



VOICE DIVISION HANDBOOK

2009 - 2010

This handbook is designed specifically for TCU students, music majors and non-majors, who are taking private studio lessons. Please speak to your studio teacher if you have questions or need clarification of the policies in this handbook. During the semester, current Division notices will be posted on the Voice Division Bulletin Boards on the second floor of ELH and outside the Opera Studio.

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VOICE DIVISION HANDBOOK

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COURSE DESCRIPTIONS

Admission to studio voice lessons is by audition only. There are three levels of private vocal instruction at TCU: MUSP 21100/20110, Lower division voice; MUSP 40110, Upper division voice; and MUSP 60110, Graduate level voice. Entrance to upper division instruction is granted by examination, usually at the end of the sophomore year. (See "Proficiency Exam in Voice," p. 3.)

Students receive one thirty-minute lesson per week for one credit hour and an hour of instruction per week for two or three credit hours. The number of credit hours is determined by the student's major:

MUSP 21100-1 or 2	Secondary students Non-majors or minors in voice	(lower division)
MUSP 20110-2	Majors with emphasis in: music education, vocal performance, B.A.; music minors	(lower division)
MUSP 40110-2	Majors with emphasis in: MUED, B.A.	(upper division)
MUSP 40110-3	Vocal performance majors (2 credits studio, 1 credit coaching)	(upper division)
MUSP 60110-1	Graduate majors with voice as a secondary emphasis: Choral conducting, elective voice	
MUSP 60110-2	Graduate majors with vocal emphasis: performance, Performance/pedagogy, music education	
MUSI20051	Class Voice Open to all students without audition, Class Voice provides a basic foundation for beginning singers in a supportive group situation. This class may be repeated and qualifies as part of the vocal study required for the BFA/Theater Music Theater concentration.	
MUSI10601	Introduction To Performance Required of freshmen and transfer undergraduates in BME, BM or BA plans in voice. A systematic introduction to the multiple skill sets required of the effective vocal performer and exploration of artistic and practical aspects of the performer's world.	

VOICE DIVISION STUDIO PLACEMENT POLICIES

Admission to voice study and studio assignment is done by placement audition for majors and non-majors alike. All incoming majors - freshmen, transfer students, and graduate students - must audition to be assigned a studio teacher. Students who have interrupted enrollment must re-audition for studio acceptance.

Studio Placement Auditions are held twice a year:

Fall Semester auditions are held in August on the days immediately preceding the first day of classes.

Spring Semester auditions are held in December during the jury days (reading days) preceding fall semester finals.

Audition Repertoire: Each student should prepare one solo song to be sung from memory. An accompanist will be provided for these auditions. Studio space is limited. Secondary students should be aware that acceptance is competitive and prepare their audition accordingly.

Studio Assignments: Student requests for a specific teacher will be honored as studio space allows. Studio assignments will be posted on the Voice Division Bulletin Board by the first day of classes. Each student must then see his or her studio teacher as soon as possible to arrange a lesson time.

VOICE DIVISION STUDIO REQUIREMENTS AND GRADING POLICIES

Studio Lesson Policies:

Repertoire Requirements: Each student will memorize a **minimum** of three songs for each hour of voice credit*. In addition, vocal performance and vocal music education majors have repertoire distribution requirements for a specific of songs in English, Italian, German, French, and Spanish. The student is responsible for maintaining a current repertoire form, copies of which must be presented to the entire voice faculty at the time of the upper-division proficiency examination and again the semester before graduation.

- Repertoire requirements may be flexible in the first semester of study in a new studio.

Semester Grade: The studio teacher will grade the student on the semester's work based upon the requirements of the individual studio syllabus. This grade will be averaged at 67% (2/3) with the student's jury grade at 33% (1/3) to determine the final semester grade.

Accompanist: It is the student's responsibility to provide an accompanist for lessons and juries.

Semester Jury Examination Policies

Jury Examinations: Each semester the final examination for studio voice study consists of a jury performed before the voice faculty. All students, regardless of major, must perform a jury.

Jury Schedule and Content: Voice juries are held during the University study days preceding semester finals. Jury times are posted one week in advance on the Voice Division Bulletin Board. Students sing one selection of their choice from their semester repertoire. The voice faculty will then request one or more additional selections. Questions meaning, style, and opera plot may be asked.

Jury Grading: The student will receive written comments as well as numerical grades from the faculty panel. The numerical grades will be averaged and combined with the studio grade to determine the final semester grade. Copies of all jury forms will become part of the students' School of Music file.

Jury Waiver: A student presenting a degree recital is exempt from performing a jury during that semester.

Absences: An unexcused absence from the jury examination will result in a failing grade for the semester. Absence due to documented health problems will result in a grade of "I" {incomplete}. The "I" grades must be removed within the first 60 days of the semester immediately following or it will become an "F."

Upper Division Performance Proficiency Examinations (Sophomore Barrier)

Students must successfully complete an examination demonstrating an appropriate level of technical, musical, and music literature proficiency in order to study at the upper division MUSP 40110 level. This examination usually occurs at the end of the sophomore year. The student will present a repertoire list of at least 20 songs which are certified as being memorized and which represent a variety of musical styles and languages. In addition, the student must independently prepare a song of moderate difficulty and present a memorized, communicative performance. The song will be chosen by the voice faculty and assigned one week before the proficiency examination.

