

**VOICE AREA HANDBOOK**



**2018-2019**

**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.

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**WESTERN MICHIGAN UNIVERSITY**

**SCHOOL OF MUSIC**

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School of Music	387-4667	Brad Wong, Director
Voice Area	387-4714	Ken Prewitt, Chairman

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Dr. Kimberly Dunn Adams, Assistant Professor	DC 1720	387-4715	Director of Choral Studies
Ms. Elizabeth Cowan, Part-time instructor	DC 1701	387-4753	Voice
Dr. Delores Gauthier, Professor	DC 2311	387-4686	Music Education, Cantus Femina
Dr. Karen Kness, Assistant Professor	DC1714	387-4712	Voice, Vocal Pedagogy
Dr. Rhea Olivaccé, Instructor	DC 1724	387-4753	Voice
Dr. Ken Prewitt, Professor	DC 1722	387-4714	Chair—Voice, Vocal Pedagogy
Dr. Carl Ratner, Professor	DC 1718	387-4706	Voice, Song Literature, French/German Diction
Dr. Elizabeth Stoner, Part-time instructor	DC 1713		Voice

# 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 advisor's 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 60% of 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

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](http://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. 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.

4. Diction:

The student should demonstrate a basic knowledge of correct German and Italian diction for singing.



**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?

**SECTION 2**  
**PROGRAMS OF STUDY**

**EDUCATION**

**VOCAL PERFORMANCE**

**BACHELOR OF MUSICAL ARTS IN VOICE**

**MUSIC THERAPY**

**MASTER OF MUSIC IN VOCAL PERFORMANCE**

# EDUCATION

## Admission to the Vocal Music Education Program

- A. 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 scale and arpeggio  
Four pieces prepared by memory (at least two songs in a foreign language, usually Italian)  
Writing Assignment

### 2000-3

Melodic minor scale, Harmonic minor scale  
Five pieces prepared by memory (three languages: Italian, English, and German)  
Writing Assignment  
Sophomore Hearing (Interview and singing)

### 3000-1

Six pieces prepared by memory (Addition of fourth language)  
Writing Assignment

### 3000-3

Six pieces prepared by memory (four languages)  
Writing assignment

### 2000-2

Natural minor scale and minor arpeggios  
Four pieces prepared by memory (at least two songs in a foreign language, usually Italian)  
Writing Assignment

### 2000-4

Major, minor, diminished, and augmented triads  
Five songs prepared by memory (three languages: Italian, English, and German)  
Writing Assignment

### 3000-2

Whole tone scale  
Six pieces prepared by memory (Four languages)  
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.

**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.**

## Voice Area Recital Checklist

### General notes about recitals:

- Junior recital:
  - Junior recitals can ONLY be held during the Fall semester. Special permission may be granted to perform the recital in January, but only in extreme circumstances
  - Repertoire requirements:
    - Three languages, one in English (both for Ed and Performance)
  - Must not be more than 30 minutes in length, including going on and off stage
  - Protocol:
    - Two performance majors may present recitals together
    - One performance major and two education majors may present a recital together with permission of the voice faculty
- Senior recital: (performance majors only and performed alone)
  - Repertoire requirements:
    - Four languages, one in English
      - Should represent at least three contrasting style periods
      - One chamber music piece
  - Must not exceed 60 minutes in length, including intermission, on and off stage or other stage changes
  - The recital takes place of the jury, as long as the repertoire requirements for the semester are satisfied

