

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE
College of Art and Media
School of Music

VOICE AREA HANDBOOK
2023 – 2024

Dr. David Dillard
Associate Professor

Dr. Carissa Scroggins
Assistant Professor of Practice
Voice Area Coordinator

Prof. Angela Shultz, MFA
Clinical Assistant Professor

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 which are available in the [Undergraduate](#) and [Graduate](#) Course Catalogues.

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. Angela Shultz

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 fifteen 30-minute lessons (1-2 credits*) or 60-minute of lessons (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.

*Music Education majors study repertoire at the 2 credit hour level, but only register for 1 credit hour.

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. Three canceled lessons with less than twenty-four hours notice will count as one “no-show,” lowering your semester grade by an entire letter.

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 a **minimum of twenty-four hours** before your lesson start time, 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 pianist.***

N.B. Three no-show lessons will result in a final grade of F and discontinuation of lessons for the semester.

HOLIDAYS: 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 excellent sources for purchasing music are classicalvocalrep.com or classicalvocalreprints.com. You may also borrow from the library or check with IMSLP.com for music in the public domain. Music score purchases serve as your textbooks for this course. Build your library.

VOICE MIDTERM:

MUS 040P/X-540P/X – Submit a document listing your semester’s repertoire using correct recital formatting (see “How to list repertoire” sheet, pp. 11-12) and write a program note on a piece of your choosing using correct formatting and content requirements (see p. 14).

Due Dates: Fall – Friday, October 20th, 11:59pm; Spring – Friday, March 31st, 11:59pm; submit to your studio professor via email as one document in pdf format.

Grade Weight: 25% of process grade

MUSIC BINDER: Copied music must be 2-sided and organized in a 3-ring binder or on an electronic tablet.

RECORDING YOUR LESSON: We highly recommend it! Listening to your lesson afterwards is a great way to observe things you may not have processed during the lesson. Bring your phone 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 for 140-540x/p. A no-show at studio or CONVO is the same as a lesson no-show and counts towards the three no-shows that result in an F for the semester.**

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

Combined Studio Class - 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 teachers’ pedagogical approach with others

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 about Studio Class attendance and participation.

RECITAL ATTENDANCE: If you are a music major (or taking 040 for two or more credits), you are required to attend at least seven (7) recitals and/or concerts each semester. See the SoM website for a calendar of recitals and concerts. The purpose is to broaden your knowledge of music and repertoire, and to support your colleagues, teachers, and the art form in general. You must get a **Blue Card** to be stamped at programs and turned in at your last lesson. If a stamp is not available at the event (i.e. musicals), bring a program and your voice teacher will sign off on the performance attended. Blue Cards are handed out at the first CONVO and are available for the rest of the semester at the Music Office. **Concerts in which you perform do not count toward this requirement.** Failure to turn in a completed Blue Card by the deadline will result in an incomplete (INC) for the semester.

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 provide him or her your music right away. See individual studio teachers about collaborative pianist music requirements and consequences. 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.

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

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

MUS 040P	(2) memorized pieces
MUS 140P	(3) memorized pieces
MUS 240P	(3) memorized pieces; must pass Upper Divisional to continue study.
MUS 340P	(3) memorized pieces, at least (1) in a foreign language.
MUS 440P	(3) memorized pieces of various styles and languages.
MUS 540P	(3) memorized pieces of various styles and languages.

TWO (2) CREDIT HOURS

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

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; BMVP, BM Theory/ Composition majors must study at least (1) foreign language piece.	
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 BUT prepared <i>without</i> help from the teacher	
MUS 340P 440P MUS 540P	Same as MUS 240p semester 1	MUS

Music Ed students will enroll for 1 credit, but will study under the 2 credit guideline.

Liberal Arts or Music Business majors, Music minors, and Voice elective are encouraged to study a foreign language piece, 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

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

BM Vocal Performance

Freshman:	50% Process, 50% 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

100-93% = A	79-78 = C+
92-90 = A-	77-73 = C
89-88 = B+	72-70 = C-
87-83 = B	69-68 = D+
82-80 = B-	67-63 = D

Studio Switching Policy

The SIU voice faculty wants students to feel safe, challenged, and inspired in their voice lessons. From time to time, students may wish to switch from one studio to another. To make this transition as smooth as possible the following guidelines will be observed:

1. When a student is considering a move to another studio, he or she should first communicate with the current teacher. The student and teacher should discuss any unmet expectations or differences and the possibility of studying with another teacher.
2. After the discussions between the student and current teacher, the student may still want to move to a different teacher. When this is the case, the student should communicate with the undergraduate coordinator (regardless of degree or study level). The voice area will discuss the situation and the undergraduate coordinator will contact the student to say whether the studio change can be made.
3. Changes of studio must be made at the end of a semester to go into effect the following semester, rather than the beginning of one.