Parameters Evaluated are:

Technical and musical proficiency

A. Use of the Voice

- | | |
|---------------------------------|----------------------------|
| 1. Posture to support breathing | 5. Resonance |
| 2. Breath management | 6. Control of registration |
| 3. Tone quality, vibrancy | 7. Legato/articulation |
| 4. Vowel definition, matching | |

B. Musical Accuracy

- | | |
|---------------------|----------------------|
| 1. Notes | 5. Tempos |
| 2. Rhythms | 6. Memorization |
| 3. Pitch/intonation | 7. Language accuracy |
| 4. Dynamics | |

C. Expression

1. Observance of musical markings
2. Phrasing
3. Projection of mood/meaning
4. Audience contact
5. Control of physical mannerisms

Repertoire proficiency

Present a repertoire list of at least 20 songs in appropriately diverse languages and styles.

Conflict Resolution: The University has established both informal and formal procedures that a student may follow when presenting grievances. A grievance is defined as any dispute or difference concerning the interpretation or enforcement of any provision of University regulations, policies or procedures or state or federal laws applicable on the campus. Administrators, faculty and students are encouraged in all instances to resolve grievances informally and as promptly as possible. However, formal procedures may be followed when needed. Detailed information about the University educational discipline system is provided in the TCU Student Handbook, available at the beginning of each fall semester. Individuals who have additional questions about how to gain access to the system may contact the Office of Campus Life at 817.257.7926.

PUBLIC PERFORMANCE POLICIES AND REQUIREMENTS

Public Performance Requirements: With the exception of first-semester students, all voice students must perform publicly at least once each semester. Vocal emphasis majors and minors may fulfill this requirement by performing on Voice Division Recitals, School of Music Recital Hour, Master Classes, in Competitions, and by giving a required or elective recital. Certain other performances, approved in advance by the studio teacher, may also fulfill this requirement. Appropriate dress is required for all performances.

Studio Classes: These classes act as a lab for voice instruction and provide a forum for group instruction and for performances before a small, supportive audience of peers. Students will perform for these classes as scheduled by their voice teacher.

Voice Division Recitals: During the course of each semester, there will be 2- 4 recitals in which students from all voice studios have the opportunity to perform before their peers in a semi-formal situation. Attendance is required for ALL vocal emphasis majors and minors enrolled in studio voice lessons.

Master Classes: Periodic Master classes with guest artists enhance the learning experience of all voice students, performers and auditors. Students receive University-approved absence from classes to observe and participate in these classes whenever they are held.

Solo Performances with Vocal Ensembles: Students enrolled in studio voice (MUSP 20110,21100,40110,60110) are encouraged to prepare and audition for solo performances (including duets, and other solo ensembles) with the TCU choral organizations and Opera Studio.

DEGREE RECITAL POLICIES

A. **Recital Requirements:** Vocal performance majors present a half-recital during their Junior year and a full recital during their Senior year. Music Education majors present a 30 minute recital, typically before their student teaching semester. Graduate students present one/two full recitals, depending upon degree plan. Other students may elect to give recitals for credit with the approval of the studio teacher. Consult your studio teacher for scheduling at the beginning of the semester.

B. **Recital Program Requirements:**

1. B.M. in Voice Performance Junior Recital: A Junior Recital for B.M. in Voice Performance candidate shall exhibit the student's knowledge of vocal repertoire in different styles and languages with appropriate technique. No more than half an hour of music.
2. B.M. in Voice Performance Senior Recital: A Senior Recital for B.M. in Voice Performance candidates shall exhibit the depth of the student's knowledge in vocal repertoire and technique. A balanced program, displaying diverse styles and languages is encouraged. However, a major art song cycle by a single composer may replace a large portion of the recital if deemed necessary. No more than an hour of music
3. B.M.E. Vocal Concentration Recital: A recital for B.M.E. Vocal Concentration Recital shall exhibit the student's knowledge of vocal repertoire with appropriate technique. The program should contain no more than half hour of music, and shall include at least three different languages in three different historical styles:
 - a. Baroque and earlier
 - b. Romantic, and
 - c. Twentieth century and later
4. M.M. Voice Performance/ Pedagogy Recital: A Graduate Recital shall exhibit the student's mastery of diverse vocal repertoire and technique. A graduate recital shall be no more than sixty minutes in length. An approved major operatic role may be substituted for one of these recitals for students in the M.M. Performance degree plan. However, if an operatic role replaces one recital, the remaining recital's program shall contain no more than two operatic arias.
5. Recital hearings: All recitals presented on campus must be pre-approved by a panel of at least three voice faculty members in a hearing at least three weeks before the recital. At the hearing, a printed copy of the complete recital program in TCV program format including accurate timings must be presented to the panel.
6. Program notes and translations: Any notes and translations to be used at the recital must be presented for approval at the time of the hearing. Poets and translators must be credited.

