

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE
College of Liberal Arts
School of Music

**VOICE AREA HANDBOOK
2017 – 2018**

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Welcome!

We are pleased to welcome you to the School of Music at Southern Illinois University and look forward to guiding you through completion of your degree as you pursue your musical goals.

Both faculty and students are happy to answer your questions. As soon as possible, learn your degree requirements and your class requirements. There is lots of information online at the SOM website, and important notices are posted throughout the building. Singers should check for notices outside the Choir Room (Altgeld 110) and the OMT Room (Altgeld 116).

Finally, you are required to use your SIU email address. Faculty and administrators are NOT responsible for information you miss because you fail to do so!

Undergraduate Degree Descriptions

BM Music Education: prepares you to teach music in public or private K-12 schools

BM Vocal Performance: prepares you to pursue a Master's degree in voice performance

BM Music Theory and Composition: for students whose primary interest is teaching music theory or composing music

BA Liberal Arts, Music: for students who wish to combine the study and performance of music with that of another field (i.e. psychology, architecture, etc.). The culminating project (recital, lecture recital, paper, presentation, etc.) must combine both areas of study

BA Music Business: for students who wish to enter one of many fields involving music production, distribution, promotion, etc. *Please make an appointment to speak with Prof. Phil Brown for more information*

BFA Musical Theater: designed to train you for career entry into musical theater (Prof. Fink has a detailed BFA Syllabus)

Voice Lesson Syllabus (x40p)

COURSE OBJECTIVES

- To improve vocal technique, musicianship, expressive ability and foreign language proficiency through vocalizes and repertoire;
- To acquire competence as a solo performer to the extent called for by the course and degree
- To study a variety of vocal music from the Western classical tradition

Lesson repertoire generally consists of art songs, opera arias and oratorio solos, selections from musical theater and popular song, folk song and sacred music.

COURSE DESCRIPTION

- Students receive 30 minutes of instruction (1-2 credits) or 60 minutes of instruction (3 credits) per week. Lessons consist of vocalizes and study of one or more of your required number of pieces as determined by your level and degree.

REQUIREMENTS AND EXPECTATIONS

LESSONS: Voice lessons start the second week of school. Lessons are dedicated to vocal technique, fundamentals of music and diction, and musical and stylistic interpretation. At the very least, you must learn notes, rhythms, and texts *before* your lesson. Neither your teacher nor your accompanist is required to teach you notes and rhythms, so do the groundwork prior to rehearsing with your pianist. If you need help with how to learn your music, talk to your teacher.

If your teacher feels that your preparatory work was insufficient, the lesson may be ended and forfeited, and a grade of "F" will be recorded for that lesson.

MISSED LESSONS: If you must miss a lesson, even for a good reason, *it will not be made up*. If you are ill, you must present a doctors' excuse for your absence at your next lesson.

TARDINESS: Be on time. If you are ten (10) or more minutes late, your teacher may cancel, and the lesson is forfeited.

MAKE-UP LESSONS: Lessons missed by your teacher will be made up *if and when the schedule allows*. If you subsequently cancel or miss a make-up lesson, that lesson is also forfeited. *There are no make-up lessons for make-up lessons.*

NO-SHOW LESSONS: This is arguably the worst student offense in a one-on-one, teacher/student situation, and the quickest way to lower your grade. ***If you are not at your lesson and have not notified your teacher by phone, text, email or any of the three, your final grade for the course will be lowered by one letter grade.*** Other than in an emergency, you *must* inform your teacher ahead of time that you will not be

at your lesson. ***As soon as possible*** after missing a lesson with no notice, ***contact your teacher and your accompanist.***

N.B. *Three (3) such No-Show absences will yield a course grade of “F”, and lessons will be discontinued.*

HOLIDAYS: Lessons are classes. There are no classes on University Holidays!

MASTER CLASSES: If your lesson time coincides with a guest Master Class or other special event, your attendance at that event serves as your lesson. *Failure to attend such an event will count as a No-Show lesson.*

MUSIC ASSIGNMENTS: Each semester, you are given a set number of pieces to learn, determined by your degree requirements and level (140, 540, etc.). You must obtain your own music, preferably by purchasing it for your own library, from a music store or online. You may also borrow from the library. Teachers try to use music that you already own but, as for copies, copyright laws (and time) limit our ability to copy music for students. Music score purchases serve as your textbooks for this course. Build your library.

RECORDING YOUR LESSON: We highly recommended it! Listening to your lesson afterwards is a great way to observe things you may not have processed during the lesson. Bring your iPod, mini-disk recorder, laptop, smart phone, cassette recorder, etc., to your lesson. Find out what equipment your teacher has and supply your own blank. Keep your recording device and/or or blanks in your bag.

STUDIO HOUR: Tuesdays from 10:00–10:50 are reserved for Individual Studio Class, Combined Studio Class, or Convocation, which occur on a rotating schedule.
Attendance is mandatory.

