

VOICE AREA HANDBOOK



2014–2015

SCHOOL OF MUSIC
WESTERN MICHIGAN UNIVERSITY

WELCOME TO THE VOICE AREA

This handbook is designed so that the voice students in various degree programs can familiarize themselves with the policies and procedures of the Voice Area. Students should be aware of the various requirements of the total course of study by referring to the University Catalog and the School of Music Policies and Procedures Handbook.

The School of Music provides advisors to assist you in planning your courses for each semester. In addition, the Voice Area chairperson and your voice instructor will assist you in designing your course of study. Be aware of events and communications by consistently reading notices on the Voice Area and Choral bulletin boards, your voice teacher's bulletin board, checking your WMU email messages, and by checking your student mailbox in the corridor near the School of Music Office on the second floor of Dalton Center.

This handbook is part of each applied voice instructor's syllabus. The student is responsible for the additional information and requirements therein.

§§§

TABLE OF CONTENTS

Voice Area Directory	4
Section 1: Applied Study	5
General Information.....	5
Beginning of the Semester.....	5
Scheduling of Lessons	
Requesting a Voice Teacher	
Registration	
Collaborative Pianist	
During the Semester.....	6
Master Classes, Voice Recitals, and Convocations	
Area Recitals	
Writing Assignments	
Ending the Semester	7
Applied Music Report	
Juries	
Grades	
Sophomore Hearing	8
Other Information	9
Sophomore Hearing Study Guide	10
Section 2: Programs of Study.....	11
Education (Voice Emphasis)	12
Vocal Performance	14
Vocal Jazz Performance	16
Bachelor of Arts in Voice	22
Music Theatre	23
Music Therapy	27
Composition (Voice Emphasis)	28
Master of Music in Vocal Performance	29
Section 3: Choral Ensembles.....	30
Section 4: Opera.....	31
Section 5: Additional Information.....	32
Section 6: Applied Studio Technology Laboratory.....	33
Section 7: Therapeutic Protocol	35
Section 8: Mentoring Program	40
Section 9: Assessment Forms.....	41

WESTERN MICHIGAN UNIVERSITY
SCHOOL OF MUSIC

College of Fine Arts	387-5810	Daniel Guyette, Dean
School of Music	387-4667	Brad Wong, Director
Voice Area	387-4714	Ken Prewitt, Chairman

Voice Faculty and Related Areas

Kimberly Dunn Adams	DC 1720	387-4715	Director of Choral Studies
Jay Berkow	GTC 1111	387-3307	Director of Music Theatre
Elizabeth Cowan	DC 1701	387-4753	Voice
Delores Gauthier	DC 2311	387-4686	Music Education Cantus Femina
Charles Hutchins	DC 1713		Music Theater Voice
Greg Jasperse	DC 1203	387-4689	Vocal Jazz, Gold Company
Karen Kness	DC 1714	387-4712	Voice, Pedagogy
David Little	DC 1716	387-4713	Voice, Italian Diction Opera/Musical Conducting
Grace Mannion	DC 1702	387-4753	Music Theatre Voice
Jeremy Mossman	DC 1724	387-4751	Music Theatre Voice
Rhea Olivacce	DC 1701	387-4753	Voice
Ken Prewitt	DC 1722	387-4714	Chair, Voice, Vocal Pedagogy, ASTL
Carl Ratner	DC 1718	387-4706	Voice, Song Literature French & German Diction
Matthew Steel	DC 2313	387-4682	Collegium Musicum
Elizabeth Stoner	DC 1713		Voice
Heidi Vogley	UMHSC	387-7000	Speech and Audiology Clinic

SECTION 1

APPLIED STUDY

I. General Information

Private lessons (applied music) are offered to all University students to the extent that instructor time and practice facilities are available. Priority in applied music study is given first to music majors, second to music minors. All students who take applied voice lessons must register for applied music by reporting to the School of Music. Only students enrolled in other classes at WMU are eligible to receive applied music instruction. An audition or interview is necessary in order to be approved for study.

II. Beginning the Semester

A. Scheduling of Lessons

Students are required to make arrangements for a lesson time with the private teacher in the first days of classes each term. Every student should have a lesson during the first week of the term. Failure to schedule lessons by the end of the drop and add period could mean the loss of studio placement and reassignment.

B. Requesting a Voice Teacher

New students may request a specific teacher by listing the teacher's name on the Applied Music Registration card, which is filled out in the Music Office before each semester of study. The Area Chairperson will work to grant the request within the available teaching load.

In subsequent semesters you should notify your teacher if you wish to be scheduled for the following semester. This must be done before the first phase of registration each semester. Failure to do so may cause loss of your lesson space.

If a returning student desires a change in teacher, the student must first consult with the present teacher, then meet with the Undergraduate Advisor who will ask them to fill out a "Change of Applied Studio" request, which is to be filed in the advisors office. Finally the student must get the signature of the present applied instructor, the applied instructor they wish to change to, and the Vocal Area Chairman. Each change needs the approval of the Director of the School of Music.

C. Registration

Undergraduate students who register for one hour of credit per semester receive one 30-minute lesson per week (Non-Voice Majors); two credit hours, one 40-minute lesson (Music Education, and Therapy); four credit hours, one 50-minute lesson (Performance). The more credit a student receives in applied music, the more is expected in practice time and materials.

D. Collaborative pianists

Students are required to contract a pianist for studio accompanying and playing for Studio class and Area Recitals. Arrangements to play for a Jury or Hearing must be made at least six weeks in advance of the recital. A contract should be signed with your accompanist at the beginning of each semester. These are available from the School of Music office. Music should be provided at the beginning of the semester or as soon as it is available. Please honor appointments and avoid asking for unreasonable time or schedule commitments.

III. During the Semester

A. Master Classes, Voice Recitals, and Convocations

Master classes and recitals within the studio and by visiting artists will be scheduled whenever possible. These events are arranged to heighten your vocal education and are often without additional cost to you. Your attendance at these recitals, Area Convocations, master classes, as well as faculty recitals is required. If you must be absent from one of these performances, you must clear it with your private instructor in advance. Any unexcused absences will affect your grade as specified in the individual syllabi. A voice area approved list of events will be posted on the Voice Area Bulletin Board, and updated as needed. You will be required to fill-out a "Convo Card" at each event, which will be issued and collected at the recital.

B. Area Recitals

Each semester selected students will perform on Area Recitals. These recitals generally occur on Monday afternoons at 1:00 p.m. A list of recital dates with a list of those who will be singing is posted at the beginning of each semester. It is the student's responsibility to check the Voice Area Bulletin Board for this information and arrange with their accompanists to perform on these recitals.

C. Writing Assignments (do we wish to amend these?)

General requirements are listed below. Grades, additions, or substitutions will be at the discretion of individual instructors. The writing assignments should be turned in to the individual voice instructor, and is due two weeks before the last day of classes. (See individual instructor for specific requirements)

Freshman

1. Two songs, two composers including: style period, dates, poet or librettist, plot synopsis, if appropriate
2. Length: maximum of one typed page, double-spaced, correct grammar and spelling
3. Discussion of process used to learn a new song

Sophomores

1. Three songs, three composers including: at least one in a foreign language, style period, dates, English translation if appropriate, interpretive analysis of song/poem.
If the song is a part of a song cycle, where the song fits into the song cycle and adds to it as a whole, character analysis for an aria.
2. Describe the character that sings the aria or song
3. Tell what is happening in the scene or poem
4. What are your own most outstanding vocal attributes?
5. What are your most outstanding vocal problems and what are you doing to overcome them?
6. Length: Maximum of two typed pages, single-spaced (1,000 words), correct grammar and spelling.

Juniors

1. Same as sophomores including a discussion of the working process of singer and accompanist

Seniors

1. Same as for sophomores including a description of your vocal/singing technique
2. Describe your vocal/singing technique
3. Discuss "The Art of Singing"

Graduate Students

1. Same as for sophomores with additions as directed by the instructor

IV. Ending the Semester

A. Applied Music Report

An Applied Music Report must be completed and given to the applied instructor prior to the last week of classes, unless the instructor has given other instructions. This report is available online at www.wmich.edu/music. This may be found under Academics and Course Materials on the School of Music website.

B. Juries

Final examinations are required every semester of all students in applied music. These examinations, or juries, will be heard and graded by a panel of members of the music faculty.

Jury grades are a reflection of the semester's work and progress towards successfully completing the Sophomore Hearing, which is the barrier exam prior to being admitted to a specific major in the School of Music.

If a student receives an A or BA, s/he is making substantial progress towards successfully completing the Sophomore Hearing and admission to a specific major in the School of Music.

If a student receives a B, s/he is making adequate progress towards successfully completing the Sophomore Hearing and admission to a specific major in the School of Music. However, that student may have one or two areas of concern that need to be addressed to be completely confident in completing the Sophomore Hearing and admission to specific major in the School of Music or the 3000-level requirements. The student and the applied instructor will discuss the concerns of the jury and set instructional goals for the coming semester.

If a student receives a C or CB, s/he is making marginal progress towards successfully completing the Sophomore Hearing or 3000-level requirements. A grade of C or CB is a strong indication that the student probably will have difficulty passing the Sophomore Hearing and will not be admitted to a specific major. The student and the applied instructor will discuss the concerns of the jury and set instructional goals for the coming semester. Remember that all grades in applied music must be better than a B for admission to the performance program with an applied G.P.A. of 3.25.

A jury grade that is below a C (DC, D, E) indicates that there are serious concerns about a student's ability to pass the Sophomore Hearing or 3000-level requirements. For 2000 level voice students, a jury grade below a C means s/he is not making adequate progress towards admission to a program of study. The student must meet with their applied professor and develop a remediation plan that addresses the jury panel's concerns, and contains goals and objectives with specific details for the next semester. This document will be presented to the Voice Area for approval and become part of material presented at the time of the next jury.