- C. **Recital grade policy:** Recitals will be graded by a panel of at least three faculty members. The recital grade will be calculated by an average of the committee scores. Any grade lower than "C" requires performance of another recital with at least one group of new material.
- D. **Check the TCU School of Music Student Recital Scheduling Policy in Appendix for recital scheduling details.**

GRADUATE POLICIES

- A. Graduate students should refer to the College of Fine Arts Graduate Catalog for the full detail of the graduation requirements.
- B. **Graduate Voice Division Policies:**
 - 1. Placement exams in music theory, keyboard skills and language proficiency will be given during the first week on campus. Deficiencies may need to be satisfied with recommended courses in addition to those required for the Masters degree.
 - 2. Graduate assistants will assist the voice faculty during voice juries.

APPENDIX I

DEGREE ADVISORS AND DEGREE PLANS

Bachelor of Music in Vocal Performance

Advisor: Studio Voice Teacher or assigned member of Voice Division Faculty

Bachelor of Music Education (Voice/Choral)

Advisor: Dr. Sheri Neill and assigned member of Voice Division Faculty

Bachelor of Arts in Music

Advisor: Dr. Joseph Butler and assigned member of Voice Division Faculty

Master of Music in Voice, Performance

Advisor: Studio Voice Teacher or assigned member of Voice Division Faculty

Master of Music in Voice, Pedagogy

Advisor: Dr. Sheila Allen

Master of Music in Music Education (Voice/Choral)

Advisor: Dr. Sheri Neill

Voice Advisor Assignments: by studio teacher with full-time faculty (Sheila Allen, David Brock, Richard Estes, San-ky Kim). All other students as follows:

Voice majors last names beginning A - F	Ronald Shirey
Voice majors last names beginning G - L	San-ky Kim
Voice majors last names beginning M - Q	Sheila Allen
Voice majors last names beginning R - V	Richard Estes
Voice majors last names beginning W - Z	David Brock

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Requirements for the individual degrees are listed in the TCU Catalog.

The suggested degree plans given on the next pages may be of help in anticipating your schedule for each semester. Be aware that some courses in the School of Music and in the AddRan College are offered on a rotating basis. Discuss the rotation with your advisor and adjust your degree plan accordingly.

B. M. in VOCAL PERFORMANCE

FRESHMAN YEAR

Fall		Spring	
MUSP 20110 (Performance)	2	MUSP 20110 (Performance)	2
MUSI 10201, 10203 (Theory)	4	MUSI 10211, 10213	4
MUSI 10601 Intro to Performance	1	MUSI 10000 Recital Attendance	0
MUSI 10171 (Diction)	1	MUSI 10181 (Diction)	1
*MUSI 10031 (piano)	0	*MUSI 10041	0
Ensemble	.5	Ensemble	.5
CORE (Language sug ..)	3	CORE (Language)	3
ENGL 10803	3	MATH CORE	3
CORE	3	CORE	3
MUSI 10000 Recital Attendance	0		
Total	17.5	Total	16.5

SOPHOMORE YEAR

MUSP 20110 (Performance)	2	MUSP 20110 (Performance)	2
MUSI 20201, 20203 (Theory)	4	MUSI 20211, 20213	4
MUSI 20512 (Conducting)	2	MUSI 20613 (Music History)	3
MUSI 20031*	0	MUSI 20041*	0
Ensemble	.5	MUSI 30512 (Conducting)	2
ENGL 20803	3	Ensemble	.5
CORE	3	CORE	3
MUSI 10000 Recital Attendance	0	MUSI 10000 Recital Attendance	0
CORE	3	CORE	3
Total	17.5	Total	17.5

JUNIOR YEAR

MUSP 40110 (Performance)	3	MUSP 40110 (Performance)	3
+Ensembles (2)	1	Ensembles	1
MUSI 30202 (Form & Analysis)	2	MUSI 30222 (Modal Counterpoint)	2
MUSI 30613 (Music History)	3	MUSI 30623 (Music History)	3
CORE	3	MUSI 30991 (Jr. Recital)	1
CORE	3	CORE or Music Elective	3
MUSI 10000 Recital Attendance	0	CORE	3
		MUSI 10000 Recital Attendance	0
Total	15		16

SENIOR YEAR

MUSP 40110 (Performance)	3	MUSP 40110 (Performance)	3
MUSI 50203 (Analysis)	3	Music Hist. elective (Song/Opera Lit.)	3
MUSI 40063** (Vocal Pedagogy)	3	MUSI40991 (Senior Recital)	1
Music elective	3	Music elective or CORE	3
Ensembles (2)	1	Ensembles (2)	1
CORE	3	CORE	3
MUSI 10000 Recital Attendance	0	MUSI 10000 Recital Attendance	0
Total	16		15

* Piano must be taken until the proficiency examination is passed. + 4 semesters of Opera Studio are required

** Offered alternate years in the fall semester. May be taken in the junior year.

***Students may take either PHYS 20053 or MUSI Electroacoustic Music to fulfill the acoustics requirement. If the latter option is chosen, a second natural science course must be taken to satisfy the requirements of the University Core.

