

James Madison University
School of Music
Undergraduate Voice Area Handbook
FA '21 (Date:10-20-21)

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PART I: JMU VOICE AREA: INFORMATION, POLICIES, PROCEDURES, REQUIREMENTS

I. VOICE AREA ACADEMIC INFORMATION

#BLM: Black Lives Matter Statement

- As vocal musicians, each of us has dedicated our lives to music because we have experienced its power to transform.
- Our actions must demonstrate our commitment to stand against racism and inequity.
- We all play a role in shaping the future, our own and that of others, and we bear the responsibility to enact social change to battle racism and bigotry.
- We resolve to educate ourselves, keep vigilant watch, and act to end systemic racism.
- As an area, we will strive to correct the omission of historically underrepresented BIPOC vocal music in the conventional canon by consistently reviewing our Repertoire Levels requirements and prominently programming this repertoire in our juries and recitals.
- Our pursuit of a better future must be as relentless and determined as our commitment to our art.

Covid-19 Statement

As we transition back to in-person instruction, classes rehearsals, the Voice Area will continue to demonstrate our dedication to best practices for the health and safety of all area members as we navigate the conclusion of the Covid-19 pandemic. Please refer to your course syllabi, area announcements, materials as announced via our Fall '21 Voice Area Activities Canvas Class, and announcements from our SOM directors and administrators. Please wear your mask as advised.

Catalog Description Links, By Concentration

[Music Composition: JMU Undergraduate Catalogue 2021-2022](#)

[Music Education: JMU Undergraduate Catalogue 2021-2022](#)

[Music Industry: JMU Undergraduate Catalogue 2021-2022](#)

[Music Jazz Studies: JMU Undergraduate Catalogue 2021-2022](#)

[Music Performance, Vocal Track: JMU Undergraduate Catalogue 2021-2022](#)

[Music Theatre: JMU Undergraduate Catalogue 2021-2022](#)

Music Theory Core

All Bachelor of Music students take a minimum of four courses in the **music theory** core. Please visit the music theory area's website (<https://sites.google.com/view/jmumusictheory/home>) to view each semester's course offerings and your concentration requirements.

Voice Area Concentration Coordinators

- ❑ Performance - Dr. Dorothy Maddison, room 309, e-mail: maddisdx@jmu.edu
- ❑ Music Education - Dr. Lisa Maynard, room 308, e-mail: maynardlm@jmu.edu
- ❑ Music Industry - Dr. David Cottrell, e-mail: cottredx@jmu.edu
- ❑ Music Theatre - Dr. Don Rierson, room 336, e-mail: riersodg@jmu.edu
- ❑ Jazz - Dr. Chuck Dotas, room 310, e-mail: dotascj@jmu.edu
- ❑ Composition - Dr. Jason Haney, room 342, e-mail: haneyjx@jmu.edu

FA '21 Enrollment Deadlines

The deadline for adding a Fall Semester class without instructor and academic unit head signatures is **Friday, September 3, 2021**. However, between **Monday, September 6, 2021**, and **Monday, September 13, 2021**, instructor and academic unit head signatures are required to add a class for the current semester.

No student will be allowed to register for a Fall full-semester class after **Monday, September 13, 2021**. No exceptions will be made to these deadlines. The withdrawal with a W grade (drop) deadline for the fall semester is **Wednesday, October 27, 2021**.

Credits and Credit Overloads

Each semester students are encouraged to take a manageable credit load that allows for appropriate study time, practice time, and a balance between social and academic life.

Credit load limits are governed by student GPA.

- 12 credits is the minimum load for a full-time student.
- 15-16 credits is considered a full-time load.
- 17-19 credits are permitted with a passing GPA. No permissions are required.
- 20-21 credits with a GPA of 3.25 or higher with approval of SOM Associate Director.
- Overloads over 21 credit hours will not be approved.

Please note that:

- If you receive federal financial aid, to qualify for all 8 semesters, at least 12 credits per semester must apply to your program, either in Gen Ed requirements, the music major, or minor. When planning, keep this in mind, and don't plan to complete all of your Gen-Eds too early. This is also a good reason not to take overloads!
- Students who do not yet have a JMU GPA (first-year and first-semester transfer students) will not be allowed to register for more than 19 credits.
- The university strongly recommends that students who earn a semester grade point average of less than 2.0 not register for more than 16 credit hours the following semester.
- A student on probation may not take more than 13 credit hours per semester without appropriate approval.