[It is the normal expectation that any professor will have one subsequent semester to address Voice Area concerns identified at the jury. However, should a studio change be granted, a remediation plan must be developed and disclosed prior to the transfer. The new studio instructor may decide to revise that plan once s/he has had adequate time to work with a student. In that instance, the normal process will be that a new voice instructor will have one additional semester to address the goals and objectives of a resubmitted and approved plan.]

Should a student receive a jury grade lower than a C for two consecutive semesters, that student must meet with both the Undergraduate Advisor and studio instructor to discuss future program options at the University.

In all cases, the final applied grade for any given semester shall be not more than one letter grade higher than the grade given for that semester's jury.

C. Semester Grading

As a student advances through each semester of voice study, skill and knowledge base has a greater role than effort in grading. Jury forms will be given to the Area Chair at the end of the final juries each semester. Forms will then be filed in the student's file and a copy will be given to the applied instructor.

Illness

If in the event you are unable to attend your scheduled jury due to illness, an official doctor's form must be submitted to the applied instructor. If the instructor is not available submit the form to the Undergraduate Advisor in the School of Music within 24 hours of your jury. If the form is not submitted within 24 hours of you scheduled jury, your jury grade will become an E.

D. Incomplete grades

Incomplete grades may be awarded for applied voice for extraordinary reasons, but the student cannot begin any further applied study until that incomplete grade is removed from the record.

V. Sophomore Hearing*

A. General Information

During the end of the first term of sophomore study (2000-3) all students must take a proficiency hearing. The Sophomore Hearing, to be held in conjunction with the jury, includes the requirements for 2000-1, 2000-2, 2000-3, and 2000-4 if the hearing is being repeated. Written evaluations of this hearing will be available to the students. The purpose of the hearing is to establish a foundation of solid performance and interpretation skills, and to assess the student's ability to verbalize the basics of vocal pedagogy. The student should be able to comfortably discuss the elements essential to healthy and expressive singing. **See also page 10.**

B. Jury Requirements

The student should be prepared to sing all of the literature specified for their current level.

C. Interview Requirements

1. Repertoire:

The student should have a repertoire list prepared of all of the music which has been studied beginning with 2000-1. Please organize this list by language. Include the repertoire to be performed on the current jury.

2. Pedagogy:

The student will be asked to discuss the basic elements of pedagogy.

- Posture
- Breath Support (including inhalation and breath management)
- Basic Vowel Chart (open vs. closed vowels)
- Resonance (placement, specific vocalize for building vocal tone)
- Vocal Health (characteristics of healthy speaking and singing voice)

The student will be asked to describe their personal growth as a singer (specific pedagogical strengths and weaknesses, growth from 2000-1)

3. Diction:

The student will be asked basic questions concerning the International Phonetic Alphabet.

The student should be fluent in describing the specific symbols used in the pieces performed at the jury.

IPA requirements are defined in the 2000 and 3000 level requirements.

4. Interpretation:

The student will be asked to discuss the individual pieces on the jury. The discussion may include: composers, poets/librettists, characterization, plot, poetic interpretation, and physical expression.

D. Grading

The Sophomore Hearing will be graded on a Pass/Fail basis by at least three members of the Voice Faculty. Students who do not pass all aspects of the Sophomore Hearing, including sight singing/ear training and the interview, will not be allowed to continue to 300-level applied music. After two unsuccessful attempts, students will be referred to the Undergraduate Music Advisor for guidance into another degree program.

VI. Other Information

A. Health and Learning Disability Issues

It is the responsibility of each student to inform the faculty and advisors of any issues that may impede success in a course. They will direct the student to the appropriate office on campus for assistance. In cases of learning or physical disabilities, faculty members and the University are not required to accommodate (more time for tests, recorded lecture, readers, etc.) students unless a request is made to and approved by the University. The University then provides notification with recommendations for accommodations to the School of Music and its faculty.

For those with physical or vocal health issues, written medical information must be filed with studio professor and the advisor. Should a number of applied lessons be missed, a student cannot complete the semester's course of study. The doctors/therapists involved should recommend in writing to the University that the student cannot and should not complete the current semester of applied study. If a medical/vocal situation occurs after the end of the drop and add period, this information must be taken to the Undergraduate Advisor in the School of Music and Registrar's Office as part of the appeal process to drop a course with return of fees. Applied music can only be completed if the student can perform during lessons, in area or studio recitals, and at juries. There is no substitute for this form of instruction or evaluation.

B. Off-Campus Performances

Before accepting off-campus performances, consult with your voice teacher, choral conductor, and pianist. At all times, invite the faculty to hear you perform, especially if your performance occurs during a busy music season.

Sophomore Hearing Study Guide

- A. The following questions should be made applicable to every song presented this semester:
1. Identify the composer's time period. Classic, Romantic, etc
 2. You must have a complete knowledge of the translation of the text.
 3. Is this piece from a larger work? If so what work and its place within the larger work.
 4. Name contemporaries of each individual composer and the composer's place within the time period – early, middle, late, transitional, etc.
 5. Know other works each individual composer wrote: Operas, Oratorios, song cycles, cantatas, piano works, orchestral works, chamber music, etc.
 6. Brief composer biography. List important bits of information that place this composer chronologically and historically.
- B. Discuss proper posture/body alignment for singing.
- C. Discuss the breath management system as it applies to the singer.
- D. Draw a vowel chart using the seven Italian vowel sounds, pronounce each vowel, and describe their formation in the mouth.
- E. Tell us the plans you have for your degree, advanced degree, summer study, and what the future might hold for you in music.
- F. What are the biggest challenges you have as a singer; your greatest attributes?
- G. List the steps you take in learning a new song.
- H. What singers of your voice type do you listen to? Name them and what are the qualities of each voice that attract you to that singer?

PROGRAMS OF STUDY

EDUCATION

PERFORMANCE

JAZZ

BACHELOR OF ARTS IN VOICE

MUSIC THEATRE

MUSIC THERAPY

COMPOSITION – VOICE EMPHASIS

MASTER OF MUSIC IN VOCAL PERFORMANCE

EDUCATION

Admission to the Vocal Music Education Program

To be admitted into the Vocal Music Education Program a student must pass the requirements of the Voice Area and the Music Education Area.

- A. Voice Area Requirements
 - 1. Successful completion of the Sophomore Hearing
 - 2. Attain 3000 Level voice status

- B. Music Education Area Requirements
 - 1. The student must have met the standards of the College of Education
 - 2. Completion of the Music core courses, with no grade of less than a C and a 2.5 average in those courses
 - 3. Completion of the formal admission procedure as described in the Music Student Handbook

A student must interview with the music education faculty prior to admission. This interview generally is given at the beginning of the Spring Semester. Admission is granted for the following Fall semester. A student must pass the Sophomore Hearing prior to this interview. Please see the Chair of Music Education for further information.

Vocal Major in Music Education Requirements

The following level proficiencies for students in voice are required for successful completion of the BM in Music Education. Each of the requirements will be evaluated during the voice juries, which will be held at the end of each semester.

2000-1

Major scales and arpeggios
Four songs prepared by memory (at least two songs in a foreign language, usually Italian)
Beginning knowledge of English and Italian lyric diction
Writing Assignment

2000-3

Melodic minor scale, Harmonic minor scale
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction
Writing Assignment
Sophomore Hearing

3000-1

Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction
Writing Assignment

3000-3

Comprehensive ear training
Knowledge of English, Italian, German and French Lyric Diction (IPA)
Six comprehensive songs or arias prepared by memory

2000-2

Natural minor scale and minor arpeggios
Four songs prepared by memory (at least two songs in a foreign language, usually Italian)
Knowledge of International Phonetic Alphabet (IPA) for English and Italian
Writing Assignment

2000-4

Major, minor, diminished, and augmented triads
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction
Writing Assignment

3000-2

Whole tone scale
Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction
Writing Assignment

Sophomore Hearing

Please refer to the Sophomore Hearing description in Section 1 of this handbook for detailed information.

Area Recitals

Please refer to the "Area Recitals" description in Section 1 of this handbook for detailed information.

Recitals

The Voice Area strongly encourages Vocal Music Education Majors to perform in recital. Due to the lack of funding and space, these recitals may not be given in Dalton Center. **See Junior Recital Protocol below.** Please consult with your applied instructor concerning other possible recital venues. Exceptions are made for Music Education majors when they are performing with a Vocal Performance major on a Junior recital. A hearing date for all recital literature, including accompanying instruments and guest artists, will be scheduled with your applied instructor at least two weeks prior to the recital date. A recital committee is not necessary for the Music Education major, unless they are performing as part of a Dalton Center recital.

Junior Recital Protocol

Junior Performance majors will present a solo or combined recital in the fall semester. Students may select one of the following formats for their individual performance:

1. Two performance majors may present recitals together.
2. One performance major and two music education majors may present a recital together if agreed upon by the vote of the full Voice faculty.
3. Music Education showcase recitals will be presented in the Fall semester. Several Music Education majors can perform on this recital format. This will be an adjudicated recital with a hearing two weeks before the event.

Students must consult with their teacher regarding these formats before any program is chosen and a petition must be made to the entire Voice faculty for a vote regarding the second and third option.