“Individual Studio” - Students sing for each other, providing an opportunity to polish performing skills, observe the skills and progress of classmates, learn a wide range of voice repertoire, and observe their teacher’s pedagogical process with others.

“Combined Studio” - All voice students and teachers meet together for similar activities, with an emphasis on performing.

“Convocation” - All SOM students and faculty come together for a concert, either in Shryock or OBF. This is the place for polished performances *of music you are studying in your lessons.*

Your voice teacher will explain any other specific requirements he/she may have and how your grade may or may not be affected by Studio Hour attendance.

RECITAL ATTENDANCE: You are required to attend at least seven (7) recitals and/or concerts each semester. Details are on the SOM website. The purpose is to enhance your broadest knowledge of music and repertoire, to observe performers, and to provide

support for your colleagues, teachers, and the art form in general. You must get a **Blue Card** to be stamped at programs.

COLLABORATIVE PIANISTS: You will be assigned an accompanist, free of charge, to serve at a portion of your lessons and work with you outside lesson time. The amount of time allotted is determined by your level and degree. (See **Accompanying Policy and Recital Scheduling Policy Handbook**.) Pianists are assigned during the third week of classes. You may be assigned the Staff Accompanist, a Grad Assistant, or undergraduate piano major. Although you may make your own arrangements for a pianist, you are encouraged to use the accompanist provided by the School of Music *free of charge*.

GRADES: Semester grade calculations are detailed on p. 7. The two components are ***process*** (your work in lessons) and ***performance*** (your end-of-semester jury). Percentages of each component vary according to degree and level. Your teacher provides the process grade; the average of all jury grades comprises your performance grade. If you have questions regarding your *process* grade calculation, ask your voice teacher, **who may have specific requirements**.

PERMISSION TO SING IN PUBLIC: As representatives of the School of Music, all voice students are required to ask permission of their voice teachers *before* agreeing to any public singing, on or off campus. Needless to say, you should always consult your teacher for guidance before any audition.

Voice Repertoire Requirements

ONE (1) CREDIT HOUR

MUS 040P	(2) memorized pieces
MUS 140P	(3) memorized pieces; BMVP, BM Music Education, and BM Theory/Composition majors must study at least (1) foreign language piece.
MUS 240P	(3) memorized pieces; BMVP, BM Music Education, and BM Theory/Composition majors must study at least (1) foreign language piece
MUS 340P	(3) memorized pieces; BMVP, BM Music Education, and BM Theory/Composition majors must study at least (2) foreign language pieces
MUS 440P MUS 540P	(3) memorized pieces of various styles and languages

For each of the above, only one piece (your choice) will be sung at your jury.

TWO (2) CREDIT HOURS

MUS 040P	(3) memorized pieces; at least (1) in a foreign language
MUS 140P Semester 1	(4) memorized pieces; at least (1) in a foreign language
MUS 140P Semester 2	(5) memorized pieces; at least (2) in a foreign language
MUS 240P Semester 1	(6) memorized pieces of various styles and languages
MUS 240P Exit Jury Semester 2	(6) memorized pieces of various styles and language <i>PLUS</i> an additional piece chosen by the student, approved by the teacher <i>BUT</i> prepared <i>without</i> help from the teacher
MUS 340P MUS 440P MUS 540P	Same as MUS 240p semester 1

For each of the above, two (2) pieces will be sung at your jury, starting with your choice.

Students majoring in **Liberal Arts or Music Business, Music minors, and Voice electives** are encouraged to study a foreign language piece when possible, as well as selections from Musical Theater, Popular and Commercial Music (such as Country & Western) as befits the student's career goals.

THREE (3) CREDIT HOURS, ALL LEVELS

(8) memorized pieces of various styles and languages;

(9) memorized pieces for **MMOMT Majors (currently on hiatus)**

Final Grade Calculations

Process: the work you do in your voice lessons. **Performance:** your jury.

BM Vocal Performance

Freshman:	60% Process, 40% Performance
Sophomore:	40% Process, 60% Performance
Junior:	30% Process, 70% Performance
Senior:	30% Process, 70% Performance

BM Music Education/BM Music Theory and Composition

Freshman:	60% Process, 40% Performance
Sophomore:	60% Process, 40% Performance
Junior:	60% Process, 40% Performance
Senior:	60% Process, 40% Performance

BA Liberal Arts, Music

Freshman:	70% Process, 30% Performance
Sophomore:	70% Process, 30% Performance
Junior:	60% Process, 40% Performance
Senior:	50% Process, 50% Performance

BA Music Business

Freshman:	70% Process, 30% Performance
Sophomore:	70% Process, 30% Performance
Junior:	70% Process, 30% Performance
Senior:	70% Process, 30% Performance

BFA Musical Theater

Freshman:	50% Process, 50% Performance
Sophomore:	40% Process, 60% Performance
Junior:	30% Process, 70% Performance
Senior:	30% Process, 70% Performance

MM Vocal Performance

Year 1:	40% Process, 60% Performance
Year 2:	30% Process, 70% Performance

MM Opera/Musical Theater

Year 1:	40% Process, 60% Performance
Year 2:	30% Process, 70% Performance

Voice Juries

All applied voice students must sing a jury at the end of the semester. *Exceptions: those who perform either a degree recital or an Upper Divisional that semester.*

You are responsible to know the required number of pieces needed for your jury and consult with your teacher if you think you are lacking repertoire.