### CHECKLIST:

1.  Go to the concerts office and pick up the forms you will need. These forms may be picked up at the beginning of the semester
2.  **Follow instructions on the “Request for Scheduling” form, starting with #3 below:**
3.  Complete the first page of both copies (you will receive 2 from Dannielle Sturgeon)
4.  Take both copies to Barbara Adams in the advising office (Dalton 2142)
5.  Retrieve both copies from Barbara Adams and take them to your applied teacher
  - a. Have the area chair sign both copies (Dr. Prewitt)
  - b. Have your teacher sign both copies indicating approval to schedule a recital
6.  **Choose your committee**
  - a.  Find out date availability from ALL of your committee members **before** going to the concerts office to select the recital and hearing dates
7.  Return to the concerts office and meeting with Kevin West to select a tentative recital date and a target week for the hearing
8.  Obtain the signature of your applied teacher indicating the dates on the form are acceptable. You may also need the area chair’s signature—Kevin West will let you know if it’s needed
9.  Return to the concerts office and see Dannielle Sturgeon if the recital date was approved. See Kevin West if it was not approved
10.  When you have the approved date, confirm your date with Dannielle Sturgeon by paying \$30 of the \$50 student recital fee. This \$30 fee is non-refundable and non-transferable

11.  If you are eligible to have a reception (see the form from the office)
  - a.  You may schedule an available space, the Green Room or Orange Tree Lounge
  - b.  **You are responsible to let them know how many tables you will need for the reception**
  - c.  If you are having a reception, you need to know that alcohol is not allowed
12.  Reserve a room for your recital hearing AND dress rehearsal (**You cannot schedule your dress rehearsal until you have passed your hearing**)
  - a.  **You are responsible to pick up and return the keys for the room for your hearing and dress rehearsal**
    - i.  Make sure the dress rehearsal is in the same room as the recital
    - ii. Pick up keys on the day of the dress rehearsal or on the Friday before your dress rehearsal if that rehearsal is on the weekend
13. Pick up a blue “Jury and Assessment Form” from voice chair and bring to your hearing
14.  You will receive more information including the **Student Recital Details sheet** and the **Recital Recording Request** sheet
  - a.  Look for these in your student mail box outside the music office around the middle of the month preceding your recital
15.  If you want the recital recorded, return the **Recital Recording Request** sheet to John Campos in the Western Sound Studios at least two weeks prior to your recital
16.  Email a copy of your program information following the format shown on the **Student Recital Details** sheet to [music-concerts@wmich.edu](mailto:music-concerts@wmich.edu) at least two weeks prior to your recital.
  - a.  **Make sure you go over your program order with your applied teacher first**
17.  Recital hearing and program notes:
  - a.  **PROGRAM NOTES MUST BE RECEIVED BY YOUR COMMITTEE 48 HOURS IN ADVANCE OF THE HEARING TIME, OR YOU WILL NOT BE ALLOWED TO DO THE RECITAL**
    - i.  Your applied teacher may want them sooner so she/he can proofread them before you send them to the rest of the committee
    - ii.  Also include translations of foreign language pieces (English translation only, original language not necessary)
    - iii.  You will need to prepare your program notes and translations according to the instructions provided on the **Student Recital Details** sheet
    - iv. **Bring a list of your pieces to your hearing WITH TIMINGS for each piece**
      1. This is in addition to your program notes
18.  Present your hearing (**Don’t forget to bring the blue “Jury and Assessment Form” sheet!**)
19.  Obtain the signature of your applied instructor, regarding your hearing (#15 on the white form)
20.  Immediately after your hearing, return to Dannielle Sturgeon with the white form, and \$20 in cash or check to pay the balance of your student recital fee
21. A few days before your recital:
  - i.  **Pick up the room key for your dress rehearsal**
  - ii.  You may make a sketch of the stage set-ups you will need during your program and take it to the concerts office
22.  **Be sure to return all keys back to the concerts office**

# Vocal Performance

## 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 scale and arpeggio

Five pieces prepared by memory (at least two in a foreign language, usually Italian and English)

Writing Assignment

### 2000-3

Melodic minor scale

Harmonic minor scale

Six pieces prepared by memory (With three languages represented: usually English, Italian, and German)

Writing Assignment

Sophomore Hearing

### 3000-1

Chromatic scale

Seven pieces prepared by memory (Four languages represented)

Writing Assignment

### 2000-2

Natural minor scale and minor arpeggios

Five pieces prepared by memory (With three languages represented: usually English, Italian, and German)