Performance

Admission to Performance Degree Program

Successful completion of a Sophomore Hearing and a Performance Hearing is required before a student may become a performance major. **The Performance Hearing may not be attempted until the Sophomore Hearing has been successfully completed.**

- A. Sophomore Hearing
Please see the Section 1 of the Handbook

- B. Performance Hearing Requirements
 1. Minimum grade point average of 3.25 in Applied Music.
 2. The 2000-2 jury will be considered as the pre-audition for this degree program. A student considering Vocal Performance should clearly mark this on the 2000-2 jury form.
 3. The student will perform all of the jury requirements for their level, including all songs.
 4. A panel of at least three faculty members will jury this hearing.
 5. The hearing must take place at the 2000-4 jury. There is not an interview requirement for the Performance Hearing. A student should be able to demonstrate outstanding foundations of vocal technique, performance skills, interpretation, diction, musicianship, intonation, memorization, and breath management. Successfully demonstrating of all of these areas is necessary for passing the Performance Hearing.
 6. A student may retake the Performance Hearing one time.
 7. Students will not be permitted to register for 3000-2 unless they have passed the Performance Hearing.

Vocal Major in Vocal Performance Requirements

The following level proficiencies for students in voice are required for successful completion of the BM in Vocal Performance. Each of the requirements will be evaluated during the voice juries, which will be held at the end of each semester.

2000-1

Major scales and arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Beginning knowledge of English and Italian lyric diction
Writing Assignment

2000-3

Melodic minor scale
Harmonic minor scale
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment
Sophomore Hearing

3000-1

Chromatic scale
Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction/French IPA
Writing Assignment

2000-2

Natural minor scale and minor arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Knowledge of International Phonetic Alphabet (IPA) for English and Italian
Writing Assignment

2000-4

Major, minor, diminished, and augmented triads
Five songs prepared by memory (3 languages Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment

3000-2

Whole tone scale
Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction/ French IPA
Writing Assignment

3000-3

Comprehensive ear training
 Knowledge of English, Italian, German and
 French Lyric Diction (IPA)
 Six comprehensive songs or arias prepared by memory

3000-4

Pre-recital Hearing
 Program with notes and translations must be presented
 to the recital committee at the time of the Hearing
 Senior Recital

Sophomore Hearing

Please refer to the Sophomore Hearing description in Section 1 of this handbook for detailed information.

Area Recitals

Please refer to the "Area Recitals" description in Section 1 of this handbook for detailed information.

Recital Requirements

- A. Junior Recital **See Junior Recital Protocol p. 13**
 A Junior Recital must be scheduled concurrently with 300-1 or 300-2 applied voice. This recital is a half recital not to exceed 30 minutes in length. The recital should consist of challenging repertoire, which includes a minimum of two languages one of which should be English. Vocal Performance majors are encouraged to combine with other students in the voice, keyboard, or instrumental areas to fulfill this requirement. Please see the Concerts Office in the School of Music for recital information.

A Junior recital may take the place of the jury, as long as the student has passed all of the ear training and sight singing requirements, and has satisfied the literature requirements for the semester.

- B. Senior Recital
 A Senior Recital may be presented in the Fall or Winter semester, preferably during the final semester of required study, but no later than the final semester prior to the anticipated date of graduation. The recital should represent at least 3 contrasting style periods, a chamber music experience, and should represent a minimum of three languages other than English. This recital must not exceed 60 minutes in length, including pauses and intermissions.

The Senior Recital takes the place of a jury, as long as the student has passed all of the ear training and sight singing requirements, and has satisfied the literature requirements for the semester.

Recital Hearings

1. The student in cooperation with the applied teacher will form a committee of three members of the faculty. One member of the committee must be the applied instructor.
2. The recitalist will be prepared to present the full recital from memory at least two weeks prior to the recital. All performers, both instrumental and vocal, must perform on the recital hearing. Students must supply the committee with a written program including notes and translations 48 hours in advance of the hearing. The committee has the right to approve or deny the recital at this time.
3. The committee will be present for the recital, and will sign the final recital grade form.
4. The student must secure forms from the Concerts Office and the Voice Area Chairperson to be prepared before the hearing.

Language Proficiencies

Please see XIV of the Undergraduate catalog for current language requirements.

JAZZ

AUDITIONS (for area acceptance):

UNDERGRADUATE The Sophomore Hearing is considered the venue for the area audition. For most vocalists the audition will be at the conclusion of the final semester of the sophomore year (MUS 2000, IV) and will take place during exam week as a part of scheduled jazz juries. Expect to perform for the entire jazz area faculty.

Sign up for two consecutive spots on the posted jury appointment time sheet; it will be posted on the jazz board close to the end of each semester. Expect to sing all of your prepared materials as listed in the voice area and jazz area handbooks. You must perform with a rhythm section (piano, bass and drums) and present your compiled “Book” of lead sheets, arrangements and transcriptions at the jury.

If a transfer student wishes to audition for the undergraduate jazz studies program, all arrangements are made through the School of Music Undergraduate Advisor and the student’s Vocal Jazz instructor.

GRADUATE: This audition must take place at an appointed time agreed upon by the prospective graduate student, and the jazz area voice teacher. The prospective student must:

1. Present two pieces in the classical literature including but not limited to an Art Song or an Aria in Italian, and an Art Song in English.
2. Present a minimum of six pieces of jazz repertoire that include a blues, a ballad, a swing tune, a Latin tune preferably in Portuguese, a bop tune, a transcription of a scat solo and at least one tune of your choice which might include an original tune. Whenever possible be prepared to play piano as a part of the audition process.
3. If you already have a working “gig” book please bring it to your audition.
4. The prospective student must demonstrate a one and one half octave range including successful negotiation of the passaggio.
5. The student must present a repertoire list organized by language including both classical and jazz pieces.

AREA REQUIREMENTS:

In January of most years the jazz faculty attends the International Association of Jazz Education Convention. During that week no voice lessons will be given on Wednesday, Thursday or Friday unless that professor does not travel to the convention.

1. Keep your calendars open from 1:00 – 1:50 p.m. on Mondays. Jazz Area recitals, Studio Classes and Jazz Voice Master Classes will be scheduled at that time. You will always be given 2-3 weeks notice for required Vocal Master Classes scheduled at any other time. You are required to be at all Jazz Area Master Classes whether they are vocal or instrumental
2. Not every vocalist will perform in jazz area in any given semester. All performances must be cleared with the studio teacher unless the vocalist is a part of a “combo for credit.”
3. Freshmen and first semester sophomores are encouraged to attend all jazz area recitals that do not conflict with voice area recitals. (**Your first obligation is to attend the voice area recitals.**)
4. Develop your “gig book” and have it available for inspection at any time during your stay at WMU.
5. Formal recital times are for juniors, seniors and all graduate students. All other jazz voice students are encouraged to schedule appearances at The Union Cabaret and Grille.

6. All jazz voice majors studying privately for credit, are required to be in a large jazz vocal ensemble (either Gold Company or GC II.)

JURY PREPARATION AND REQUIREMENTS:

An amp and microphone will be provided for you. You are expected to “EQ” the system.

All freshmen and first semester sophomore vocal scholarship recipients are expected to sing at fall and spring jazz juries. Sign up for one time slot only. Required tunes are listed in the Voice Area Handbook and in this document. These jury presentations are expected to be self-prepared. Come dressed as if you were going to a “gig.” No jeans, no tennis shoes. Iron your clothes and polish your shoes! Gentlemen, a tie is preferred. Ladies, no casual sandals.

Juniors, seniors and graduate students will present one jury each year, most likely during the fall semester. Seniors and graduate students are expected to sing with a live trio. (Spring semesters are reserved for most recitals unless you come into this program in the middle of the year.)

At the end of most fall semesters everyone in the voice studio will be part of a required mock jury session scheduled before exam week.

You must bring your up- to-date “gig” book (see below) and a CD or tape of your transcriptions for the purpose of “singing along.” A tape/CD player will be provided.

ORGANIZING THE “GIG” BOOK

1. Use a three ring binder; include every lead sheet (in your key) for every tune you’ve prepared for juries since your first semester here.
2. At the front of the book provide an index of everything in the book. Then tab the book in the following order: First, the tunes and transcriptions you have prepared for the present semester. Secondly, all other tunes in alphabetical order. Third, all other transcriptions in alphabetical order.
3. Put all lead sheets and transcriptions in plastic sleeves.
4. All lead sheets need to be marked with intros, out tros, tempo markings and style indications. In addition, include melody, text and chord changes.

MEMBERS OF THE JAZZ FACULTY WILL CONDUCT THE FINAL REVIEW OF THE GIG BOOK DURING THE LAST TWO WEEKS OF THE GRADUATION SEMESTER.

FORMS: At the end of every semester and at some point during the final two weeks of classes you are to present 2 completed **APPLIED MUSIC FORMS** to your studio teacher. (Freshmen and first semester sophomore scholarship recipients should submit an Applied Music Form to the jazz jury panel at each end-of-semester jury.)

RECITAL PREPARATION AND REQUIREMENTS:

All spring recital dates must be scheduled in the Concerts Office before the end of January. All fall recitals must be scheduled by the end of September.

Choose a date and time for:

- the hearing
- the dress rehearsal (same venue as the recital)
- the recital.

Clear those dates and times with your applied instructor. Then officially schedule the hearing, the dress rehearsal and the recital through the Concerts Office. All paper work goes through him. If you do not follow up on every detail, the Concerts Office will cancel your tentative recital plans.

THERE WILL BE NO CHANGES IN RECITAL REPERTOIRE AFTER THE FIRST WEEK OF FEBRUARY. (In the case of a fall recital – the first week of October.)

ALL RECITAL MATERIALS MUST BE MEMORIZED BY THE END OF FEBRUARY. (In the case of a fall recital – the last week of October.)

All recitals will be accompanied by a trio (piano, bass and drums.) Junior recitalists and first year graduate recitalists are encouraged to limit other instrumental participants to none, one or two additional players. Senior recitalists and second year graduate recitalists may include one or two tunes with back up singers or perform as a member of a quartet, quintet or sextet and invite one or two additional instrumentalists to participate; however, as in most things, “Less is always more!” Remember, you have to have everyone involved in your recital at your hearing – a task not easily accomplished!