B.A. in Music (Voice)

In the freshman and sophomore years, the B.A in Music will follow the plan above excluding MUSI 10171-10181, Diction for Singers (which is strongly recommended as an elective). In the junior year voice and music history will continue, followed by one advanced course in music history during the senior year. Additional voice, ensembles, and other music courses may be taken as electives.

B. M.E., VOCAL CONCENTRATION

Please note that in order to graduate in 4 years, you will need to take 15 hours during the summer. You may take some of your CORE classes during the summer at another school with advance approval. The 6 hours in Writing Emphasis courses (ENGL 10803/20803), Cultural Awareness, Global Awareness, and Citizenship and Social Values requirements of the HMVV Curriculum must be taken at TCU, Keyboard skills class is required until proficiency is achieved, Keyboard skills should be completed by the end of the sophomore year. All CORE classes are in italics. The following schedule is offered as a suggestion. Because the BME curriculum is under revision, please check with Dr. Neill for exact requirements.

FRESHMAN YEAR

Fall

MUSP 20110 (Private Lessons)	2
MUSI 10201,10203 (ET/Theory)	4
MUSI 10171 (Diction)	1
Ensemble	.5
<i>ENGL10803</i>	3
<i>Foreign Language**</i>	3
*MUSI 10031 (piano)	0
MUSI 10081 Functional Techniques	1
MUSI 10000 Recital Attendance	0
Total	14.5

Summer *History (3), Social Science (3)*

Spring

MUSP 20110 (Private Lessons)	2
MUSI 10211,10213 (ET/Theory)	4
MUSI 10181 (Diction)	1
Ensemble	.5
MUSI 10081 (Functional Instrument)	1
<i>Religion</i>	3
*MUSI 10041 (piano)	0
<i>CORE (Science)</i>	3
MUSI Intro to Music Ed.	1
MUSI 10000 Recital Attendance	0
Total	15.5

SOPHOMORE YEAR

MUSP 20110 (Private Lessons)	2
MUSI 20201,20203 (ET/Theory)	4
MUSI 20512 (Intro Conducting)	2
MUSI 20511 w/lab (Anal. List)	1
Ensemble	.5
<i>ENGL 20803</i>	3
Music Elective(s)	3
MUSI 20031*	0
MUSI 10000 Recital Attendance	0
MUSI 10021 Guitar	1
Total	16.5

Summer *English Lit** (3), Math (3) ** English Lit + Speech OR 3 Hours Foreign Language + Speech*

In-Progress Evaluation

MUSP 20110 (Private Lessons)	2
MUSI20211,20213 (ET/Theory)	4
MUSI 30512 Choral Conducting	2
MUSI 20613 w/lab (Music History I)	3
Ensemble	.5
<i>CORE (Spco-Speech 10123/20103/20133)</i>	3
MUSI 20311 Field Experience	1
MUSI 20041*	0
MUSI 10000 Recital Attendance	0
Total	15.5

JUNIOR YEAR

MUSP 40110 (Private Lessons)	2
MUSI 30203 (Form & Anal)	2
MUSI 30613 Music His, II (WE)	3
MUSI 30912 w/lab COA	2
EDSE 30013 (prof. Roles & Resp.)	3
EDUC 30123 (Ed Psy)	3
Ensemble	.5
MUSI 10000 Recital Attendance	0
Total	15.5

Summer *Social Science (3)*

Apply to School of Ed - January

MUSP 40110 (Private Lessons)	2
MUSI 30623 Music History III (WE)	3
<i>CORE (Physics of Music)</i>	3
MUSI 30922 w/lab COA	2
MUSI 30312 (Orchestration)	2
EDSP 30603 (Exc. Child)	3
Ensemble	.5
MUSI 10000 Recital Attendance	0
Total	15.5

SENIOR YEAR *Apply to Student Teach fall semester*

MUSP 40110 (Private Lessons)	2
EDUC 30153*CI (Adoles. Dev)	3
MUSI 30313 Elementary Music	3
EDUC 50023 (Instruc.Plan)	3
Ed Re 40213 (Reading)	3
Ensemble	.5
MUSI 10000 Recital Attendance	0
MUSI 30991 Recital	1
Total	15.5

EDSE40980 Student Teaching	3
EDEL 40990 Student Teaching	3
Ensemble	.5
EdSE (Seminar)	1
Total	9.5

MASTER of MUSIC in VOICE - PEDAGOGY EMPHASIS

Performance Studies		
MUSI 60110	Voice	8
MUSI 60100	Opera Studio &/or MUSI 60040 Chorale	2
MUSI 70971	Recital	1
Pedagogical Studies		
MUSI 50053	Introduction to Voice Pedagogy	3
MUSI 50063	Comparative Voice Pedagogy	3
MUSI 60052	Voice Repertoire Management	2
MUSI 60162	Techniques for the Singing Actor *	2
MUSI 60041	Voice Pedagogy Practicum +	1
Musicology/Music Literature		
MUSI 60103	Bibliography and Research Techniques AND <i>one</i> of the following:	3
MUSI 50473 Song Lit.	MUSI 50413 Operatic Lit.	3
MUSI 50423 Choral Lit.	MUSI 50463 20th Century Lit.	
Music Theory (Select one course from the following)		3
MUSI 50523	Schenkerian Analysis <i>OR</i>	
MUSI 60553	Analysis of Contemporary Music	
Electives (Graduate courses in Music or related academic fields)		3
Total Hours		34