Writing Assignment

### 2000-4

Major, minor, diminished, and augmented triads

Six pieces prepared by memory (With four languages represented: usually English, Italian, German, and French)

Writing Assignment

Performance Hearing

### 3000-2

Whole tone scale

Seven pieces prepared by memory (Four languages represented)

Writing Assignment



**3000-3**

Eight pieces prepared by memory (Five languages represented)

**3000-4**

Eight pieces prepared by memory (Five languages represented)

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

The junior recital is a half recital not to exceed 30 minutes in length. The recital should consist of challenging repertoire, which includes a minimum of **three** 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. Any exceptions (oratorio arias, chamber music, etc.) must be approved. 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.

## Bachelor of Musical Arts - Voice Emphasis

### Applied Requirements

The following level proficiencies for students in voice are required for successful completion of the BMA 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 scale and arpeggio  
Four pieces prepared by memory (at least two in a foreign language, usually Italian)  
Writing Assignment

#### 2000-2

Natural minor scale and minor arpeggios  
Four pieces prepared by memory (at least two in a foreign language, usually Italian)  
Writing Assignment

#### 2000-3

Melodic minor scale  
Harmonic minor scale  
Five songs prepared by memory: three languages  
Writing Assignment  
Sophomore Hearing

#### 2000-4

Major, minor, diminished, and augmented triads  
Five songs prepared by memory: three languages  
Writing Assignment

Sophomore Hearing

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

Area Recitals

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

# 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 scale and arpeggio  
Four songs prepared by memory (at least two in a foreign language, usually Italian)  
Writing Assignment

### 2000-2

Natural minor scale and minor arpeggios  
Four songs prepared by memory (at least two in a foreign language, usually Italian)  
Writing Assignment

### 2000-3

Melodic minor scale  
Harmonic minor scale  
Five songs prepared by memory (3 languages: Italian, English, and one other language of his/her choice)  
Writing assignment  
**Sophomore Hearing**

### 2000-4

Major, minor, diminished, and augmented triads  
Five songs prepared by memory (3 languages: Italian, English, and German)  
Writing Assignment

## Sophomore Hearing

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

- Students taking the sophomore hearing for the second time will add a music therapy selection to the repertoire for the hearing

## Area Recitals

Please refer to the "Area Recitals" description in Section I 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.

## 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. Applicants must 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. For consideration for a graduate assistantship, applicants will be expected to demonstrate the ability to vocalize a student from the piano. 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, Portugese, etc).

(The song cycle fulfills one of these)

The selections must include representation of the Baroque, Classical, Romantic and the 20<sup>th</sup> & 21<sup>st</sup> 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 32-40 voices

#### Other Ensembles

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

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

See Undergraduate catalogue for specific unit requirements.

## 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**

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 the area chair. 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.

## SECTION 6

### THERAPEUTIC PROTOCOL

#### PROTOCOL:

#### Referral to and execution of Rehabilitative Services for student vocalists

Heidi Vogley, M.S., SLP-CCC: Van Riper Clinic, 3<sup>rd</sup> 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)  
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)  
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)  
Writing assignment  
Sophomore Hearing (if five songs are sung)

**2000-4**

Major, minor, diminished, and augmented triads  
Five songs and/or vocalises of middle tessitura and reduced intensity (3 languages, if songs)  
Writing assignment

**3000-1**

Chromatic scale  
Six songs and/or vocalises of middle tessitura and reduced intensity (add fourth language for songs)  
Writing assignment

**3000-2**

Whole tone scale  
Six songs and/or vocalises of middle tessitura and reduced intensity (add fourth language for songs)  
Writing assignment

**3000-3**

Comprehensive ear training  
Six songs/arias/vocalises of reduced range  
and intensity  
Writing assignment

**3000-4**

Vocal injury this semester necessitates therapeutic  
regimen as in 3000-2 with performance of Senior Recital  
during the last three weeks of 3000-4

**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          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.