As a part of your training in this degree program you must take responsibility for “the gig.” All dress rehearsals are to be run without the voice professor in attendance. He/she will be at the hearing, the recital sound check and the actual recital. The rest is the vocalist’s responsibility including writing all band arrangements and all transcriptions and rehearsing the band.

Every jazz vocalist, graduate and undergraduate, must accompany himself or herself on piano at least once on a formal recital during their student time at WMU.

IMPORTANT NOTE: If you schedule your recital off campus at the Union Cabaret and Grille (or any other off campus venue) you still must schedule the event in the Concerts Office. All paper work and fees must be completed through the Concerts office or your recital will not count toward your degree.

Junior Recital – 45 minutes, 8 tunes; venue: Lecture Hall

Preferably blues, swing, bop, Latin, ballad, originals, R&B, Funk and an improv project not already completed for another class or course.

Senior Recital – 1 hour, 10 tunes; venue: Recital Hall or The Union

All of suggested styles for junior recital plus featuring special areas of expertise and advanced improvisation project not already completed for another class or course.

First Year Grad Students – 9 to 10 tunes; venue: Lecture Hall or in Recital Hall with audience seated on the stage. Use undergrad junior and senior year required list of tunes as a basis and build a recital from that list.

Second Year Grad Students – 10 – 12 tunes; venue: Recital Hall or The Union. This recital is often (but not always) a “tribute” recital given in honor of a legendary jazz artist.

UNDERGRADUATE Recital Hearings:

You are required to take a recital hearing three weeks before the actual recital date. This hearing must be heard by your professor of voice. You are encouraged to invite two other faculty members to join your recital committee; however, the jazz area only requires 2 jazz faculty to be in attendance.

GRADUATE Recital Hearings:

You are required to take a recital hearing three weeks before the actual recital date. The first year graduate recital committee should be the professor of voice and two other faculty members of your choice if available. The second year graduate recital committee must include all 3 members of your graduate committee. (The graduate advisor need not be present at the hearing but will attend the recital.)

In some instances, and due to faculty conflicts and absences, recital hearings can be video taped for review by the absent faculty. A situation of this kind must be approved in advance by the jazz faculty.

Hearings for second year graduate students must be scheduled so that all three graduate committee members are present. School of Music policy prohibits the use of review tapes by faculty for these recital hearings.

PROGRAM NOTES ARE REQUIRED FOR ALL RECITALS

These notes must be presented at your hearing. You will be required to provide printed copies of the notes for your recital. The Concerts Office does not cover this expense.

Program notes will accompany the official School of Music recital programs to be distributed at the recital performance.

The purposes of these notes are two fold:

1. to enlighten the listener by
 - a. making the performance immediately interesting to the audience
 - b. raising the level of audience enjoyment through appropriate information
2. to enhance the concert by
 - a. facilitating the listener's appreciation for what you are about to perform
 - b. demonstrating your artistic integrity.

-The listener will be enlightened as a result of your research and preparation. Document the historical, musical and/or compositional (lyrics and tune) importance/significance of each selection and/or composer. Consider this to be an exercise in scholarship as well as a tool to enlighten.

-The concert will be enhanced as a result of your ability to direct the intellectual curiosity of the audience (satisfy the initiated.)

-Spelling, punctuation and sentence structure are expected to be appropriate and accurate.

-Sample program notes for graduate and undergraduate recitals are attached. Personal comments must be kept to a one or two sentence statement.

BUDGET AND FINANCIAL OBLIGATIONS FOR RECITALS:

- There is \$30 fee charged by the Concerts Office for paper work, recital programs, hall rental, etc. This fee applies whether you schedule the event on or off campus. No exceptions.
- Pay your trio (the keyboard player receives a fee over and above accompanying for studio lessons) and your sound person(s).
No student players from outside the School of Music can be scheduled to play on your recital unless they have been approved by the studio teacher and are in attendance at the hearing. If they are not at the hearing they will be ineligible to play the performance.
- Pay for the copies of your program notes. Plan on 50 – 75 copies.
- There is a fee if you plan to have Western Sound Studios record your recital.
- You will also be responsible for any professional video taping/tapes of the event.

Don't overlook the possibility of scheduling a professional video of the recital. It can be a useful addition to your professional portfolio or press kit.

Presently there is considerable discussion about a rental fee for use of sound equipment for recitals. This may well be a reality by the spring of 2007.

STUDIO CLASSES: Each semester 3-5 studio classes will be scheduled by the studio voice teacher for the 1:00 p.m. Monday afternoon time slot. Attendance is required and performances will be decided by the professor. Everyone is expected to sing at least once each semester.

MASTER CLASSES: These classes will be scheduled throughout your degree program and attendance is required. You will always be given at least two week's notice in advance.

JURY REPERTOIRE LIST

FIRST SEMESTER FRESHMAN

(scholarship recipients)

Major scales and arpeggios
Sight Reading
Four songs prepared by memory (at least
Two in a foreign language, usually Italian)
Beginning knowledge of English and
Italian lyric diction
Writing Assignment
5 self-prepared jazz pieces:
*A Rodgers and Hammerstein or
a Rodgers and Hart tune
*A Gershwin tune
*Tenor Madness
*A Jobim tune (preferably in
Portuguese)
*Tune of Choice; no transcriptions

SECOND SEMESTER FRESHMAN

(scholarship recipients)

Natural minor scales and arpeggio
Sight Reading
Four songs prepared by memory (at
least two in a foreign language,
usually Italian)
Knowledge of International Phonetic
Alphabet for English and Italian
Writing Assignment
5 self-prepared jazz pieces:
*Billie's Bounce
*All Blues
*A 1940's ballad
*Autumn Leaves
*Tune of Choice

Required Transcriptions: Two choruses of a Louis
Armstrong blues and one Chorus of a Chet Baker
solo such as "Autumn Leaves" from *She Was too
Good to Me*

FIRST SEMESTER SOPHOMORE

scholarship recipients

4 classical pieces including Italian
*A Rhythm Changes tune
*An Arlen or Van Heusen tune
*A Cole Porter tune
*Girl from Ipanema
*All the Things You Are
***Required Transcriptions:**
*A Rhythm Changes solo
*An All the Things You Are solo

SECOND SEMESTER SOPHOMORE

Sophomore Jazz Area Hearing

*Shiny Stockings
*Au privave
*A Jobim tune (preferably in
Portuguese)
*One Loesser or Mandel tune
*A Corea, Hancock or Jarrett tune
*A self-prepared tune
***Required Transcriptions:**
A Sarah and an Ella solo
A Murphy, Torme, Meader or
Elling solo (choose 2)

Rhythm changes tune suggestions:

"That Cat is High," "Everybody's Boppin'," "Boplicity," "Salt Peanuts," "Oleo," "Moose the Mooch,"
"Cottontail," "Ooh-Shoo-Be-Doo-Be," "Straighten Up and Fly Right," "Flintstones," "Rhythmining,"
"Anthropology/Thriving on a Riff," "Straight Ahead," "Eternal

FIRST SEMESTER JUNIOR

1 Classical piece

14 jazz pieces across these two semesters
– 6 of which would qualify for a junior recital.

8-10 pieces to be prepared for the
fall jazz jury

- *An Ellington piece
- *Moose the Mooch
- *A Brazilian tune (in Portuguese)
- *A Monk tune
- *A John Coltrane tune
- *3-5 recital pieces

Transcriptions: 2 extended excerpts from the materials you will use in your junior recital program.

SECOND SEMESTER JUNIOR

JUNIOR RECITAL SEMESTER
(No required end-of-semester jury)

FIRST SEMESTER SENIOR

10-12 pieces to be prepared for the
fall jazz jury

- *Giant Steps
- *Recordame
- *Joy Spring
- *Body and Soul (Colman Hawkins transcription)
- *A Miles Davis tune
- *One Pat Methany or one Kenny Garrett tune
- *One Kenny Werner or one Fred Hersch tune
- *5-6 recital tunes

Transcriptions: 2 extended excerpts from the materials you will use in your senior recital program.

SENIOR RECITAL SEMESTER

(No required end-of-semester jury)

FIRST YEAR GRADUATE STUDENTS' REPERTOIRE:

1. Any tunes from the undergraduate junior and senior repertoire lists that the student has not studied and performed will be learned during the first year of graduate study.
2. A total of 10-12 tunes will be learned during the fall semester 4-6 of which will be included on the first year graduate recital.
3. Students will be expected to transcribe a minimum of 3 solos. Materials chosen will relate to recital preparation.

SECOND YEAR GRADUATE STUDENTS' REPERTOIRE:

1. In most cases a tribute recital of 10-12 tunes will be developed to salute a legendary jazz vocal artist. The artist will be chosen by the student and the teacher together with the goal of developing specific skills both musically and technically. If the student wishes, performance options can include technology and multi media.
2. Example artist choices include Ernestine Anderson, Abbey Lincoln, Mark Murphy, Kurt Elling and Nancy King to name a few. The goal of studying specific artists historically, vocally and musically is to bring new dimensions to the artistry and the craft of your jazz singing.
3. Students will be expected to transcribe a minimum of 3 solos. Materials chosen will relate to recital preparation.

Bachelor of Arts - Voice Emphasis

-

Applied Requirements

The following level proficiencies for students in voice are required for successful completion of the BA with a Voice emphasis. Each of the requirements will be evaluated during the voice juries, which will be held at the end of each semester.

2000-1

Major scales and arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Beginning knowledge of English and Italian lyric diction
Writing Assignment

2000-2

Natural minor scale and minor arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Knowledge of International Phonetic Alphabet (IPA) for English and Italian
Writing Assignment

2000-3

Melodic minor scale
Harmonic minor scale
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment
Sophomore Hearing

2000-4

Major, minor, diminished, and augmented triads
Five songs prepared by memory (3 languages Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment

Sophomore Hearing

Please refer to the Sophomore Hearing description in Section 1 of this handbook for detailed information.