Grades

Studio Voice grades will be determined by the following:

- 25% jury exam (a student must pass their jury to pass the course)
- Your studio teacher will determine the remainder of your grade.

Any grade in applied lessons less than C- constitutes a failing grade for your applied lessons.

General Goals for the Bachelor of Music, with Voice as the major instrument:

In addition to the core objectives for all music majors ([JMU Undergraduate Catalogue 2021-2022 core objectives](#)), the following goals are specific to those seeking a B.M. with voice as the major instrument. To complete the degree, a student will be able to demonstrate:

1. A high level of musicianship, technical facility, performance ability, and understanding of diverse musical styles, through the successful presentation of a half recital (pass/fail) and/or graded senior graduation recital (MUS 395, MUS 495)
2. Mastery of appropriate level requirements (section VII, pg.19) in applied music through the successful completion of semester juries on their major instrument (MUAP 300-level applied courses)
3. An appropriately comprehensive knowledge of pedagogy and literature corresponding to their applied area (MUAP 300, MUS 465-466, MUS 467-468, MUS 477)
4. An appropriate level of knowledge and experience with musical analysis and counterpoint (MUS 242-244, MUS 341)
5. An ability to function effectively as a performer in a collaborative/chamber music setting (i.e., public performance), contributing productive musical ideas and insights (MUAP 300, MUS 395-495)

Academic Honesty

It is important to understand that the [JMU Honor Code](#) applies to all work and conduct while a student at JMU. This has particular references to any written work and all of your musical endeavors.

Code of Ethics

The James Madison University Voice faculty members strive to create optimal learning environments for all JMU students. They are guided in their teaching and abide by [JMU's Eight Key Questions \(8KQ\)](#).

The Voice Faculty also acknowledge and strive to embody the Ethical Code of the National Association of Teachers of Singing (NATS), [The NATS Code of Ethics](#) whether or not they individually are members of the organization.

Disability Accommodations

JMU abides by Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, which mandates reasonable accommodations for students with documented disabilities. A student's disability must be registered with the [Office of Disabilities Services](#) to

be accommodated. The Voice Area abides by this policy and cannot accommodate unregistered disabilities.

Although students are not required to divulge disability information, if you have a disability that may require some type of instructional and/or examination accommodations, and you have registered through the Office of Disability Servicers, you may notify the voice area coordinator and your instructor early in the semester so that they can provide or facilitate the accommodations you may need.

Counseling Center Information

As a college student, there may be times when personal stressors interfere with your academic performance and/or negatively impact your daily life. If you or someone you know is experiencing mental health challenges at James Madison University, please connect with the [Counseling Center](#) (CC) located within the Student Success Center on the 3rd floor or call 540-568-6552. Their services are free and confidential. Other on-campus support resources include, but are not limited to, the Office of the Dean of Students, Health Center, Learning Strategies Instruction & Office of Disability Services.

JMU Student Handbook

The 2021-2022 JMU Student Accountability Process and Standards of Conduct Handbook (JMU Student Handbook) is available exclusively at www.jmu.edu/handbook. It is the responsibility of every student to know and follow the policies outlined in the JMU Student Handbook along with federal, state, and local laws. All policies and procedures are listed as they will be implemented during the 2021-2022 academic year.

The JMU Student Handbook also outlines the Accountability Process and Sexual Misconduct Accountability Process – the processes used to resolve allegations of student misconduct and the rights of a student in the Accountability Process and Sexual Misconduct Accountability Process.

To review the JMU Student Accountability Process and Standards of Conduct Handbook, visit www.jmu.edu/handbook and use the navigation tabs to the left of the page. If you have questions about any of the policies or procedures listed in the JMU Student Handbook, contact the [Office of Student Accountability and Restorative Practices](#) at 540-568-6218.

II. VOICE AREA GENERAL POLICIES AND PROCEDURES

Vocal Health Policy

Students need to understand that vocal health is their responsibility, guided by the care and best pedagogical and technical practices of their applied teacher. Students must demonstrate behaviors that support the proper care of their vocal instrument, as well as follow their applied teacher's professional recommendations concerning misuse, overuse, fatigue, or strain.