Voice Juries

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

1. Please visit <https://siu.jury-system.com> to access our SIU Jury System site. If you are new and do not yet have an account, then you need to follow the instructions to register. If you already have an account, then you may simply log in using your SIU credentials.
2. Everyone *must* first create a Repertoire Record *before* you sign up for a performance time. This may be edited after the fact. Select your performance area when creating your Rep Record. *Please note that if you are performing an Upper Divisional, then you must select Upper Divisional as your "area." If you do not follow these instructions, then you will not be evaluated on your jury / Upper D. Please include all of the solo repertoire, study materials, études, and excerpts that you studied this semester on your repertoire record.
3. Once you have created a Repertoire Record, then you may choose a performance time. Select "Booking" at the top of the menu and then select "Book a Time." Select your area or Upper Divisional and then select the time that you want. Available time slots are indicated with a green button. Be sure to coordinate with your collaborative pianist if you are performing with accompaniment. If you choose a time and later want to change it, then you may follow the instructions on the site to do so-- it is very simple.

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 Juries Rubric

Click this link for the jury grading rubric:

https://www.nats.org/Library/NSA_Files/NSA_Rubric_-_Aug_6_.pdf

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 half-recital of 25-30 minutes of music. You should share a program with another student. Enroll in MUS 398.

Senior Recital: a full recital of 45-50 minutes of music. Enroll in MUS 498

BM Music Education

Senior Recital: a half-recital of 25-30 minutes of music. Again, you should share a program with another student. Enroll in MUS 398

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. Learn how to add diacritical marks. 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 one week prior to your preview for them 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 *Myrthen*, Op. 25

Widmung

Der Nussbaum

Die Lotosblume

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)

Ariadne auf Naxos, Hob. XXVIb No. 2

FRANZ JOSEPH HAYDN
(1732-1809)

Some individual songs have no opus or catalogue number:

<i>Bella porta di rubini</i>	ANDREA FALCONIERI (1585-1656)
<i>L'anneau d'argent</i>	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

*If shared recital, include singer's name after each set. If not shared recital, do not include singer's name.

Virgam virtutis tue
from *Dixit Dominus*, HWV 232
Gianna Dolette, *mezzo-soprano*

G.F. HANDEL
(1682-1759)

Bella porta di rubini

ANDREA FALCONIERI
(1585-1656)

Gian-Carlo Do, *baritone*

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

DOUGLAS MOORE
(1893-1969)

Ms. Dolette

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

ROBERT SCHUMANN
(1810-1856)

Mr. Do

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

SAMUEL BARBER
(1910-1990)

Ms. Dolette

The Vagabond
from *Songs of Travel*

RALPH VAUGHN WILLIAMS
(1872-1958)

Mr. Do

PROGRAM NOTE INSTRUCTIONS AND FORMAT

“Song/aria title” from *Show title if relevant*

Composer [dates, years only]

Lyricist

[indent] Paragraph(s) discussing the piece's place in the larger whole, the character, composition techniques used (especially those that highlight the text), historical references, and/or any other information you would like the audience to know about the piece (see below for more ideas). Keep it concise. No more than four (4) paragraphs in length (not including translation).

Possible discussion points:

- Other significant pieces written by the same composer/lyricist
- The show's contribution to the art form of song, opera, or musical theater
- Where the song/aria falls in your character's arc
- Discuss the poetry
- Discuss the relationship between the poem and the music
- Any characterization or other aspects of your interpretation

If in a language other than English, provide a two-column translation (use a table then hide the borders). This ensures consistent formatting and keeps lines with correct translation. MUST CREDIT TRANSLATOR.

SAMPLE PROGRAM NOTE

“Toi, le coeur de la rose” from *l’Enfant et les Sortilèges*

Maurice Ravel [1875-1937]

Libretto by Colette

l’Enfant et les Sortilèges is a French opera tying magic and reality through a story about a child’s interactions with magically-animated objects. The child begins by destroying the toys and books in his room during a tantrum, only realizing the gravity of his actions when a princess from one of his ripped-up fairytale books explains she will have no future because of him. The princess leaves through the window, leaving a single golden hair on the boy’s shoulder. He sings “Toi, le coeur de la rose” as the first emotional climax of the opera, understanding the effects of his actions and reminiscing about the beautiful princess whose book, and future, he destroyed.

Toi, le coeur de la rose,	You, the heart of the rose,
Toi, le parfum du lys blanc.	You, the scent of white lily.
Toi, tes mains et ta couronne.	You, your hands and your crown.
Tes yeux bleus et tes bijoux.	Your blue eyes and your jewel.
Tu ne m’as laissé, comme un rayon de lune,	You haven’t left me, like a beam of moonlight,
Qu’un cheveu d’or sur mon épaule.	There’s a golden hair on my shoulder.
Un cheveu d’or, et les débris d’un rêve.	A golden hair, and the remains of a dream.