Area Recitals

Please refer to the "Area Recitals" description in Section 1 of this handbook for detailed information.

MUSIC THEATRE

Admission to the Musical Theatre Performance Program is based on an audition for the Music, Dance, and Theatre areas in the College of Fine Arts. The following voice levels are required for successful completion of the BFA in Music Theatre. At the end of the second semester of study (1990-2) there will be a Sophomore Hearing in voice. The student will be expected to sing three selections (one of their choosing), and answer questions regarding their pieces, vocal technique and performance goals. Refer to the MTP Sophomore Hearing Study Guide for typical questions asked. All other terms, students sing two songs (one of their choosing). The fourth semester MTP Hearing is at the end of the third semester of voice study (1990-3); the student must pass all portions (singing, acting, dancing) to continue in the Music Theatre Program.

1990-1 (Freshman Spring semester)

Five songs prepared by memory

1. Italian art song or Operetta
2. Operetta/British or American art song
3. Traditional up-tempo
4. Traditional ballad
5. Early contemporary choice

1990-2 (Sophomore Fall semester)

Six songs prepared by memory

1. Traditional ballad
 2. Traditional up-tempo
 3. Early contemporary ballad
 4. Early contemporary up-tempo
 5. Classical crossover
 6. Art song or aria
- (Sophomore Hearing for Voice)

1990-3 (Sophomore Spring semester)

Six songs prepared by memory

- 1 Traditional
- 2 Classical crossover
- 3 Early contemporary ballad
- 4 Early contemporary up-tempo
- 5 MT Pop
- 6 Music Theater choice

(Fourth semester MTP Hearing)

2990-1 (Junior Fall semester)

Six songs prepared by memory

- 1 Traditional ballad
- 2 Traditional up-tempo
- 3 Complex contemporary
- 4 Patter song
- 5 Pop ballad
- 6 Music Theatre choice

2990-2 (Junior Spring semester)

Six songs prepared by memory

- 1 Traditional ballad
- 2 Traditional up-tempo
- 3 Complex contemporary
- 4 50's or 60's influenced MT
- 5 Country influenced MT
- 6 Music Theatre choice

2990-3 (Senior Fall semester)

Six songs prepared by memory

- 1 Pre-Golden Age ballad
- 2 Pre-Golden Age up-tempo
- 3 Golden Age ballad
- 4 Golden Age up-tempo
- 5 Early contemporary Story song
- 6 Early contemporary Dramatic ballad
- 7 Contemporary Story song
- 8 Contemporary Dramatic ballad
- 9 Non-MT Pop/Rock – Edgy
- 10 Non-MT Pop/Rock

Literature Examples

Operetta

Gilbert/Sullivan - Mikado, Pirates of Penzance, HMS Pinafore
Victor Herbert - The Lady of the Slipper, Babes in Toyland
Sigmund Romberg - Desert Song, The Student Prince
Franz Lehar - The Merry Widow, The Count of Luxembourg
Vincent Youmans - No No Nanette, Hit the Deck, Tea for Two

Traditional Musical Theatre

Pre Golden Age

Rodgers/Hart - Pal Joey, Babes in Arms, Boys from Syracuse
Irving Berlin (pre Annie Get Your Gun) - Louisiana Purchase, Call Me Madam, White Christmas
Cole Porter (pre Kiss Me Kate) - Out of this World, Silk Stockings, Panama Hattie, High Society
George Gershwin - Girl Crazy, Porgy & Bess*, Of Thee I Sing, Strike Up the Band
Jerome Kern - Showboat, Roberta, Very Good Eddie, Leave it to Jane
Harold Arlen - The Wizard of Oz, Bloomer Girl, St. Louis Woman, Jamaica, House of Flowers
Harold Rome - Pins & Needles, I Can Get it for you Wholesale
Marc Blitzstein* - Juno, Cradle Will Rock, Regina

Golden Age

Rodgers/Hammerstein - Oklahoma, Carousel, South Pacific, State Fair, Cinderella
Lerner/Loewe - My Fair Lady, Brigadoon, Gigi
Jule Styne - Gypsy, Funny Girl, Gentlemen Prefer Blondes
Meredith Wilson - Music Man, Unsinkable Molly Brown
Burton Lane - Finnian's Rainbow, On a Clear Day...
Adler & Ross - Damn Yankees, Pajama Game
Bock/Harnick - Fiddler on the Roof, Fiorello, The Apple Tree, She Loves Me
Frank Loesser - Guys & Dolls, How to Succeed, Most Happy Fella*

Leonard Bernstein* - On the Town, West Side Story, Wonderful Town, Candide
Kurt Weill* - Threepenny Opera, Street Scene, Lady in the Dark, One Touch of Venus
Stephen Sondheim* - Company, Sweeney Todd, A Little Night Music, Sunday in the Park with George
Forrest/Wright* - Song of Norway, Kismet, Timbuktu!

Contemporary Styles

Early Contemporary

Cy Coleman - Sweet Charity, City of Angels, The Life
Jerry Herman - Hello, Dolly!, Mame, La Cage Aux Folies
Kander/Ebb - Cabaret, Chicago, Kiss of the Spider Woman, The Rink
Charles Strouse - Annie, Applause, Bye Bye Birdie
Jones/Schmidt - The Fantastics, 110 in the Shade, I Do I Do
Maltby/Shire - Baby, Starting Here Starting Now, Big, Closer Than Ever
Maury Yeston - Nine, Titanic, Grand Hotel
Geld/Udel - Shenandoah, Purlie, Angel
Larry Grossman - Grind, Minnie's Boys, Goodtime Charley

Musical Theatre Pop

Marvin Hamlisch - A Chorus Line, Goodbye Girl, Smile
Stephen Schwartz - Godspell, Pippin, The Magic Show, Wicked
Andrew Lloyd Webber - Evita, Jesus Christ Superstar, Joseph, Sunset Boulevard, Cats
Alan Menken - Beauty and the Beast, Little Shop of Horrors, Sister Act, Newsies

David Yazbek - Full Monty, Dirty Rotten Scoundrels, Women on the Verge

Musical Theatre Pop continued

Shaiman/Whitman - Hairspray, Catch Me If You Can, Smash

Elton John - Lion King, Aida, Lestat

Tom Kitt - Next to Normal, High Fidelity

Frank Wildhorn - Jekyll & Hyde, Scarlet Pimpernel, Bonnie & Clyde

Jonathan Larson - Rent, Tick, Tick Boom

Boublil/Schonberg - Les Miserables, Miss Saigon, Pirate Queen

Contemporary

William Finn - Falsettos, Spelling Bee, A New Brain

Ahrens/Flaherty - Ragtime, Seussical, My Favorite Year, Once on this Island, Lucky Stiff

Jason Robert Brown - 13, Songs for a New World, Parade

Janine Tesori - Violet, Thoroughly Modern Millie, Caroline or Change*, Shrek

Laurence O'Keefe - Bat Boy, Legally Blonde

Andrew Lippa - Wild Party, John & Jen, Addams Family, Big Fish

Robert Lopez - Avenue Q, Book of Mormon

Michael John LaChiusa* - The Wild Party, Hello Again, Bernarda Alba, Giant

Adam Guettel* - Floyd Collins, Light in the Piazza, Myths & Hymns

Pasek & Paul - Edges, Dogfight, Christmas Story

*Some material may qualify for Classical crossover/Complex Contemporary Musical Theatre

Musical Theatre Performance

Sophomore Hearing Study Guide

Be prepared to discuss any of the following topics during the interview portion of your Sophomore Hearing as well as other relevant findings from your research for each song,* and sensations in your singing.

A. About the piece:

- Information about the time period/era and style of song.
- Research about the composer & lyricist:
 - Years popular, famous hits & flops
 - Writing influences & contemporaries
 - Contribution to the evolution of style in Musical Theatre
- Interpretation:
 - What are the given circumstances for this piece?
 - i. How does the song develop the character or plot?
 - ii. To whom is your character speaking? What do they want? What's in their way?
 - b. Discuss the interpretation if performed out of the original context.

C. Vocal technique & Quality:

- a. Describe the physiological processes of inhalation and phonation.
- b. Describe efficient alignment and body preparation for vocalizing.
- c. Describe how you subjectively organize the following for the qualities you demonstrated:
 - a. Placement, physiology
 - b. Diction, vowel modification, mouth shapes
 - c. Breath
 - d. How you ensure you are making healthy and efficient choices

D. Process & Goals:

- a. Describe your process when learning a song.
- b. What are your current challenges and goals as a singer? What is your plan for reaching them?
- c. Who are your vocal models?

*for classical pieces, refer to the Sophomore Hearing Study Guide for Classical voice

MUSIC THERAPY

Applied Requirements

The following level proficiencies for students in voice are required for successful completion of the BA in Music Therapy or Voice. Each of the requirements will be evaluated during the voice juries, which will be held at the end of each semester.

2000-1

Major scales and arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Beginning knowledge of English and Italian lyric diction
Writing Assignment

2000-2

Natural minor scale and minor arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Knowledge of International Phonetic Alphabet (IPA) for English and Italian
Writing Assignment

2000-3

Melodic minor scale
Harmonic minor scale
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment
Sophomore Hearing

2000-4

Major, minor, diminished, and augmented triads
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment

Sophomore Hearing

Please refer to the Sophomore Hearing description in [Section 1](#) of this handbook for detailed information.

Area Recitals

Please refer to the "Area Recitals" description in [Section 1](#) of this handbook for detailed information.

Solo Recitals

Therapy Students must petition the Voice Faculty for permission to present a solo recital. The petition must be presented at the time of juries, in the semester immediately preceding the semester in which the recital is to be sung. A hearing date for all the recital literature must be scheduled with the Area Chairperson at least three weeks prior to the recital date.