You must give all jury selections to your pianist at least five (5) weeks prior to juries. Music received by the pianist after 5 weeks cannot be among jury offerings.

You must present enough copies of your jury sheet (available here and online) for all faculty jury members. The number varies by semester and you will be told in advance. Please edit as needed in order to contain all information on one page.

One (1) week before juries, a schedule will be posted for you to sign for a jury time on a first come, first served basis. Check with your pianist and voice teacher before choosing a time to make sure the time you choose fits their schedules.

Come to your jury *warmed up and appropriately dressed at least ten (10) minutes* before your assigned time. Bring your Blue Recital Card. If you haven't attended 7 programs, as required, you will be given a grade of INC, Incomplete. You will have ONE SEMESTER in which to attend the number of programs you lack. After that, an INC automatically changes to F.

Undergraduate Recital Requirements

Recitals are required of undergraduate students as follows, with repertoire selected by you and your teacher.

BM Voice Performance

Junior Recital: a ½-recital of 25-30 minutes of music. You should share a program with another student.

Senior Recital: a full recital of 45-50 minutes of music

BM Music Education

Senior Recital: a ½-recital of 25-30 minutes of music. Again, you should share a program with another student.

The following pages contain a **VOICE RECITAL PREVIEW** form, a **HOW TO LIST REPERTOIRE** sheet, and a **VOICE RECITAL SAMPLE PROGRAM** form.

Graduate Recital Requirements

See later pages for specific information about grad recitals, final papers, and exams

Voice Recital Preview Form

Name: _____ Preview (Today's) Date: _____

Degree and Recital Type: _____

Voice Teacher: _____

Accompanist: _____

Assisting Artists: _____

Date, Time and Location of Recital: _____

NAME OF PIECE

COMPOSER

TIME

How to List Recital Repertoire

It is your responsibility to properly complete your Voice Recital Preview form and Recital Program draft. Nearly all you need to know about properly listing music properly is given below. If in doubt, consult a reputable web source for a correct listing. If you don't know how to access diacritic marks for foreign languages you should copy and paste. Better yet: ask a friend. It's easy to do. Be as accurate as possible, checking and rechecking your work in plenty of time to give your teacher for proofreading! Get a draft to your voice teacher in plenty of time for her to read it and make corrections.

Arias

from an oratorio:

Virgam virtutis tue
from *Dixit Dominus*, HWV 232

G. F. HANDEL
(1682-1759)

from an opera:

Warm as the autumn light
from *The Ballad of Baby Doe* (1956)

DOUGLAS MOORE
(1893-1969)

from an opera or oratorio *with recitative*:

Temerari . . . come scoglio
from *Così fan tutte*, K. 588, (1790)

W. A. MOZART
(1757-1891)

Note: Staged works should include the year of premiere

Art Songs

Many have an opus number or specific kind listing:

An entire song cycle or collection:

La Bonne Chanson, Op. 61

Une Sainte en son aureole
Puisque l'aube grandit
La lune blanche
J'allais par les chemins perfides
J'ai presque peur, en vérité
Avant que tu ne t'en ailles
Donc, ce sera par un clair jour d'été
N'est-ce pas?
L'hiver a cessé

GABRIEL FAURE
(1845-1924)

An art song (or songs) from a collection or cycle *not* presented in its entirety:

from *Myrten*, Op. 25

Aus den östlichen Rosen, No. 25

ROBERT SCHUMANN
(1810-1856)

Die Forelle, D. 550

FRANZ SCHUBERT
(1797-1828)

Schubert works generally include a "D number", or opus number

Warnung, K. 416c

W.A. MOZART
(1757-1791)

Arianna auf Naxos, Hob. XXVIb no. 2

FRANZ JOSEPH HAYDN
(1732-1809)

Some individual songs have no opus or catalogue number:

Bella porta di rubini

ANDREA FALCONIERI
(1585-1656)

L'anneau d'argent

CECILE CHAMINADE
(1857-1944)

DIACRITICAL MARKS are symbols added to letters of the alphabet to indicate a different pronunciation than the letters are usually given. They are necessary but easily accessed in most word processing programs. Here are some basic guidelines.

In **French and German**, lower case proper names use them, while upper case proper names *do not*.

French example: CECILE CHAMINADE (Cécile Chaminade).

German example: HANS VON BULOW (Hans von Bülow).

If a **composer's nationality** is something other his/her name might indicate, spell the name as they do.

Gunther Schuller is American, so there is no umlaut in his name.