MASTER of MUSIC in VOICE - PERFORMANCE EMPHASIS

Performance Studies		
MUSI 60110	Voice	8
MUSI 60100	Opera Studio &/or MUSI 60040 Chorale	2
MUSI 70971	Recital I	1
MUSI 70981	Recital II	1
Pedagogy		
MUSI 50053	Introduction to Voice Pedagogy	3
MUSI 60052	Voice Repertoire Management	2
MUSI 60162	Techniques for the Singing Actor *	2
Musicology/Music Literature		
MUSI 60103	Bibliography and Research Techniques	3
MUSI 60500	Musicology Seminar	3
Music Theory		
MUSI 50523	Shenkerian Analysis AND <i>one</i> of the following	3
MUSI 60553	Analysis of Contemporary Music OR	
MUSI 60800	Seminar in Music Theory	3
Electives		
Courses recommended on the basis of undergraduate transcript. and placement examinations		3
Total Hours		34

* Requires concurrent registration in MUSI 60100 Opera Studio

+ May be repeated for elective credit

MASTER of MUSIC EDUCATION
(Non-Thesis Plan)

Music Education		
MUSI 60913	Psychology of Music	3
MUSI 50923	Philosophy of Music Education	3
MUSI60300	Special Problems in Music Education ¹	6
Education Courses		6
Musicology		
MUSI 60103	Bibliography and Research Techniques	3
Theory (Select one course from the following)		3
MUSI 50523	Schenkerian Analysis	
MUSI60553	Analysis of Contemporary Music	
Performance		
MUSP 60110 ²		3 - 6
MUSI 60100	Opera Studio &/or 60040 Chorale	1
Electives		1 - 4
Total		32

1. A comprehensive oral examination follows submission of the final Special Problems Report.
2. With permission, students may take Performance for 6 semester hours, including a public recital.

APPENDIX II VOCAL ENSEMBLES

OPERA STUDIO (MUSI 10100/60100)

Ensemble credit is given for participation in Opera Studio. It is open to all students, regardless of major. Auditions are held periodically for casting purposes, however, audition is not required for participation in Opera Studio. A minimum of 4 semesters is required for all BM Vocal Performance majors. It is also required for students enrolled in MUSI 60162, Techniques for the Singer Actor, and is highly recommended for music education students, as they are likely to be required to present musicals and other staged presentations in their teaching careers.

Opera Studio is a combination of fundamental training in stage movement, text analysis, and audition preparation as well as performance opportunities in productions of chamber opera, full-length opera, and scene study presentations. Individual coaching sessions are given by highly qualified professional coach/accompanists. Full productions may be accompanied by the TCU Symphony Orchestra and are presented in Ed Landreth Auditorium, TCU Opera Studio, or other venue.

CLASS TIMES: W: 4:00-6:30 p.m. and F: 2:00-5:30 p.m.

Students must be available during these times for scheduled rehearsals and training sessions, although they are rarely called for all six hours in any given week. Singers must also be available for evening rehearsals the six (6) days prior to the opening of each major production.

CHORAL ENSEMBLES

All TCU students, regardless of classification or major field of academic interest, are eligible and encouraged to become members of the choral organizations. Choral Union requires no audition. Auditions for other ensembles are held during the two days of registration in August, prior to the beginning of classes. Bring one musical selection of your choice. An accompanist will be provided. Sign-up sheets audition times will be placed on the Choral Rehearsal Hall door, WPA 203.

CONCERT CHORALE (MUSI 10040)

CLASS TIMES: Monday/Tuesday/Thursday 4:00-5:30 p.m.

MEN'S CHOIR (MUS I 10140), **WOMEN'S CHOIR** (MUSI 10130)

Prerequisite: audition or permission of instructor.

The TCU Men's Choir is an ensemble dedicated to performance of quality male repertoire. The TCU Women's Choir is an ensemble dedicated to performance of quality treble repertoire. Majors and non-majors are encouraged to participate. The ensemble performs a minimum of two concerts per semester.

CLASS TIMES:

Women's Choir: Monday/Wednesday 11:00-11:50;

Men's Choir: Tuesday/Thursday 11:00-11:50

CHORAL UNION (MUSI 10060)

CLASS TIMES: Monday/Friday, 12:00-12:50 p.m.

ADDITIONAL ENSEMBLES

CHAMBER SINGERS (MUSI 10060) auditioned .5 credit hours
Ronald Shirey, Conductor

VOCAL JAZZ ENSEMBLE (MUSI 10070) auditioned .5 credit hours
Ronald Shirey, Conductor

NEW MUSIC ENSEMBLE (MUSI 10150)
The ensemble performs mixed chamber music primarily composed during the past 25 years.
Gerald Gable, Coordinator

COLLEGIUM MUSICUM (MUSI 10180)
Joseph Butler, Conductor

ADDITIONAL VOICE COURSES

MUSP 20110-758 (lower division) Voice Coaching 1 credit
MUSP 40110-758 (upper division)
Mark Metcalf, Instructor

MUSI 30970-773 Directed Study in Music - Voice Lab 1 credit
Dr. Sheila Allen, Instructor

APPENDIX III

KEYBOARD SKILLS REQUIREMENTS

I. Undergraduate Skills Requirements:

Keyboard skills exams will be given at the beginning of the fall semester to all incoming students and again at the end of each year to second semester sophomores. Students who do not pass the exam, or a portion thereof, will study piano in a class or private situation until all portions of the exam are passed. Refer to the School of Music Keyboard Proficiency requirement.

