SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE
College of Liberal Arts
School of Music

VOICE AREA HANDBOOK
2018 – 2019

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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).

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  
Advisor: Dr. James Reifinger

**BM Vocal Performance:** prepares you to pursue a Master’s degree in voice performance  
Advisor: Your vocal instructor

**BM Music Theory and Composition:** for students whose primary interest is teaching music theory or composing music  
Advisor: Dr. Chris Walczak

**BA Music & Liberal Arts:** 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  
Advisor: Dr. Dick Kelley

**BA Music Business:** for students who wish to enter one of many fields involving music production, distribution, promotion, etc.  
Advisor: Dr. Dick Kelley

**BFA Musical Theater:** designed to train you for career entry into musical theater  
Advisor: Prof. Tim Fink
Voice Lesson Syllabus (040p-540p)

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, supplemented by Contemporary Commercial Music (CCM) selections.

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: Lessons are dedicated to vocal technique, fundamentals of music, 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 or email, 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 no-show lessons will result in a final grade of F and discontinuation of lessons for the semester.
HOLIDAYS: Lessons are classes. There are no classes on University Holidays and lessons missed due to holidays are not made up.

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 (see p. 7). You must obtain your own music, preferably by purchasing it for your own music library. Two possible sources for purchasing music are classicalvocalrep.com or classicalvocalreprints.com. You may also borrow from the library or check with IMSLP.com. 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.

MUSIC BINDER: Copied music must be 2-sided and kept in a 3-ring binder.

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 phone or iPod to your lesson and record it!

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. The studio class schedule is posted outside your teacher’s studio and ALT 116.

“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.

You are encouraged to video your studio performances.

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 after all voice lessons have been scheduled. You may be assigned the Staff Accompanist, a Graduate Assistant, or undergraduate piano major. Once you have been notified of your pianist assignment, please get him or her your music right away. Weekly rehearsals with your pianist are mandatory.

GRADES: Semester grade calculations are detailed on p. 8. 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 (non-BFA)

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  (3) memorized pieces of various styles and languages
MUS 540P

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

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;
Final Grade Calculations


**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
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.

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.
Voice Jury Examination Sheet

Name ______________________ Date ____________ Degree ______________ Applied area (if other than voice) ______________

MUS______________________________________       ______________      ________________

Course Number ___________________________   Hours of Credit ______________   Year in School ______________

Diction courses taken: English_____ Italian_____ German_____ French_____ None_____

I wish to advance to the next level: yes_____ no_____ (Not sure? Ask before your jury.)

REPERTOIRE PREPARED AND MEMORIZED*

<table>
<thead>
<tr>
<th>Title</th>
<th>Larger Work</th>
<th>Composer</th>
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<td>(i.e. Carmen, Showboat, Dichterliebe)</td>
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_____________________________________________  ___________________________  _____________________

*On the back of this page, list any additional music studied, performances given on and/or off campus, etc.

FACULTY ONLY BELOW THIS LINE

ASSESSMENT BASED ON MAJOR AND LEVEL

___Check if this jury if for student’s primary instrument.

Technique:  _____ 5. Accomplished Musicianship/Creativity:  _____ 5. Accomplished
            _____ 3. Developing   _____ 3. Developing
            _____ 2. Unsatisfactory  _____ 2. Unsatisfactory
            _____ 1. Very unsatisfactory  _____ 1. Very unsatisfactory

Recommended for _________ level next semester.  240 Exit Exam: Pass  yes / no

__________________________________________  __________
Faculty Signature  Jury Grade
Undergraduate Recital Requirements

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

All recitals must be previewed by voice faculty three weeks before the recital date.

**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 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*
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 *Cosi 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)

Schubert works generally include a “D number”, or opus number

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)

FRANZ SCHUBERT (1797-1828)

Die Forelle, D. 550
**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)
SAMPLE 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

from Myrten, Op. 25
Widmung, No. 1
Aus den östlichen Rosen, No. 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
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 Young 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 10 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 in 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 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 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. Remind your teacher to assign a Recital Committee who will oversee your recital preparation

2. Register for MUS595 (Music Document) 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 a previous semester’s repertoire, but not from pre-SIU studies

The semester of your recital:
1. Select a recital date 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 (Dr. Kato) and your accompanist

Six (6) weeks prior to the recital:
1. Request approval of your repertoire by your Recital 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 for each committee member.

4. After passing the preview, schedule a Dress Rehearsal date and time in consultation with your pianist and Applied Teacher.

5. In cases in which the student does not pass the preview two outcomes are possible.
   1. Most of the music (at least 90 percent) is memorized and in good shape and the committee can hear the remaining 10 percent in one week.
   2. The preparation is inadequate (not memorized, wrong notes, lack of understanding of the translation, not stylistically appropriate) and the recital must be postponed, either to later in the semester or the following semester.
Guidelines and Timeline: Final Paper (MUS 595);

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.

Early in your penultimate semester, 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 comprehensive 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.

Please ready carefully the syllabus for MUS 595 and submit chapters to your major professor early for guidance.

Written and Oral Comprehensive Examinations

For complete information on the written and oral examination, please see the Graduate Coordinator, Dr. Morehouse or https://cofa.siu.edu/music/graduate/current-students/advisement.php
Master Classes

From time to time, a professional not associated with our school visits to present 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 carefully 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, context 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. Benningfield, 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, articulation, style and performance skills through vocalizes and repertoire.
- To build a body of performance repertoire from the history of musical theater and for audition purposes.

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<td>Literature Req's</td>
<td>140x Fall</td>
<td>1 Eng Art*</td>
<td>2</td>
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</tr>
<tr>
<td>140x Spr</td>
<td>1 Eng Art</td>
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<td>240x Fall</td>
<td>1 Eng Art</td>
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<td>1 Eng Art</td>
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<td>60%</td>
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<tr>
<td>340x Fall</td>
<td>1 Pop/Rock**</td>
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<td>70%</td>
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<td>1</td>
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<td>70%</td>
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<tr>
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<td>1</td>
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<td>70%</td>
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<tr>
<td>440x Spr</td>
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<td></td>
<td></td>
<td>20%</td>
<td>80%</td>
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<td>10</td>
<td>10</td>
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*The purpose of the English Art song is clarity, efficiency and resonance of tone, sustained vibrato, musical accuracy, and legato when appropriate. This is equivalent to your “ballet” requirement in dance.

*These should NOT be from musical theater, but from the commercial recording industry. Punk, 50’s doo-wop, Reggae, Soul, RnB, etc. This is something increasingly asked for at MT auditions.

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

Thousands of titles are available. Sheet music is available for shipment or download. There are standard titles from all major publishers.  
www.Classicalvocalrep.com for printed music  
www.ClassicalVocalReprints.com for downloads  
Email or call Glendower Jones directly: sales@classicalvocalrep.com  
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 opera, young artistauditions, 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.”
SITES CONNECTED TO GROUPS

American Guild of Musical Artists  http://www.musicalartists.org
Classical Singer Magazine  http://www.classicalsinger.com
National Association of Teachers of Singing  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 hirable 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. Not all famous singers, especially in popular culture, are the healthiest singers. Fame and wealth do not necessarily equal excellent, healthy singing!