Arnold Schoenberg used "Schönberg" only before moving to the United States and becoming an American citizen. Now the spelled-out version stands.

In **Spanish and Italian**, Upper case letters *do* retain their marks.

MANUEL GARCÍA

NICCOLÒ CASTIGLIONI

BIRTH and DEATH DATES are written as above, but the **birthdate of a living composer** is as follows:

DAVID DEL TREDICI
(b. 1937)

Arrangers are different from composers and notes differently:

Go down, Moses

arr. Harry Thacker Burleigh

Heav'n, Heav'n

(1866-1959)

Voice Recital Sample Program

Student Recital (or Graduate Recital, etc.)

Gianna Do
mezzo-soprano

Gianni Do
baritone

David de Leoni
piano

Dolora de Cani
piano

SIU
Southern
Illinois
University
CARBONDALE

Series 2015-2016. No. ____.
Saturday, _____, 201_. 7:30 p.m.
Old Baptist Foundation Recital Hall.

PROGRAM

Virgam virtutis tue
from *Dixit Dominus*, HWV 232

G.F. HANDEL
(1685-1759)

Gianna Do, *mezzo-soprano*

Bella porta di rubini

ANDREA FALCONIERI
(1585-1656)

Gian-Carlo Do, *baritone*

Widmung, No. 1
Aus den östlichen Rosen, No. 25
from *Myrten*, Op. 25

ROBERT SCHUMANN
(1810-1856)

Ms. Do

Die Forelle, D. 550

FRANZ SCHUBERT
(1797-1828)

Mr. Do

Why do the nations so furiously rage
from *Messiah*, HWV 56

G.F. HANDEL
(1685-1759)

Mr. Do

The Secrets of the Old, Op. 13, No. 2

SAMUEL BARBER
(1910-1990)

Ms. Do

The Vagabond
from *Songs of Travel*

RALPH VAUGHN WILLIAMS
(1872-1958)

Mr. Do

Go down, Moses

arr. Harry Thacker Burleigh
(1866-1959)

Ms. Do

**Ms. Do presents this recital
in partial fulfillment of requirements
for the degree
Bachelor of Music Performance**

**Mr. Do presents this recital
in partial fulfillment of requirements
for the degree
Bachelor of Music Education**

[Standard language about Turing off cell phones and pagers]

GRADUATE DEGREE DESCRIPTIONS

Master of Music in Opera and Musical Theater

The MMOMT degree is designed for students who want to be employed in both opera and musical theater. We trust that, upon completion of this degree, you are prepared for performance in musicals, operas, or apprentice programs.

After three (3) semesters you will have prepared a minimum of six (6) arias (in French, German, Italian, English, etc., suitable for your voice type) and nine (9) musical theater songs of various vocal styles: i.e. legit/opera, pop, belt/speech mix, comic, ballad. It is highly recommended that female singers in this degree have at least one belt song. Additionally, the student may add up to twelve (12) art songs to their repertoire.

Repertoire Requirements by Semester:

Semester 1: (540: 1 hour lesson, 3-4 credits)

9 pieces

- 2 arias
- 3 musical theater sections (they are easier to learn and in English)
- 4 selections of student/teacher choice (largely Art Song in preparation for a half recital)

Semester 2: (540: 1 hour lesson, 3-4 credits)

9 pieces

- 2 arias
- 3 musical theater sections (they are easier to learn and in English)
- 4 selections of student/teacher choice (largely Art Song in preparation for a half recital)

In lieu of a jury at the end of the second semester of study, first year MMOMT students *may* give a ½-recital, predominantly of art songs, paired with another first year MMOMT. The intention is to build their art song repertory and performance experience, especially if the student should choose to apply for DMA studies in the future.

Semester 3: (540: 1 hour lesson, 3-4 credits)

9 pieces

- 2 arias
- 3 musical theater sections
- 4 selections of student/teacher choice, perhaps in consideration for inclusion in their master's recital.

Semester 4: Recital (Mus 598-4 credits)

This culminating project should reflect the degree concentration rather than be structured as a traditional art song recital. Arias and musical theater selections should comprise the majority of the recital. At least two (2) monologues, one (1) dramatic and one (1) comic, should be included. At least one (1) selection should be a duet requiring partner acting and singing. All sung literature should demonstrate the integration of the student's dramatic and vocal/musical training. Some pieces may be staged, using props and set pieces. In consideration of the integration of all elements and the previous half recital, this recital may not be as long as a traditional song recital, but must be at least 45 minutes but not more than 60 minutes in its entirety. *Up to 2/3 of the material may be material studied in previous semesters.*

Master of Music in Vocal Performance

GRADUATE RECITAL (MUS 598)

The culminating degree recital for MMVP degree should show the highest level of achievement possible, vocally and musically, as this recording is often used for audition purposes for further graduate study as well as Apprentice Artist Programs.