As such, any type of smoking or vaping (whether habitual or recreational) is severely discouraged for all voice students.

Because vocal quality is considered in grading procedures, failure to maintain adequate vocal health can be grounds for removal from the voice major.

Co-curricular Voice Activities

Voice students will have opportunities to perform in various co-curricular settings, and these opportunities can enhance a student's education. However, since the amount and type of singing play a major role in the maintenance of good vocal health, the voice teacher must be informed of all student voice activities *before* engagement in these activities, including church choirs, jazz ensembles, a cappella groups, rock ensembles, etc. Students also need to inform their applied teacher of any plans to audition for summer vocal programs.

Concerto Aria Honors Competition and Concert Information

The JMU Concerto Aria competition is a School of Music (SOM) sponsored event in which SOM students compete to perform a concerto/masterwork selection with orchestral accompaniment. The selection must be a minimum of 6 minutes and a maximum of 20 minutes. The first voice round is usually held on a Friday in early January; two voice students are chosen to compete in the final round that includes other instrumental areas. Although this competition is open to all students in the SOM, given the highly advanced technical and performance expectations of this repertoire, the decision to enter needs to be made in conjunction with your studio teacher. Please note that, due to the competitive nature of this event, including both vocalists and instrumentalists, there are some years where no vocal finalist is chosen for the final concert. Applications typically are due in mid-November and must be approved by the student's Applied Voice teacher.

Jury Examinations

Final examinations for private voice students consist of singing for the assembled JMU voice faculty. These juried examinations are given at the conclusion of each semester during Finals Week.

All students whose primary instrument is voice are required to take jury exams every semester, until the required voice credits, levels, and graduation recital performances have been completed. Exceptions to this rule are granted during a semester in which a student either student-teaches, interns, or performs an official half or full voice recital. Voice students who take lessons (at the MUAP 200-level) but do not major in voice may or may not be required to take a jury, at the discretion of their teachers.

Jury examinations are divided into slots. Voice students in all concentrations sign up for 2 consecutive slots. First-semester students and voice performance majors who have passed the sophomore barrier sign up for an additional consecutive slot.

Students who are allowed by their teacher to postpone their jury because of extenuating circumstances will receive a grade of "Incomplete" for the semester. Make-up juries to remove the "I" will be scheduled during the following semester as soon as possible.

Acceptance into Performance and Music Theatre Concentrations and Sophomore Barrier

Formal approval for entry into the Voice Performance or Music Theatre concentrations will take place in the jury exam when a student is at the end of the second semester of study.

Students admitted to these concentrations will be re-evaluated for continuation at the end of the fourth semester of study: Sophomore Barrier.

Students need to be fully prepared for the rigor of these concentrations. Faculty decisions at the end of the second semester and Sophomore Barrier are final. In the event that the student is not approved for continuation, they will be assisted in choosing a different concentration.

Voice Studio Changes (Student Initiated)

It is desirable that voice students study with a voice teacher of their choice. It is typical to study continuously with the same teacher during their JMU careers because it is conducive to optimal training to have a consistent approach to voice technique during undergraduate study. As such, except in extenuating circumstances, no studio changes should take place before a student has studied with a teacher for at least one full year (two semesters).

Yet, from time to time, changes may need to occur. Such a change should not be taken lightly and needs to be done in a manner that is respectful to both the student and the studio teacher. Please note that under no circumstance is a student to speak specifically with another studio faculty member about entering their studio until having met with the Area Coordinator. If this is found to have occurred, the request to change studios may be denied.

In order to accommodate recruiting and audition results, SOM administration must know studio faculty teaching loads by the end of each semester. As such, student-initiated studio change requests must be made to the Area Coordinator either the last week of the semester or the week before the semester resumes. Studio changes will not be considered at any other time of year.

Here is the procedure, which is also found in Appendix B: **Studio Change Request Form**.

Step #0: Planning

- Contact the Area Coordinator and meet in person to discuss the situation and plan for your meeting with your studio teacher.
- Area Coordinator notifies SOM Director concerning areas of concern and a potential request for a studio change.

Step #1: Meeting with Studio Teacher

- Meet with your current studio teacher in person to talk about your area of concerns.