II. Graduate Skills Requirements:

The required skills are the same as those for undergraduate music majors given above. Graduate Voice Majors should play "Caro mio ben" by Giordani for their accompaniment. If the test is not passed, the student's advisor and a member of the keyboard faculty will recommend either class piano or studio lessons to complete the requirements. If the student passes the class, he/she will not be required to take the test again in order to graduate.

APPENDIX IV

SOM STUDENT RECITAL SCHEDULING POLICY

Recitals May be scheduled for the current semester only

1. It is understood that the scheduling of a student recital indicates a commitment on the part of the professor and the student for the student to perform on the scheduled date. The professor and student must come together to the music office to request the date and complete the proper scheduling form. No dates will be set without both being present. Please consult the electronic calendar beforehand, and have at least 2 or 3 dates in mind. Be prepared to schedule the recital, rehearsal and hearing.
2. Only under extreme circumstances may reserved and confirmed dates be changed. Once a date has been set, students may not cancel and reschedule within that semester, but must wait until the following semester (after October 1 for the Fall semester or after March 1 for the Spring semester).
3. Student recitals will not be scheduled after Thanksgiving. The dates following Thanksgiving will be held in reserve and scheduled only at the discretion of the Director.
4. Artist Diploma recitals only may be scheduled for the period following the last day of class through finals. No recitals may be scheduled during semester breaks.
5. Multiple recitals may be held on the same day, schedule permitting. No student recitals may be scheduled opposite faculty recitals or ensemble performances except by special permission.
6. Rehearsals may be scheduled from 9:00 PM-11 :00 PM in order to keep as many evenings open as possible. If a recital time is not used, the rehearsal may be rescheduled at 7:00 PM to 9:00 PM. This must be done at least 2 weeks in advance.
7. Program information must be submitted to Sue Ott in the School of Music Office electronically via email (s.ott@tcu.edu) at least 2 weeks in advance. Information must include the complete names of the pieces, complete names of the composers with dates, and complete names of accompanists and assisting performers. The studio professor must proof the program and send his or her approval to Sue Ott before the program will be printed.
8. The following dates are designated for scheduling recitals:
Semester Full week #2:
Graduating (current semester) graduate students, graduating seniors (current semester) with required recitals (BM or BME), artist diploma students.
Semester Full week #3:
Other graduate students, non-graduating seniors with required recital degree plan ((BM or BME).
Semester Full week #4:
Junior required recital degrees and non-graduating BME.
Semester Full week #5:
Special recitals and all others.

APPENDIX V

CARE OF THE PROFESSIONAL VOICE

The following are helpful hints from Dr. C. Richard Stasney of the Van Lawrence Voice Institute at Baylor College of Medicine, Houston, Texas.

I. VOCAL HYGIENE PRACTICES

1. Maintain good general health with a balanced diet and regular exercise.
2. Maintain body hydration (drink 7-9 glasses of water per day).
3. Avoid dry, artificial interior climates. Humidify your room.
4. Avoid breathing smoggy, polluted air.
5. Avoid smoking, which burns and irritates the vocal tract, vocal folds and lungs
6. Keep the throat warm in cold conditions or when you are ill.

II. VOCAL USE PRACTICES

1. Learn to use your speaking and singing voice with as little effort and tension as is necessary. Less is more in terms of vocal longevity.
2. Avoid singing in a tessitura, which is continually near the extremes (high or low) of your vocal range.
3. Like an athlete, always do vocal warm-ups before singing or public speaking (classroom teaching).
4. Reduce general voice use before a performance. Think conservation.
5. Avoid shouting, screaming, loud laughter, and heavy throat clearing.
6. Avoid talking in or over noise, such as in loud restaurants, at large parties or over stereos.
7. Cough or sneeze as gently as possible.
8. Avoid making strange vocal noises and sounds.

III. HYDRATION

It is very important to keep your system hydrated. Drink plenty of water. In Dr. Van Lawrence's words, "sing wet and pee pale." Caffeinated and alcoholic beverages are diuretics, depleting the vocal folds of needed hydration. Switch to decaffeinated drinks or drink a glass of water for every cup of coffee or soda. When traveling, remember that the air in airplanes is extremely dry. It is recommended to drink 8 oz. of fluid for each hour of flight time.

IV. THROAT CLEARING

Coughing and throat clearing due to excessive mucous or, more often, out of habit, is traumatic to the vocal folds and should be avoided as much as possible. An energized, voiceless exhalation may serve the same purpose without trauma. Good hydration often alleviates the problem of thick mucous. Chewing gum can also be helpful.