GRADUATE RECITAL REQUIREMENTS

The program should contain 45 to 50 minutes of music, consisting of arias and art songs. Musical theater selections, if any, will be limited to one (1) selection of no more than five (5) minutes in length. (Note: Musical theater repertoire studied may be performed at monthly Convocations or Combined Voice classes.) Intermissions are discouraged, though a "Short Break" is allowed.

CONTENT

An aria with some type of recitative is highly recommended.

Chamber music with instrumentalists is highly encouraged, but no more than one (1) vocal duet is allowed.

A cross-representation of musical style periods is required as are, ideally, four (4) languages: Italian, German, French, and English. An exception may be granted in the case of certain programming, such as a program comprised of larger song cycles.

Up to two-thirds (2/3) of the recital can be material studied in the previous *semester*, but programming repertoire from the first year of graduate study should be avoided as we assume you are a better singer as you near the end of your studies. *Repertoire studied prior to attending SIU is not appropriate for consideration as part of your recital.*

Optional Recital: As a vehicle to both perform and record repertoire for future use, students may perform a non-degree recital in their first year, in lieu of a jury, *provided* that it occurs prior to Spring Break (as stated in the Accompanying and Recital Scheduling Handbook).

RECITAL APPROVAL

Your program contents must be approved by the your committee *at least 6 weeks prior to the recital* so that issues regarding length, repertoire, etc. can be addressed several weeks prior to the recital preview.

RECITAL PREVIEW

Your recital preview must take place *no later than three (3) weeks (give or take a day) before the recital.*

The student will prepare a properly formatted recital program, including accurate timings for each individual piece, complete titles and composers' dates (**See template, page 12**) and make enough copies for each member of the faculty committee for proofing. *Copies of the program notes to be passed out at the recital (without translations) must also be presented to each committee member at this time as well.*

Guidelines and Timeline: Graduate Recital (MUS 598)

One (1) semester before your degree recital:

1. Select your committee (your Applied Teacher, and 2 others with whom you have had a class or significant contact)
2. Register for MUS595 (paper) and begin meeting with your committee Chair (30 min/week)
3. Select recital repertoire (50 minutes) with your Applied Teacher
4. Up to 2/3 of your recital can be from this semester's rep.

The semester of your recital:

1. Select a recital date on Google Calendar, acceptable to each committee member (so they can attend and grade) and your pianist. Do this in accordance with the Recital Scheduling Policy, which has certain dates upon which you may begin scheduling (based on when your recital will occur)
2. Fill out a Recital Request Form as well as an Accompanying Request Form (with proposed recital date and *all* repertoire)
3. Receive approval of your date from the Accompanying Coordinator and your accompanist

Six (6) weeks prior to the recital:

1. Request approval of your repertoire by your committee
2. Schedule a Preview hearing three (3) weeks (give or take a day) prior to your recital. *It is your responsibility to check with your committee and find a time and venue.*
3. At the preview, bring both a draft of your recital program in standard template form as well as a draft of your program notes (without translations) for each committee member.
4. After passing the preview, schedule a Dress Rehearsal date and time in consultation with your pianist and Applied Teacher.

Guidelines and Timeline: Final Paper (MUS 595);

Written and Oral Comprehensive Examinations

PAPER/DOCUMENT

This culminating written document should be taken as seriously as any other component of your degree and should feature your scholarly writing at its very highest level.

At the time you register for your graduate recital, you should ask your major teacher and two (2) additional faculty members to serve as your Graduate Committee. These mentors will see you through your recital, examinations and final paper.

Since work on the paper/document generally informs the recital, the student should register for MUS 595 one (1) semester before the recital *OR* as soon as the recital program has been

selected. Even if it becomes necessary to take an Incomplete, paper research will inform the recital preparation.

COMPREHENSIVE EXAMINATIONS

Written and oral comprehensive exams will not be given unless the paper is in the final stages of re-writing and has the approval of each committee member. The contents of the paper are then eligible to be a significant part of the oral exam. The student's committee chair (usually the teacher) will approve the first draft of the paper before it is forwarded to your other committee members.

1. All remedial course work must be successfully completed by the semester before the comprehensive exams at the latest.

2. Comprehensive Exams consist of two parts: a written exam (2 hours) followed by an oral exam/defense (1 hour) of the written exam, your thesis paper, and any material from classes you have taken at SIU. The oral exam must be scheduled no later than 2–3 days after your written exam.

3. You may not schedule your comprehensive exams until a working draft of your paper has been submitted to your committee and they have deemed it to be far enough along for final approval to be in sight. You should begin by working with your Committee Chair (usually your applied teacher) on initial drafts until the Chair feels it is ready to go to the other committee members. It usually requires several re-writes before the committee feels it is in such shape as to be able to schedule your comprehensive exams.