COMPOSITION - VOICE EMPHASIS

Applied Requirements

The following level proficiencies for students in voice are required for successful completion of the BM in Music Composition. Each of the requirements will be evaluated during the voice juries, which will be held at the end of each semester.

2000-1

Major scales and arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Beginning knowledge of English and Italian lyric diction
Writing Assignment

2000-2

Natural minor scale and minor arpeggios
Four songs prepared by memory (at least two in a foreign language, usually Italian)
Knowledge of International Phonetic Alphabet (IPA) for English and Italian
Writing Assignment

2000-3

Melodic minor scale
Harmonic minor scale
Five songs prepared by memory (3 languages; Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment
Sophomore Hearing

2000-4

Major, minor, diminished, and augmented triads
Five songs prepared by memory (3 languages Italian, English, and German)
Knowledge of German Lyric Diction/ German IPA
Writing Assignment

3000-1

Chromatic scale
Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction/French IPA
Writing Assignment

3000-2

Whole tone scale
Six songs prepared by memory (Addition of a fourth language)
Knowledge of French Lyric Diction/ French IPA
Writing Assignment

Sophomore Hearing

Please refer to the Sophomore Hearing description in [*Section 1*](#) of this handbook for detailed information.

Area Recitals

Please refer to the "Area Recitals" description in [*Section 1*](#) of this handbook for detailed information.

Solo Recitals

Therapy Students must petition the Voice Faculty for permission to present a half or full solo recital. The petition must be presented at the time of juries, in the semester immediately preceding the semester in which the recital is to be sung. A hearing date for all the recital literature must be scheduled with the Area Chairperson at least three weeks prior to the recital date.

Master of Music in Vocal Performance

Admission to Graduate Vocal Performance Degree Program V6000

Graduate students accepted as Performance majors will be expected to be oriented toward a performance career. They must have had two years of foreign language study and exhibit proficiency in French, German, and Italian diction.

Graduate students must audition in person to be accepted into the MM degree program and for Graduate Assistantship consideration. Literature presented should be representative of early English and Italian art songs, German lieder, French melodies, contemporary songs, and opera and oratorio arias. The audition must contain 6-8 pieces. At the time of the audition, the singer must provide a list of repertoire previously studied. Piano competency will be determined by the playing of a prepared art song accompaniment and by sight-reading. The faculty will determine acceptance into the Master of Music degree in Performance.

To apply, submit a recording of approximately 30-minutes in length containing representative literature as suggested above. From those who submit recordings, a limited number of individuals will be invited to campus to audition in person. Acceptance into the vocal performance program can only be accomplished through a campus audition.

Graduate students accepted into the Performance major are expected to participate in an opera production while enrolled. The Graduate Recital (MUS 6900) is required as stated in the Graduate Bulletin in addition to successful completion of studio lessons.

For complete degree program information, consult the university Graduate catalog.

Graduate Repertoire Requirements

Each of the four semesters of vocal instruction the masters student in performance is expected to offer at least seven selections for a jury, or perform a recital, or lecture recital, or perform a major opera role.

By the completion of the four semesters of vocal instruction, the master's student in performance must have offered the following in juries, concerts, approved recitals, or opera roles:

- 4 opera arias: one each in English, French, German, and Italian.
 - 2 oratorio arias or sing an entire oratorio role
 - 2 cantata arias or a complete cantata with more than one solo movement
 - A complete song cycle of at least 6 songs
 - At least three art songs per semester chosen from the following languages: English, French, German, Italian, and at least one other language should be represented (Spanish, Russian, Portuguese, etc).
- (The song cycle fulfills one of these)

The selections must include representation of the Baroque, Classical, Romantic and the 20th & 21st centuries.

Recitals

Masters students in Performance are expected to perform at least one recital during their two years of voice instruction, usually during the fourth semester. Each of the four semesters of vocal instruction the masters student in performance is expected to offer at least seven selections for a jury, or perform a recital, or sing a major opera role.

The School of Music Graduate Studies page link is: <http://www.wmich.edu/music/graduate/index.html>

SECTION 3
CHORAL ENSEMBLES

Major Ensembles

UNIVERSITY CHORALE
Mixed ensemble of 32-40 voices

COLLEGIATE SINGERS
Mixed ensemble of 60-80 voices

CANTUS FEMINA
Women's ensemble of 45-70 voices

Other Ensembles

GOLD COMPANY
Mixed ensemble of 16 voices specializing in vocal jazz
(May count as a major ensemble for a Jazz major during the Junior and Senior years)

GCII
Mixed ensemble of 16 voices specializing in vocal jazz

COLLEGIUM MUSICUM
Mixed ensemble of varying size and voicings
Specializing in Medieval, Renaissance, and Baroque literature

GRAND CHORUS
Mixed ensemble of 150-200 voices
A combination of all choirs in the program
Specializing in major choral/orchestral works

Choral Ensemble Requirements

See Undergraduate catalogue for specific unit requirements.

All students enrolled in applied voice (2000 and 3000) must be concurrently enrolled in a major choral ensemble.

SECTION 4

OPERA

I. **Opera Workshop**

Opera Workshop is offered each semester and is a formally conducted class. The class varies but will generally follow one of the two formats below. Since these have different prerequisites, be sure and check the opera board or speak with the instructor before registering for this class.

A. Opera Workshop I

An acting fundamentals class for singers. Students will learn basic stage terminology, character analysis, and different acting styles, and participate in improvisatory exercises, movement coaching, and song or aria work. Generally will not include a public performance. Open to all voice majors, and others with consent of the instructor.

B. Opera Workshop II

Musical and dramatic preparation for a presentation of opera scenes or one or more one-act operas. May also include classroom instruction, character analysis, and/or improvisatory exercises as necessary. May result in on- or off-campus performance(s) as appropriate. Prerequisite: Opera Workshop I and consent of the instructor. Roles may be cast by audition.

II. **Productions**

Major productions are open to any student of the University via open auditions. Traditionally, there is an opera experience presented each year, sometimes collaboration between the Dance and/or Theatre Departments and the School of Music. Notice of auditions appears on the opera board.

III. **Special Projects**

Occasionally special opportunities arise for performance projects and outreach programs. Check with the Director of Opera if you are interested in participating in such a project.

IV. **Professional Opera**

Professional opera is available in Grand Rapids at the Grand Rapids Opera, in Lansing at the Opera Company of Mid-Michigan, in Detroit at the Michigan Opera Theatre and in Chicago at Lyric Opera of Chicago and Chicago Opera Theatre. In addition, Miller Auditorium often presents touring opera productions as well as the Kalamazoo Symphony's presentation of an annual semi-staged opera. Plan to see and hear professional singers as time permits.

SECTION 5

ADDITIONAL INFORMATION

Course Offerings

Please see the University Catalog for detailed information.

Scholarships

Scholarship auditions are held during the New Student Audition Days. All incoming freshmen and transfer students are considered for scholarship upon their audition depending upon the quality of the audition. Current majors may apply for scholarship consideration by making a written request to their applied instructor. We offer talent-based scholarships. Funds are available only at certain times and follow the guidelines set by the School of Music.

Consult the University Scholarship Office in the Student Service Building for other available scholarships.

Transfer Students

During the New Student Auditions, the Voice Faculty will admit transfer students to a specific level and semester of Voice study according to their demonstrated competence.

- A. 2000-H:
Students placed at 2000-H must schedule a Transfer Hearing to be given during their regularly scheduled jury time at the completion of the first semester of study. The student should follow the same guidelines for a Sophomore Hearing in preparation for this jury.

- B. All Other Transfers:
Students placed at levels other than 2000-H do not need to give a transfer hearing and will sing the appropriate jury for the level at which they were placed.

Auditions for Students attending Western

Students attending Western may audition for acceptance into the Voice Area during the fall audition date. Space is generally limited due to studio availability. The audition requirements are as follows: two songs: one in English and one in a foreign language (French, German, Italian, Spanish) or an opera or oratorio aria. Students, who have auditioned at one of the New Student Audition Days the previous spring, may audition **only** one more time for acceptance into a degree program in Applied Vocal Music.

Note: To be successful in the vocal performance major, the ability to memorize music and perform in foreign languages is required. Study in foreign languages and two foreign language diction courses are required for this major, and a student must be able to be successful in that coursework. Thus, an essential audition requirement for the vocal performance program is to sing from memory in a foreign language in addition to demonstrating sight-reading skills in music.

SECTION 6
APPLIED STUDIO TECHNOLOGY LABORATORY (ASTL)

POLICIES for:
THE SCHOOL OF MUSIC
APPLIED STUDIO TECHNOLOGY LABORATORY

Effective August 1, 2004

Dr. Ken Prewitt, Director

kenneth.prewitt@wmich.edu

387-4714

General Operations

1. The lab will be open between the second week of classes and the next to the last week of classes during fall and spring semesters. It will be closed the first and last week of classes each semester as well as during Final Exam week and all Breaks.
2. Appointments can be scheduled Monday through Saturday depending on availability of staff.
3. All appointments must be scheduled in advance.
4. A student technician, the Lab Director, or a faculty member trained by a lab technician and approved by the Director of the School of Music must be on duty at all times when the equipment is being used.
5. No more than two clients/visitors and an accompanist may be in the stationary lab (room 1715) at any given time without the consent of the Lab Director.
6. In order to complete the initial profile package of any client/visitor, the first visit must be scheduled as a one-hour minimum appointment.
7. Faculty members wishing to use equipment in the lab for research purposes must submit a written proposal to the Director of the School of Music in advance. The proposal must include a plan for financing fees for time used in the lab along with documentation of all necessary institutional research approvals. After the Director of the School of Music has given approval, faculty members will schedule lab time through the Lab Director.
8. All fees for use of the lab must be paid in advance of services by students and outside visitors. Faculty researchers will be charged by the hour as they use the lab.
9. Keys to the lab will only be available to the lab staff. The School of Music will issue keys only to the Lab Director who will be responsible for access to keys. This is to guarantee the safety and security of the equipment.
10. The "Lab on Wheels" will not leave the building without the written consent of the Director of the School of Music. The equipment is not adequately insured nor constructed for exposure to climate changes. Those individuals from outside the Dalton Center wishing to use the equipment must work with both the Lab Director and the Concerts Office to identify and schedule an adequate, useable space within Dalton Center.