V. DRUGS

Over the counter and prescription drugs may influence the quality of your voice and the health of your instrument. Whenever you must take drugs, whether antihistamines or muscle relaxers, discuss possible effects on your voice with your physician.

Antihistamines: These drugs used to treat allergies are excessively drying to the vocal folds. Avoid them as much as possible; choose carefully, and increase fluid intake when you must use them.

Analgesics: Aspirin products and ibuprofen may predispose to bleeding. Laryngologists recommend acetaminofen (*Tylenol*) as the safest analgesic for singers.

Mucolytic Agents: *Humibid* is currently the most convenient preparation available to liquefy viscous mucous and increase the output of thin respiratory tract secretions. This and the older *organidin* (iodinated glycerol) are relatively safe and may be helpful in singers who complain of thick secretions, frequent throat clearing or "postnasal drip." Awareness of postnasal drip is often caused by secretions that are too thick rather than too plentiful. Such medications must be used in conjunction with good hydration to be effective.

Local anesthetic: Avoid the use of over-the-counter local anesthetic preparations for sore throat such as *Chloraseptic*. Singing under their influence is like trying to play the piano with gloves on.

Progesterone: Females should question the use of progesterone dominant birth control pills as they may cause a virilization of the female larynx and a loss in upper vocal range. Although there may be no alternative for an individual situation, discuss your concerns about the effect of hormones on the voice with your physician or gynecologist.

VI. ACID REFLUX

Gastric reflux, resulting in throat irritation and vocal huskiness, is a common problem among performers. It is aggravated by stress and eating late at night. An over-the-counter antacid and avoiding eating within 3-4 hours of going to sleep will generally alleviate symptoms. Elevating the head of the bed by placing a brick under the headboard posts is also helpful. Certain eating disorders may cause similar symptoms due in part to the irritation caused by gastric acid in regurgitation. Seek professional help to preserve your voice and your body.

APPENDIX VI

LIBRARY VOICE INSTRUCTIONAL AIDS

A partial listing of useful sources; browse similar call numbers for additional materials.

Translations. IPA. and Interpretation

- Bernac, Pierre. The Interpretation of French Song. MT 892.B4
[Translations and performance notes; no IPA]
- Castel, Nico. Puccini: The Complete Libretti with word-by-word translations and IPA. 2 Vols. Ref ML49.P83.1993
- Castel, Nico. The Complete Verdi Libretti. Vol I. [7 operas] Ref ML49.V484.1994
- Coffin, Singer, and Delattre. Word-by-word Translations of Songs and Arias. [no IPA]
Part I: Gennan and French RefML54.6.W65.vol I
Part II: Italian RefML54.6.W65.vol II
- Coffin, Burton. Phonetic Readings of Songs and Arias. MT 883.P5.1982
- Fischer-Dieskau, Dietrich. The Fischer-Dieskau Book of Lieder.
[Translations of over 750 Lieder by various composers] (**Downstairs!**) PT 1160.E6F5.1977
- Goldovsky, Boris. Bringing Soprano Arias to Life. MT892.G64
- Helfgot. The Third Line: The Opera Performer as Interpreter. MT892.H44.1993
- Legerman, David, ed. A Treasury of Opera Librettos.
[full side-by-side translations of 21 standard operas] RefML48.L37.T7.1962
- LeVan, Timothy. Masters of the Italian Art Song: word-by-word and poetic translations.
[Bellini, Donaudy, Donizetti, Puccini, Rossini, Tosti, Verdi] RefML54.6.M34.1990
- Miller, Philip. The Ring of Words. [Poetic translations of selected Italian, German, French, Spanish, and Russian art songs] RefML54.6.M5R5.1963
- Moore, Gerald. Poet's Love: The Songs and cycles of Schumann.
[Translations, background, and performance suggestions] ML410.S4.M65
- Moore, Gerald. The Schubert Song Cycles with Thoughts on Performance. MT892.M6
- Piatek, Jean and Regina Avrashov. Russian Songs and Arias.
[IPA and translations] RefML54.6.P52.1991
- Reed, John. The Schubert Song Companion.
[Translations of all Schubert's Lieder] ML410.S3R265.1985

Audio Diction Materials on Library Reserve [audio tapes of read texts]

Italian 24 Italian Songs and Arias [texts of entire Schirmer collection]

Spanish de Falla. Seven Spanish Folk Songs (Ring of Words, p. 481 ff.)

<u>French</u>	<u>Debussy</u> [Martial Singher]	<u>Fauré</u> [Martial Singher]
	Beau Soir (RoW 304)	Lydia (RoW 324)
	Mandoline (RoW 308)	Après un Rêve (RoW 306)
	La Flûte de Pan (RoW 332)	Dans les Ruines (RoW 320)
	La Chevelure (RoW 334)	Automne (RoW 344)
	Le Tombeau des Naiades (RoW 334)	Clair de Lune (RoW 362)
	En Sourdine (RoW 364)	Fleur Jetée
	Clair de Lune (RoW 362)	Les Roses d'Ispahan (RoW 330)
	Fantoches (RoW 366)	Les Berceaux (RoW 346)
	C'est l'Extase (RoW 360)	
	Il pleur dans mon cœur (RoW 368)	