4. Once your committee approves the draft of your paper, you need to select dates and times for your exams. Your Chair (or a designated proctor) will administer the written test and enforce the time limit. You need to select a day and time that allows you to focus properly on the task at hand. *There are deadlines for graduation that must be met, and it is the sole responsibility of the student to know these dates and deadlines and to schedule and complete them, including Comprehensive Exams, in time for graduation.* In addition, there is a deadline for you to *apply for graduation* (earlier than the other deadlines). Please see the Graduate School website for this information. The sooner you familiarize yourself with the process, the better! You are responsible for making sure you meet your deadlines!

5. At least two (2) weeks prior to your written comprehensive exam, you must submit a course and repertoire list (see Grad school forms on the SOM webpage) to each of your committee members. It is both possible and advisable for you to ask your committee members for sample questions in order to assist you in your preparation.

6. You must schedule a date and time for your oral defense in consultation with your committee. (This is often a very difficult task given everyone's schedules. It is advisable to find this date FIRST and then work backwards to find a time and day for the written exam). *It is also solely your responsibility to reserve a room for your oral defense.*

7. Your document must be in its final stages before seeking approval of your committee members. Your committee chair will determine whether it is ready to be seen by your entire committee. *The committee must approve the final draft of your paper PRIOR to your oral examination.* Topics and material from your paper are eligible to be part of your oral examination as well as basic skills – diction, etc.

8. Upon successful completion of your oral exam, your committee will submit a form stating that you have fulfilled all requirements for your degree.

Master Classes

From time to time, a professional *not* associated with our school visits to presents a Master Class, a setting in which students perform for the professional in front of an audience of faculty, students, and community members. The presenter then gives the participants a mini-lesson. Performing in and/or attending a Master Class is an opportunity to learn from accomplished experts in your field. It is an honor to be chosen to perform in a Master Class, and student performers are chosen by the voice faculty.

Guidelines for Master Class performers:

1. You must provide the accompanist with copies of your music at least ten (10) days prior to the class and must have a least one rehearsal with that accompanist prior to the class.
2. The selected repertoire should be **polished, memorized** material, not works in early stages of progress.
3. Participating singers should have worked on the piece with their voice teacher at least once.
4. The singer **must** know the word-for-word translation of the text if singing a foreign-language piece. If not memorized, it should *at least* be written in the singer's music. Master Class accompanists who are students are required to know the translation as well.
5. If presenting a piece excerpted from a staged work (an operatic aria, for example), performers must be familiar with the work's overall plot, and especially details and significance of the piece to be performed.
6. **Participants in the Master Class are required to attend the entire class**, both before and after singing/playing. A short absence for the purpose of warming up prior to singing is allowed and encouraged.
7. Every effort should be made by all voice students to attend Master Classes, including requesting an excused absence from a regular class. The voice faculty is happy to assist you with this.
8. If your regularly scheduled lesson conflicts with a Master Class, attendance at the Master Class will count as your lesson, and your attendance is mandatory.

Since it is an honor and privilege to be selected for a Master Class, *failure to adhere to the above requirements can result in dismissal from participation.*

MUS 140x-440x: APPLIED MUSICAL THEATER VOICE (unified syllabus)

- Professor Fink (Dr. Dillard, Dr. Coloton, Prof. Transue)
- Altgeld 208
- Email: tjfink@siu.edu
- Cell: 618-713-4545
- Lesson Time: TBA

COURSE DESCRIPTION:

- Students receive one 30 minute (1 credit) private voice lesson per week x 15 weeks.
- Lessons usually begin with vocalizes (not warm ups which students do on their own) and then continue with repertoire.

COURSE OBJECTIVES:

- To develop vocal technique, musicianship, language proficiency and performance skills through vocalizes and repertoire.
- To build a body of performance repertoire from the history of musical theater.

MUS 140x-440x	Classical	Musical Theater I	Musical Theater II	Musical Theater III		Studio Grade	Jury Grade
Literature Req's	Italian, other	1927-1968	1969-1999	2000-Pres.		Process	Product
140x Fall	1 It, 1E	2	x	x		50%	50%
140x Spr	*1 It	1	1	1		50%	50%
240x Fall	*1 It	2	1	1		40%	60%
240x Spr	1 It	2	1	1		40%	60%
340x Fall	1 It/O	1	2	2		30%	70%
340x Spr	1 It/O	1	2	2		30%	70%
440x Fall	1 It/O	1	2	3		30%	70%
440x Spr	MUS 489:	Senior	Project	Literature		20%	80%
TOTAL	8	10	9	10			

*In addition to the repertoire requirements above, students will demonstrate the ability to vocalize themselves using the piano.

VOCAL REPERTOIRE BINDER:

- Student should keep all pieces studied and studying in a black three ring repertoire book. Many styles need to be included to be prepared for a multitude of auditions: legit ballads (Rodgers and Hammerstein, Lerner and Loewe), comic numbers, patter songs, power belt, pop belt, country, speech mix, operetta in English, Disney, etc.

GRADING

- Grading the arts is difficult, but evaluations should reflect those attributes necessary to succeed in your field of study or profession. In all areas you need some combination of work ethic and performances skills

that will make people want to hire you; and then continue to do so. So to be fair, grades will be based on both process and the artistic merit of your work.