Using the Lab on "Wheels"

The Lab on Wheels houses the same equipment as the stationary lab. It can be used in/for pedagogy classes, studio classes, instrumental and voice classes, recruiting presentations, selected visitors from outside the university, School of Music summer programs and for groups from other parts of the College of Fine Arts. Either a lab technician or the Lab Director must be "on duty" while this equipment is being used.

The Initial Profile Package

The initial visit to the ASTL will be to create a spectrographic, electronic profile package of the client/visitor's sound. The profile will be kept on file in the lab. (A CD of the profile cannot be used outside the lab because specific software, available only in the lab, is required.) **This is a non-invasive procedure.** Release forms will be necessary given the client/visitor will be paying for the service and the information belongs to them. Without a release form the information cannot be shown to faculty/staff.

The profile package can include any or all of the following information:

A map of the harmonic spectrum, sung and/or spoken, Formant mapping, Consistency of Resonance, Rate of Vibrato, speed and width, Presence or Absence of Legato, Degrees of Intensity, Clarity of Onsets, Clarity of Releases, Degree of Nasality, Efficiency/Economy of Air Flow, Vowel Definition, sung and/or spoken, Presence of Glottal Attacks, Stability of Pitch, Balanced Timbre

Fee Structure

Note: All sessions will be charged by one hour increments even if the client/visitor may be in the lab or with the Lab on Wheels for less than 60 minutes/ an hour.

Students

Client's first visit; create a profile package	\$25.00
Client's second visit	\$15.00
Client's additional visits during a school term	\$10.00 each

Lab on Wheels: When possible, use of this portable equipment can be funded by course fees. Rather than fees being paid by the hour, (as in the stationary lab in Room 1715 of the Dalton Center,) the **Lab on Wheels fees will be charged by the visit.**

Classroom visit accompanied by Lab Tech or Director	\$50.00 per visit
Second class room visit	\$25.00 per visit
Additional classroom visits during a school term	\$20.00 per visit
Studio Classes	\$ 5.00 per student/ per visit
Summer Workshop participants	\$25.00 per hour

Other

Faculty Research Projects	\$25.00 per hour
Visiting groups from outside WMU	\$80.00 per hour
Visiting individuals from outside WMU	\$50.00 per hour
School of Music Recruiting Presentations	No Charge

SECTION 7

THERAPEUTIC PROTOCOL

PROTOCOL:

Referral to and execution of Rehabilitative Services for student vocalists

Heidi Vogley, M.S., SLP-CCC: Van Riper Clinic, 3rd floor, 1000 Oakland Drive, East Campus, WMU

-For an appointment, please call: Phone: 387-7000 or 387-7211

REFERRALS

All new vocal music students to WMU are suggested to schedule a voice screen, which includes laryngeal imaging. This is necessary to comprehensively assess laryngeal structures and functions at the onset of vocal training. This baseline information will be helpful for comparison purposes should future vocal problems present. Upon suspicion of vocal concerns, the student vocalist will be encouraged to seek appropriate intervention through their vocal music teacher, a certified speech-language pathologist experienced in working with the needs of singers, singing voice therapist (who has additional training in the rehabilitation of injured voices), and/or an otolaryngologist. Referrals are typically coordinated between the Schools of Fine Arts and Health and Human Services, through direct contact between the vocal music teacher and speech-language pathologist/voice clinic. An appropriate consultation is then arranged, based on communication between the student vocalist, music teacher, Sindecuse physician and the Charles Van Riper Language Speech and Hearing Center Voice Laboratory.

EVALUATION

A comprehensive and collaborative evaluation is conducted, incorporating feedback from all involved professionals. Evaluations may include, but are not limited to:

- 1) Baseline screenings available for all incoming vocalists. This assessment includes the gathering of appropriate acoustical data as well as laryngeal imaging. Vocal hygiene guidelines will be provided after the screening. The diagnostic information gathered will also be useful for comparative assessments, should student vocalists later present with vocal problems.
- 2) Full evaluations are performed whenever specific problems are identified or suspected. This assessment is intended to determine where, specifically the vocalist is having difficulties. This evaluation includes perceptual testing, audiometric screening, acoustical testing, and laryngeal imaging, in addition to stimulability testing.
- 3) Referral to appropriate musical, medical or allied health specialty. Typical members of the treatment team include, but are not limited to: vocal music instructor, singing voice specialist, speech-language pathologist, psychologist/psychiatrist, internal medicine/family practice physician, otolaryngologist, pulmonologist, gastroenterologist, dentist, allergist/immunologist, endocrinologist and/or gynecologist, as necessitated.
- 4) Assessment of vocal health status by the student's vocal instructor, or by singing voice specialist. If the vocal instructor wishes, singing voice specialist can make the assessment in the presence of instructor, with suggestions for therapeutic exercises. This assessment should include but is not limited to the following:
 - Technical exercises emphasizing middle range, reduced intensity levels, messa di voce and vowel equalization (identification of best vowels)
 - Evaluation of upper and lower range quality and technique, only if range extremes are not compromised.
 - Student-provided feedback regarding proprioception while vocalizing.
 - Student demonstration of two songs (one which student performs well, and another in which problems are observed). The vocal instructor should then suggest strategies for improvement and offer reinforcement.

 - Through collaboration with student vocalist and treatment team, determine laryngeal status. If a vocal disorder is identified or suspected, suggest recommendations that may include implementation of a rehabilitative/therapeutic voice study protocol, which assists student in completing semester voice study requirements.

NOTE: A VOCALIST INJURED IN THE SEMESTER OF A PERFORMANCE/SOPHOMORE HEARING, OR JUNIOR AND SENIOR RECITAL HEARINGS/PERFORMANCES WILL NOT BE ALLOWED TO USE THERAPEUTIC REPERTOIRE/VOCALISES TO COMPLETE SEMESTER REQUIREMENTS (JURIES, HEARINGS AND RECITALS), AND MAY HAVE TO TAKE AN INCOMPLETE AND DO A MAKEUP JURY. ADDITIONALLY, ANY STUDENT WHO IS VOCALLY INJURED LATE IN THE SEMESTER, OR RESPONDS SLOWLY TO TREATMENT MAY ALSO DECIDE (IN COLLABORATION WITH HIS/HER VOICE INSTRUCTOR) TO DO A MAKEUP JURY.

- The vocal instructor, in collaboration with other members of the treatment team (as discussed above) should determine readiness for progression from therapeutic voice study protocol to regular voice study.
- The student vocalist and treatment team should develop a written agreement to specify treatment goals, frequency and duration of voice use within speaking and singing contexts, adherence to vocal hygiene guidelines, and specific vocal music repertoire/vocalises to be performed during each semester involving the therapeutic voice study protocol.

THERAPEUTIC VOICE STUDY PROTOCOL REQUIREMENTS (VACCAI VOCALISES ON RESERVE IN MUSIC LIBRARY)

Students recovering from documented vocal disorders may elect to undertake the following semester requirements when recovering from documented vocal disorders. Juries for students on the Therapeutic Protocol will be evaluated at the end of each semester, and all repertoire (songs and/or vocalises) must be prepared from memory. Any regular semester song repertoire not learned during a therapeutic semester must be documented and added to an ensuing semester/semesters' required song repertoire, and performed at an ensuing jury, as determined by that student's voice teacher. The following repertoire will be expected of the vocal major (performance or education) who has, with the assistance of their voice teacher, otolaryngologist, and speech-language pathologist, chosen the therapeutic regimen to complete their semester voice requirements when recovering from a vocal disorder. The singer, with the advisement of his/her voice teacher, may select any combination of songs and/vocalises to complete the requirements for a Therapeutic Protocol semester. The student will then be expected to perform these selections for his/her end of semester jury. Please see the subsections entitled Therapeutic Vocalizes/Song Repertoire and Vocal Recovery Schedule for specific guidelines in rehabilitating the vocalist.