Translation by Anne Woods

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 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.*

RECITAL APPROVAL

Your program contents must be approved by your recital 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 weeks (give or take a day) before the recital. The student will present copies of a properly formatted recital program, program notes and a listing of each piece's timing to each member of the faculty committee for proofing. See pp. 11-14 for formatting.

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 Graduate Committee chair (30 min./week)

3. Select recital repertoire (50 minutes of music) 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 Recital Committee member and your pianist. Avoid large ensemble concerts and dress rehearsals.

2. Fill out and submit a [Scheduling Request Form](#)

3. Recitals cannot occur after the start of Finals Week

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, find a date/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:

a. Most of the music (at least 90 percent) is memorized and in good shape and the committee can hear the remaining 10 percent one week later.

b. 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 Faculty Committee. These mentors will guide 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. The student will receive a DEF (deferred) grade and the Major Professor will change the grade after the paper is complete and submitted to the graduate school.

Please read carefully the syllabus for MUS 595 and observe deadlines for draft submissions.

Written and Oral Comprehensive Examinations

For complete information on the written and oral examination, please see the Graduate Coordinator.

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 works with the student on topics such as style, technique, or another aspect of performing. Performing in and/or attending a Master Class is an opportunity to learn from 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 pianist 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 for at least one month.
4. The singer **must** know the word-for-word translation of the text if singing a foreign-language piece. The translation should also be written in the singer's music, as well as in the copy given to the master clinician. Master Class pianists who are students are required to know the translation as well.
5. If presenting a piece excerpted from a larger work (an operatic aria, for example), performers must be familiar with the work's overall plot, details, and significance of the piece within the context of the larger work.
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. Participants may not leave early or show up late.
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)

- Dillard, Scroggins, Shultz
- (Studio) Altgeld 110; (lessons) professor's office
- 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.

MUS 140x-440x	Non Mus-Theater	Musical Theater I 1927-1964	Musical Theater II 1965-1999	Musical Theater III 2000-Pres.		Process Teacher	Product Jury
Literature Req's							
140x Fall	1 Eng Art*	2	1	0		50%	50%
140x Spr	1 Eng Art	1	1	1		50%	50%
240x Fall	1 Eng Art	2	1	1		40%	60%
240x Spr	1 Eng Art	2	1	1		40%	60%
340x Fall	1 Pop/Rock**	1	2	2		30%	70%
340x Spr	1 Pop/Rock/Cntry	1	2	2		30%	70%
440x Fall	1 Choice	1	2	3		30%	70%
440x Spr	MUS 489:	Senior	Project	Literature		30%	70%***
TOTAL	4/3	10	10	10			

*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-wap, Reggae, Soul, RnB, etc. This is something increasingly asked for at MT auditions.

** For Fall semester, the Pop/Rock song should be pre-1980; the Spring semester Pop/Rock should be post-1980.

***Senior Showcase is considered a recital; therefore a jury is not required for Spring semester 440x.

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

- Please be on time and be warmed up so you and your teacher can focus on technique.
- Please arrive prepared. Lessons are dedicated to vocal technique and stylistic interpretation.
- You will set up rehearsal time with your collaborative pianist based off total number of rehearsal hours for the semester. Please be in touch with your assigned pianist for scheduling.
- Please learn the notes, rhythms, and the text of the assigned song before your lesson. *Please do not ask your collaborative pianist or teacher to teach you the notes/rhythms/etc.*
-

STUDIO CLASS

- Tuesdays from 10:00 – 10:50 is Convocation, Combined Studio Class. Freshman BFA majors meet for studio class at 11:50 – 11:50 am on Wednesdays. 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 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: 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 recording 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)

- 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

Hampsong Foundation <https://hampsongfoundation.org/>

A non-profit organization which promotes intercultural dialogue and understanding through the art of classic song—poetry set to music.

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 <https://www.lieder.net/>

Translation 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

Oxford Lieder <https://www.oxfordlieder.co.uk/>

Excellent translations of foreign language song texts

Sparks and Wiry Cries <http://www.sparksandwirycries.org/>

Curates opportunities for art song creators, performers, and scholars through innovative initiatives that capture the stories of our diverse communities.

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 artist auditions, competitions, etc. Some services require a subscription.

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

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.

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. *Do NOT take Ibuprofen. New research (Joanne Bozeman) shows it increases the chances of hemorrhaging in vocal folds, especially during menstrual cycle (Dr. Scroggins).*

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 the 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. Not all famous singers, especially in popular culture, are the healthiest singers. Fame and wealth do not necessarily equal excellent, healthy singing!