- Process: This refers to your attitude about the work: Attendance, ability to work collaboratively, learning material independently and in a timely manner, and trainability by this faculty are all aspects of the process grade. ***This portion of your grade will be derived by your private voice instructor.***
- Performance: This refers to the artistic merit of your work. The faculty has an awareness of the level necessary to assure that upon graduation you will be competitive in the profession. ***This portion of your grade will be derived by the average of the grades of the voice faculty attending your jury.***

LESSONS

- You must be on time and warmed up. Don't waste lesson time warming up.
- You must be prepared. Lessons are dedicated to vocal technique and stylistic interpretation. You are to meet with your accompanist once a week apart from your lesson!!!!
- You **MUST** learn the notes, rhythms, and the text of the assigned song (or portion of song) **BEFORE** your lesson. *It is not your accompanist's or teacher's job to teach you the notes and rhythms – do your work first and prior to rehearsing with your pianist!*
- If it is clear that you have not done your preparatory work, you may be asked to leave the lesson and a grade of "F" will be recorded for that lesson.

STUDIO CLASS

- Tuesdays from 10:00 – 10:50 is Convocation, Combined Studio Class, or Individual Studio Class. You are required to attend unless you have a required course during this time. If so, inform your teacher and you will be excused. If not, you are expected to attend: it is part of your grade.
- During this time, students have the opportunity to develop their performing skills in front of their student colleagues and faculty, observe the skills and progress of fellow students, enhance their knowledge of the wide range of repertoire available to singers, and observe their teacher(s) pedagogical process with others.
- Attendance and participation are required – the specifics of this are determined by the individual voice teacher.

MISSED LESSONS

- If you must miss a lesson for a good reason, it will not adversely affect your grade, but *it will not be made up.* Written doctor's excuses for absences are encouraged.
- Lessons missed by the voice teacher will be made up when the schedule allows. If you, however, cancel or miss a scheduled make-up, the make-up will be forfeited. As with any University class, lessons do not occur on University Holidays (please refer to the SIU academic calendar). If your lesson occurs during a special Master Class or other special Vocal Area activity, your attendance at that event will count as your lesson. Failure to attend the event will count as a no-show lesson.
- No Show Lessons: This is perhaps the most unprofessional act that one can do as you meet one on one with a faculty member, and it is the quickest way to lower your grade and jeopardize your status as an applied student. If you are not at your lesson and you have not notified your teacher prior to the lesson, your final grade will be lowered by one letter grade. Everyone has an emergency now and then, but with so many ways to contact people these days, there is usually no good reason not to let the teacher know that you will not be there.

RECORDING YOUR LESSON

- It is very productive and highly encouraged for you to record your lessons. Please bring your recording device to your lesson. Listening to your tape is a great way to hear and understand things that may have gone by too quickly for you to fully process!

RECITAL ATTENDANCE

- BFA Musical Theater students are required to attend at least 7 School of Music/Department of Theater concerts, recitals, productions each semester: 3 must be School of Music, 3 must be Department of

- Theater and 1 may be either, a dance concert, or a professional production. This is an important opportunity for you to enhance your knowledge of music and repertoire, to observe performers, and to provide support for your colleagues, teachers, and the art form in general.
- You must obtain a blue card from the office, and get it stamped at each of these events. The Department of Theater stamps its 101 students, have them stamp your card. This must be filled out in full and presented at your end of semester jury or you will receive an incomplete as a grade.

COLLABORATIVE PIANISTS (accompanists)

- Accompanists are usually assigned by the Accompanying Coordinator (Dr. Yuko Kato) after lesson schedules are set and repertoire assigned. Accompanist options include Staff Accompanists, Graduate Assistants in Accompanying, Undergraduate Piano Majors, or outside pianists. While you are free to make your own arrangements for a pianist, you are encouraged to use the accompanying services provided by the School of Music for your benefit.
- You are expected to meet with your accompanist once per week outside of lesson time at a mutually convenient time. Please, not just before your lesson.
- Please refer to the Accompanying Policy and Recital Scheduling Policy Handbook for specifics about these services and procedures to utilize them properly.

WEBSITES FOR SINGERS and COLLABORATORS

SITES FOR RESEARCH AND INFORMATION

Aria Database <http://www.aria-database.com>

Each aria entry includes title, character singing, voice part and *Fach*, setting of the opera, range and tessitura, short synopsis of scene; some entries have MIDI sound clip, libretto, other links. Downside: limited scope, mostly standard repertoire

Classical Vocal Reprints sales@classicalvocalrep.com
www.Classicalvocalrep.com

Thousands of titles are available. Sheet music is available for download. There are standard titles from all major publishers. Call Glendower Jones directly: 1-800-298-7474

IMSLP <http://www.imslp.org>
Access and print scores (only music that is in the public domain)

IPA Source <http://www.ipasource.com>

A searchable database of IPA transliterations and word-for-word suggestions, including a Latin section, and other links. Downside: cost per receiving full translations and transliterations

Lied and Art Song Database <http://www.recmusic.org/lieder>

Check this one first for translations. Quality varies, since information is submitted by volunteers, but it is worth looking, and you may find more than one translation. There are texts to art songs in over fifteen different languages, and multiple ways to search for them (composer, title, song collection, poet, etc.). Bonus: a list of all composers who set a certain poem

Operissimo <http://www.operissimo.com>
A basic search engine for all things operatic

Virtually Vocal <http://www.virtuallyvocal.com>

Housed in a larger website, (<http://www.stagedooraccess.com>); most everything broken into Classical and Broadway categories.