<u>German</u>	Selected German Songs	(Kammersangerin Lore Fischer)
	Mozart Das Veilchen	(RoW 86)
	Schubert Gretchen am Spinnrade	(RoW 72)
	Schubert Nur wer die Sehnsucht kennt	(RoW 78)
	Schubert Wohin?	(RoW 196)
	Schubert Der Lindenbaum	(RoW 238)
	Schubert Die Krähe	(RoW 244)
	Schubert Frühlingsglaube	
	Schubert Die Forelle	(RoW 276)
	Schumann Widmung	(RoW 266)
	Schumann Seit ich ihn gesehen	(RoW 6)
	Schumann Du Ring an meinem Finger	(RoW 10)
	Schumann Der Nußbaum	(RoW 190)
	Schumann Die Lotosblume	(RoW 122)
	Schumann Im wunderschönen Monat Mai	(RoW 98)
	Schumann Schöne Wiege meiner Leiden	
	Brahms Wie bist du, meine Königin	(RoW 30)
	Brahms Die Mainacht	(RoW 138)
	Brahms Vergebliches Ständchen	(RoW 290)
	Brahms Sapphische Ode	(RoW 274)
	Brahms Der Tod, das ist die kühle Nacht	(RoW 124)
	Brahms O wüsst ich doch den Weg zurück	
	Wolf Das verlassne Mägdlein	(RoW 186)
	Wolf Er ist's	(RoW 176)
	Wolf Fussreise	(RoW 178)
	Wolf Auf ein altes Bild	(RoW 176)
	Wolf Verborgenheit	(RoW 186)
	Wolf Auch kleine Dinge	(RoW 126)

Opera Operatic Arias for Mezzo-Soprano [pocket Coach]

Re dell'abisso (Un Ballo in Maschera); Una voce poco fa (Il Barbiere di Siviglia);
Marina's Aria (Boris Godunov); L'amour est un oiseau rebelle (Carmen); Pres des
remaprts de Seville (Carmen); En vain pour evite (Carmen); Non pili mesta (La
Cenerentola)

General Call Numbers of Vocal Repertoire

(arranged alphabetically by composer within number range)

Operatic and Music Theater scores [piano/vocal]	M 1503
Operatic Anthologies	M 1507
Singer's Edition. <u>Operatic Arias for Soubrette</u>	MT890.S56.S2.1992
Singer's Edition. <u>Operatic Arias for Lyric Soprano</u>	MT890.S56.S4.1992
[Should be recataloged as scores and found with M 1507's]	
Music Theater Selections	M 1508, 1509
Music Theater Anthologies	M 1529
Italian Anthologies	M 1619
Solo Songs with Piano by one composer	M 1620
Folk Songs	M 1627-1629
Spirituals	M 1670
Oratorios [piano/vocal scores]	M2003
Oratorio Anthologies	M2006

Pedagogical Reference Tools

The Singer's Voice: [5 video tapes on vocal production with supporting materials]

Breath (22 minutes)	MT821.S56.1991, v. 1
The Vocal Folds (27 minutes)	MT821.S56.1991, v. 2a
A Fiberoptic View of the Vocal Folds (18 minutes)	MT821.S56.1991, v. 2b
The Vocal Tract (23 minutes)	MT821.S56.1991, v. 3
Resonance (42 minutes)	MT821.S56.1991, v. 4

Brodnitz, F. Keep Your Voice Healthy. (Basement) RF465.B75

Brown, William Earl. Vocal Wisdom: Maxims of Giovanni Battista Lamperti. MT845.M256.1957

[Pedagogical books are located in the MT820-MT825 area]

Helpful Web Sites

<http://lib.tcu.edu/resguides/resguide.asp?ID=9> [TCU library online research page leads to many audio and video streaming sites, as well as reference and IPA help sites]

<http://www.ipasource.com.ezproxy.tcu.edu/> [IPA Source]

www.scaredofthat.com/dictiondomain [an thorough all-purpose resource site with links to diction resources, translation sources, and general voice topics]

www.classicalsinger.com [an online magazine, providing career development resources, information on auditions, personalities, forums]

www.operabase.com [world-wide opera news, casts, reviews]

www.recmusic.org [translations and midi recordings of melody and accompaniment]

www.dlib.indiana.edu/variations/scores/ [an online library of many volumes of songs; a good resource for repertoire planning, browsing, watching the score as you listen.]

<http://chanteur.net/workshop.htm> [L' Atelier du Chanteur (The Singer's Workshop) information, exercises, links]

http://cslu.cse.ogi.edu/tutordemos/SpectrograrnReading/spectrogram_reading.html [introduction to reading a spectrographic analysis of vocal sound]

<http://texomanats.org/> [TEXOMA NATS homepage]

<http://bgsm.edu/voice/singing.html> [Wake Forest University Center for Voice Disorders; singers health and related information]

<http://www.bcm.edu/oto/othersa5.html> [Links to information on laryngeal structure and function]

<http://www.evervnote.com> [Buy individual arias, method books, songs to download and print]

Add to the list and share your favorites. Be aware that quality and accuracy will vary from site to site. Consider the source, among other things.