebaldi</td>
<td>Anne Sofie von Otter</td>
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<td>Beverly Sills</td>
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<td>Joan Sutherland</td>
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<td>Kiri TeKanewa</td>
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<td>Dawn Upshaw</td>
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<tr>
<td>Deborah Voigt</td>
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<tr>
<td><strong>TENORS</strong></td>
<td><strong>BARITONES/BASSES</strong></td>
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<tr>
<td>Jussi Bjorling</td>
<td>Pierre Bernac</td>
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<tr>
<td>Ian Bostridge</td>
<td>Fernando Corena</td>
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<td>Enrico Caruso</td>
<td>Simon Estes</td>
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<td>Franco Corelli</td>
<td>Dietrich Fischer-Dieskau</td>
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<td>Giuseppe DiStafano</td>
<td>Nikoli Ghiarov</td>
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<td>Placido Domingo</td>
<td>Nathan Gunn</td>
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<td>Juan Diego Florez</td>
<td>Haaken Hagegard</td>
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<td>Nicolai Gedda</td>
<td>Thomas Hampson</td>
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<td>Jerry Hadley</td>
<td>Hans Hotter</td>
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<td>Ben Heppner</td>
<td>Dmitri Hvorostosky</td>
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<td>Alfredo Kraus</td>
<td>Robert Merrill</td>
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<td>Mario Lanza</td>
<td>James Morris</td>
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<td>Lucianno Pavarotti</td>
<td>Thomas Quasthoff</td>
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<td>Peter Pears</td>
<td>Samuel Ramey</td>
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<td>Matthew Polenzani</td>
<td>Bryn Terfel</td>
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<td>Ramon Vargas</td>
<td>Jose van Dame</td>
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Qualifications of a Good Student:

1. Willingness to accept new ideas
2. Eagerness to learn and progress
3. High intellectual and scholastic ability
4. Creativity and imagination
5. Responsible
   a. time conscious
   b. “with it” attitude
6. Hard work!!!
   a. Assignments done on time and as well as possible
   b. Mental work in and out of lesson must be present.
      Work on score and absorption of materials needs mental contemplation
7. Positive attitude
   a. pleasant personality
   b. not apologetic in nature
8. Relaxation at least in beginning stages
   a. comfortable in lesson
   b. not “uptight” about everything
9. Concentration
10. Ability to take criticism

Qualifications of a Good Teacher:

1. Confidence in yourself and what you are teaching
2. Knowledge of specific field and a good general knowledge
3. Encouraging – positive
4. Responsible
5. Creativity and imagination to add spark to lessons
6. Empathy and understanding of the student’s position
7. Willingness to accept new ideas from students
8. Good listener to music and student
9. Articulate in language skills
10. Willingness to take extra time and effort on a struggling student
11. Respectable
12. Organized in practical means (i.e. schedules and payment) as well as in presentation
13. Stability
14. Patience
15. Psychological insight (what does this student need?)
PRACTICE SUGGESTIONS

- Practice time may vary from day to day based on your vocal health, level and daily schedule. However, each student should shoot to practice between 45-90 minutes on average per day. This practice time is very important to reinforce the technical changes you are making in your lessons, and for your musical preparation. Try to practice twice a day - at least 20 – 30 minutes of vocalizing in the morning and a reasonable period of vocalizing and repertoire work at some other time during the day. This does not include singing in a choral ensemble. Do think about your technique and try to implement as much as you can during choral rehearsals, but your singing in choral rehearsal is not vocal practice. In order to be a more effective choral singer, you need to spend time working on your own individual instrument and technique away from group singing.

- Make sure you use the exercises your teacher uses in your lessons to build your instrument and reinforce the sensations you are feeling in your lessons.

- Please remember to warm up and vocalize prior to any class where you are expected to perform - including choir rehearsals. PRACTICE MAKES PERMANENT! Make sure you are always singing with your desired technique and tone!

- Set expectations for each practice session: “Today I will learn the ...”

- Remember that a lot of song preparation requires no singing. Score study, language study and listening can be effective practice strategies when you are ill or having a bad “vocal” day.

- To help with your practicing, some teachers require that you tape your lesson and listen to it at least 2 times between lessons. This helps you remember the vocalizing exercises and reinforces the corrections you made during the lesson. Listening to your tape also helps you develop a healthy relationship with your vocal sound as you internalize the changes that occur during your lessons.

- In addition to taping, you may wish to keep a notebook to record assignments, vocal exercises and research in the preparation of music.
**Tips for learning your music on your own**

There are numerous ways to learn music. This is one suggested method for learning your music on your own outside of your lesson. Applied voice instructors will go over your music at the lesson, but you required to do as much as possible outside the studio. Some of these steps should be written in your notebook or directly on your music. Translations and IPA should also be written in your music, and on an additional copy can be handed in to your instructor for correction.

Ideally, you should spend the first week focusing on technique and the second should be spent memorizing, polishing and working on interpretation. Occasionally some songs will take more than two weeks, but most should be completed within two weeks. Beginning students are allowed some leniency with this rule, because of the intensity of vocal technique work necessary at the beginning of study.

Setting specific performance goals helps keep your progress moving forward. Performance goals might look like this:

- Nov. X  Studio Class Performance for teacher and students for Song 1  
- Dec. X  WSMTA Adjudication for Master Teacher for Song 1  
- Jan. X  Performance at local retirement community for Song 2  
- February X  Solo and Ensemble Adjudication for Song 2

**Musicianship/Performance Steps**

- Figure out any tricky rhythmic/melodic spots by writing in beats and counting  
  clapping and speaking rhythms  
  singing on solfege or numbers  
- Research the composer and the poet  
- Write out the text including the translation  
- Write in the IPA if you can  
- Learn text as spoken monologue and recite in English and original language

**Technique Steps**

- Lip trill and/or sing on rolled rr’s for legato and ease of production  
- Sing on your favorite vowel (decided on in your lesson)  
- Intone text and rhythm without pitch  
- Sing through on words but with vowels only - no consonants

- Listen to your lessons for reinforcement of musical and technical goals  
  - Listen to the song but don’t mimic the recording  
  - Put everything together