2000-1

Major scales and arpeggios
Four songs and/or vocalises
of middle tessitura and reduced
intensity (at least two in Italian)
Beginning knowledge of English and
Italian lyric diction
Writing Assignment

2000-3

Melodic minor scale
Harmonic minor scale
Five songs and/or vocalises
of middle tessitura and reduced
intensity (3 languages, if songs)
Knowledge of German Lyric Diction/IPA
Writing Assignment
Sophomore Hearing (if Five songs are sung)

3000-1

Chromatic scale
Six songs/and or vocalises
of middle tessitura and reduced
intensity (add fourth language)
Knowledge of French Lyric Diction/IPA
Writing Assignment

2000-2

Natural minor scale and minor arpeggios
Four songs and/or vocalises
of middle tessitura and reduced
intensity (at least two in Italian)
Beginning knowledge of English and
Italian lyric diction
Writing Assignment

2000-4

Major, minor, diminished, and augmented triads

Five songs and/or vocalises
of middle tessitura and reduced
intensity (3 languages, if songs)
Knowledge of German Lyric Diction/IPA
Writing Assignment

3000-2

Whole tone scale
Six songs and/or vocalises
of middle tessitura and reduced
intensity (add fourth language)
Knowledge of French Lyric Diction/IPA
Writing Assignment

3000-3

Comprehensive ear training
 Knowledge of English, Italian, German and
 French Lyric Diction (IPA)
 Six comprehensive songs/arias/vocalises of
 reduced range and intensity
 Writing assignment

3000-4

Vocal illness/injury in this semester
 necessitates therapeutic regimen
 as in 300-2 with performance of
 Senior Recital during last three weeks of 300-4

VOCAL RECOVERY SCHEDULE

Vocal rehabilitation typically requires eight-to-ten or more weeks of systematic vocal retraining incorporating all necessary members of the above-mentioned treatment team. Overall student progress is contingent upon the severity of the voice disorder, stimulability in modifying vocal behaviors, compliance with vocal hygiene recommendations, etc. For moderate-to severe voice disorders strict adherence to vocal hygiene guidelines, as well as avoidance of all unnecessary voice use are indicated, in conjunction with formal voice therapy. Also, reductions in the amount of voice use in class situations such as choral singing, opera and other ensembles will be necessary and expected in most cases of vocal recovery. Specific vocal hygiene recommendations can be found in the sections below. Progression to the following vocal recovery schedule will be individualized and in accordance with the severity of vocal dysfunction. Singers should be encouraged to tape record their lessons. For mild voice disorders, or for post-surgical singing, the following vocal recovery schedule is suggested:

Week One (1/2 hour lesson) Goal- Reestablish vocal quality

1. Body relaxation and posture exercises.
 2. Breathing techniques.
 3. "Wh" exercises for soft onset on best vowel.
 4. messa di voce exercises.
 5. Glissando on thirds-middle voice only.
 6. Lip flutter on 5 notes.
 7. Perform sustained vocalizing pattern of 3 descending notes.
 8. Salti di Terza p.4 from Vaccai vocalises
- Practice: 5-10 minutes, 3 times per day. Expect unevenness and breathiness in tone.

Week Two (1/2 hour lesson) Goal- Sustain vocal quality

1. Lengthen above patterns somewhat (3 notes to 5 notes, etc.)
 2. Examine range to note how much has returned.
 3. Add 3-5 note flexibility pattern exercises
 4. Add vowel equalization exercises (transfer best vowel to others)
 5. Salti di Quarta p. 5 from Vaccai vocalises
- Practice: 10-15 minutes, 3 times per day- stay mostly in middle range

Week Three (1/2 hour lesson) Goal- Gradually add Therapeutic Song Repertoire

1. Examine range.
 2. Review above exercises.
 3. Choose a Therapeutic Song to add to practice regimen.
 4. If ready, add longer sustaining exercises, up to 8 notes long.
 5. Add longer and wider range flexibility patterns.
 6. Emphasize the dangers of going back to "full" singing-Less is more-It is more important to sing well every day for a short time than to over sing one day and have to backtrack for 4-5 days.
 7. Salti di Quinta p. 6 from Vaccai
- Practice: 15-20 minutes 3 times daily. Practice the assigned song in single phrases, then two, then three, etc. Limit practice in upper and lower registers. NO SINGING SESSIONS BEYOND 20 MINUTES!

Weeks Four through Eight (1 hour lessons) Goal: Proceed to full optimal voice use

1. Expand use of entire range and all vowels.
2. Add additional Therapeutic Song Repertoire
3. Restore full voice quality in middle range before proceeding to extreme ranges.
4. Gradually lengthen practice time.
5. Refine and lengthen sustained quality singing and flexibility patterns.
5. Add Vaccai p 7, 8, 9, 13 and 22 over four to five weeks.

VOCAL HYGIENE RECOMMENDATIONS FOR THE INJURED VOICE

A number of strategies, which can help to reduce or prevent voice problems, are listed below. Adherence to these vocal hygiene “rules” will benefit anyone who wishes to restore, develop, or maintain effective efficient voicing.

- 1) Avoid using an excessively loud voice. Especially avoid shouting, screaming, cheering, or talking/singing loudly for prolonged periods of time.
- 2) Avoid talking or singing in the presence of high noise levels (e.g., loud music, noisy crowds), which tend to lead to an automatic increase in vocal loudness.
- 3) Avoid vigorous coughing, throat clearing, sneezing; if unavoidable, then do it as gently and quietly as possible; try to develop a “silent” cough, which will reduce violent slamming together of the vocal folds. Ideally, one should take a sip of liquid or substitute a swallowing movement in place of coughing or throat clearing.
- 4) Avoid smoking and smoky environments. Smoke may dry and irritate the membranes of the nose, mouth, and throat.
- 5) Stay away from dust, paint fumes, auto exhaust, insecticides, and other air pollutants.
- 6) Avoid the use of alcoholic beverages.
- 7) Drink plenty of water each day. Ideally, one should consume $\frac{1}{2}$ of their body weight in ounces (e.g., a 150 lb person should consume 75 oz of water daily).
- 8) Do not use your voice, or use it as little and as quietly as possible, when you are suffering from a cold or other upper respiratory problem.
- 9) Avoid long exposures to dry air. Use a humidifier or vaporizer, especially during the heating season.
- 10) If you tend to be a mouth breather, your larynx and throat may be more susceptible to drying. You may need additional hydrating measures to compensate for this.
- 11) Investigate any side effects of medications you regularly use, even “over the counter” drugs, which may produce edema, dryness, and other side effects affecting the vocal folds.
- 12) If you experience gastric reflux, incorporate appropriate preventative measures.
- 13) Notice the influence of food or environmental allergies on vocal function and take appropriate preventative measures.
- 14) Avoid unusually high or low pitch levels during speaking or singing.
- 15) Avoid talking with a clenched jaw.
- 16) Note and avoid any tendencies to use upper chest or shoulder elevations while breathing for speech.
- 17) Replenish your air supply early and often while breathing for speech.
- 18) Maintain favorable posture, as poor posture can make voice production unfavorable.
- 19) Maintain your health. Get adequate rest, nutrition, and exercise. Employ stress- reduction strategies, and learn to relax. Remember that your larynx is an emotional thermostat!
- 20) How are your ears and hearing? Have hearing checked!
- 20) Always remember that voice production should be effortless.

Section 8

MENTORING PROGRAM

WMU Voice Area Mentoring Program

The WMU Voice Area is committed to offering students an environment where they are being nurtured. Our philosophy of offering lessons for all voice majors with faculty instructors is the basis for success. The Mentoring Program is designed to offer additional one-on-one contact for all students.

About the Program

Objective:

To give students of non-tenure track faculty an environment where they feel connected to the School of Music at all times and to provide them with an opportunity for one-on-one contact with a member of the full-time voice faculty.

The Student:

The program will be presented at the New Student Reception each year and the students will be introduced to their mentor faculty member. The student may choose to make appointments throughout the year to ask questions, to get advise on voice area issues, or simply to say hello around the campus.

The Adjunct Faculty:

This program is to assist you when students have questions and you are not available. The program is not necessary for all students, and is not meant to lessen your role as the student's primary voice instructor/mentor.

The Tenure-Track Faculty:

The tenure-track faculty will get to know the names of each student. They encourage a warm environment in which the student feels comfortable making an appointment and asking questions. Each year they continue to mentor these students unless they are no longer studying with an adjunct faculty member. If students are not able to attend the studio classes of their private instructors or the instructor is not holding a studio class, they will invite the mentor students to their studio classes.

SECTION 9
JURY AND ASSESSMENT FORMS

Western Michigan University
Voice Area
Junior and Senior Recital Form

Name: _____ Date: _____

Applied Instructor: _____

Attach three copies of your program in the order of performance.
Please see the Voice Area Handbook for specific requirements.

Recital Hearing

Committee			
_____	Pass	Fail	
_____	Pass	Fail	
_____	Pass	Fail	
Comments:			

Recital

Recital Committee				
_____	A	B	C	Fail
_____	A	B	C	Fail
_____	A	B	C	Fail
Comments:				

Area Chair: _____ Date: _____

**Western Michigan University
School of Music
Voice Jury Comment Sheet**

Name _____

Date _____

Faculty Comments:

Evaluation (appropriate for the specific level of study)

	Pass		Retake		
Ear Training					
Breath Management	A	B	C	D	E
Vocal Technique	A	B	C	D	E
Intonation	A	B	C	D	E
Diction/Languages	A	B	C	D	E
Musicianship	A	B	C	D	E
Stage presence	A	B	C	D	E
Interpretation/Performance	A	B	C	D	E
Memorization	A	B	C	D	E
COMPOSITE GRADE:	A	B	C	D	E

Signature _____

**Western Michigan University
School of Music**

Voice Jury Evaluation

Date _____

Name _____

Voice Type _____

Current Level: 2000-1 2000-2 2000-3 2000-4 3000-1 3000-2 3000-3 3000-4 6000
(circle one)

Teacher _____

Year: Fr. Soph. Jr. Sr. Grad.

Sophomore Hearing Projected Emphasis Ed Perf Jazz Therapy Comp BA MTP

Works Prepared for the Jury

Composer

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Evaluation (appropriate for the specific level of study)

Signatures

	Pass		Retake		
Ear Training	A	B	C	D	E
Breath Management	A	B	C	D	E
Vocal Technique	A	B	C	D	E
Diction/Languages	A	B	C	D	E
Musicianship	A	B	C	D	E
Intonation	A	B	C	D	E
Stage Presence	A	B	C	D	E
Interpretation/Performance	A	B	C	D	E
Memorization	A	B	C	D	E
COMPOSITE GRADE	A	B	C	D	E

Jury Recommendation:

___ Passed to level: 2000-1 2000-2 2000-3 2000-4 3000-1 3000-2 3000-3 3000-4
6000-1 6000-2 6000-3 6000-4

___ Retain at current level

Sophomore/Performance Hearing (1st - 2nd attempt) ___ Passed ___ Not Passed
(circle hearing type and attempt)