YAP Tracker <http://www.yaptracker.com>
Find and track auditions, competitions, etc.

Vocalist <http://www.vocalist.org.uk>

According to them: “. . . a resource for singers and singing teachers where you can find free online singing lessons, learn to sing with articles on voice/auditions/performing or working in the music industry. Includes articles for singing teachers and students of voice of all ages, standards and styles. Browse the site to find useful information on aspects of voice, singing, performance, plus free online singing lessons and voice training articles for vocalists related to singing and getting into the music industry.” One thing for sure: you can get to a number of other resources from here, among them Petrucci Music Library, otherwise known as IMSLP (above) a source for free *public domain* music.

SITES CONNECTED TO GROUPS

American Guild of Musical Artists

Classical Singer Magazine

National Association of Teachers of Singing

<http://www.musicalartists.org>

<http://www.classicalsinger.com>

<http://www.nats.org>

VOCAL HEALTH TIPS FOR THE YOUNG SINGER

Dr. Diane Coloton

Your voice, as well as your body, is still maturing. So if you want to sing well, and for life, trust a slow and steady process. Don't forget that everything you do affects your voice! It is your instrument, so treat it with respect! And trust your teacher!

1. Get enough sleep. Lack of sleep wears you out physically, dulls mental function and compromises your immune system. Sleep is the best weapon against illness.

2. Stay hydrated. Drink plenty of water throughout the day, especially the day *before* and the day *of* a performance so you are hydrating at the *cellular* level. Drinking *too* much water before and during performances washes away saliva, making you even thirstier. Hide a Lifesaver music folder or pocket during performances and when not singing, sneak it into your mouth. *Avoid throat drops with Benzocaine and menthol.* They are numbing and do not promote hydration. Simple, hard candy is best. Cranberry juice is very drying, so avoid it when singing.

3. Stay healthy, stay in shape. Maintain a strong immune system and avoid stress by eating a healthy diet, getting enough sleep, and balancing work and play. Singing is physically demanding, so promote strength and endurance in your workouts.

4. If you get a sore throat as a result of a cold or flu, you can make yourself more comfortable by drinking plenty of fluids, gargling with warm salt water (1 tsp. of salt for each 8 oz. of water), placing a warm cloth on swollen glands, and sucking on lozenges that have Camphor or Benzocaine -- desirable to deaden throat pain. Acetaminophen and Ibuprofen help reduce a fever. A cool mist humidifier in your room can help loosen secretions . . . all this on the advice of your parents and doctors, of course.

5. Practice correctly. Pace yourself! Don't sing for long periods of time. "Practicing" involves much more than singing, so learn a phrase or two at a time, notes and rhythm, diction, etc. Don't strain your voice by guessing at or reaching for notes you're unsure of. If you don't know it, play it first on the piano, rather than scream your best guess.

6. Don't overuse and misuse your voice. Don't sing too loudly or softly, or for too long at one time. Don't sing things that are harmful for your developing voice. Don't try to talk over noise in loud restaurants. Don't yell at sports events. Don't cough or clear your throat unnecessarily. Don't smoke; cigarettes are lethal, and smoke dries the vocal folds. Don't abuse alcohol; it is also very drying.

7. Your menstrual cycle affects your singing. So, even though you can't shout it from the rooftops, give yourself a break! From about the 26th day of the cycle until the first day of your next cycle, changing hormone levels in your body can cause fluid retention. Your vocal folds may swell, possibly interfering with and slowing down your normal, healthy rate of vibration. When swollen, contact between the vocal folds is less effective, thus the voice can sound breathy and hoarse.

8. Be the best musician you can be. If you play an instrument, keep playing it. If not, take piano lessons. All college music majors are required to acquire keyboard skills. They help singers learn and understand music faster. Improve your sight reading. A

good ear and good voice are good gifts, but ALL musicians must be literate in the language of your art. The better you read, the more you can learn on your own. The more you can learn on your own, the more hireable you are.

9. Don't try to be something you're not. Don't long for someone else's voice! Don't try to make your sound darker or lighter, your vibrato slower or faster. Imitating pop/rock singers can be harmful. Not all famous singers, especially in popular culture, are the healthiest singers. Fame and wealth do not necessarily equal excellent, healthy singing!