Step #2: Meeting with Area Coordinator

- Meet with the Area Coordinator in person to discuss the results of the first discussion. If needed, continue with a discussion about a requested studio change.

Step #3: Discussions

- Area Coordinator confirms possibility for reassignment with requested teacher.

Step #4: Signatures

- Student gathers appropriate signatures below.

Step #5: Submit Completed Form

- Submit completed form to the Area Coordinator by the absolute due date.

Step #6: Change Notification

- Area Coordinator notifies all concerned that the change is enacted.
- Area Coordinator notifies SOM Director that studio change has been completed.

Ethical Behavior in Studio Change Procedures

The JMU voice faculty operates under the ethical codes of both JMU and the National Association of Teachers of Singing (NATS). Therefore, under no circumstances will any student or studio faculty ever approach another student about leaving their current studio to enter their own. Likewise, students must follow the guidelines carefully presented here and in Appendix B to ensure ethical behavior. Should any student ever feel that they have been asked to enter another faculty member's studio, they should report this immediately to the Area Coordinator and the Director of the SOM.

Planning for a Gap Semester/Year

From time to time, for a myriad of reasons, a student may opt to take a Gap Semester or even a Gap Year out of the School of Music. First, however, it is important to follow the procedure outlined below to ensure that you can return to JMU in an appropriate time frame without damaging your academic standing at JMU or in the SOM.

1. Please be sure that you have notified: the area coordinator, your applied teacher, your advisor, your concentration coordinator, and Dr. Speare, our Associate Director of the SOM, of your plans.
2. Please visit: https://www.jmu.edu/registrar/students/Leaving_JMU.shtml. Make sure you review the information about returning to JMU on the same webpage so that you know what to do for the Spring or following Fall.
3. Please also check the information on the JMU Gap Year Deferral policy. Please refer to: (<https://www.jmu.edu/admissions/apply/gap-year.shtml>).
4. Should you be the recipient of any scholarships, leaving JMU means they are revoked. Their reinstatement upon your return is not a guarantee. Please contact Dr. Speare for information.
5. Please meet with your advisor ASAP to redesign your academic plan leading to graduation.
6. Please send that revised academic plan to the area coordinator, your applied teacher, your advisor, your concentration coordinator, and Dr. Speare.

7. As a last step, please send a final summary email to the area coordinator, scheduling coordinator and your studio teacher Voice Area and summarize your leave of absence plans. Please ask them to be sure that the Voice Area Information Document indicates that you are taking a Gap Semester and lists the semester in which you plan to return.
8. Please note that the Voice Area will require a re-audition for any candidate returning to the program after a Gap Year or Leave of Absence period of one year or longer. The student will be informed of those requirements when they reach out to plan their return to JMU.

III. ENSEMBLE REQUIREMENTS AND AUDITION PROCEDURES

Ensemble Requirements

All undergraduate voice majors must register for a minimum of one assigned ensemble each semester when one or more of the following indicators applies:

1. They are enrolled for a minimum of 12 credit hours on campus.
2. They are enrolled for applied voice lessons.
3. They have not completed all of the requirements of the music major.
4. They are not enrolled in an off-campus internship or student teaching.

While students are required to participate in only one ensemble each semester, they are encouraged to take advantage of the many performance ensembles JMU offers.

Assigned Ensembles (Voice)

- MUAP 234: University Chorus: Tenor/Bass (UCTB)
- MUAP 235: Treble Chamber Choir (TCC) (doubles as MUED 201 requirement)
- MUAP 236: University Chorus: Soprano/Alto (UCSA)
- MUAP 340: The JMU Chorale
- MUAP 341: The Madison Singers (TMS) (doubles as MUED 201 requirement)
- MUAP 343: Opera Theatre

Elective Ensembles (Voice)

- MUAP 380: Madison Baroque (doubles as MUED 201 requirement)
- MUAP 381: Bach Aria Group (doubles as MUED 201 requirement)

Students are encouraged to participate in appropriate Elective Ensembles to broaden their experience. Please note, however, that participation in Elective Ensembles is in addition to registration for and participation in Assigned Voice Ensembles and does not fulfill degree ensemble requirements.

Scholarship Requirements

Vocalists on music scholarship must participate in all vocal auditions leading to active involvement in one or more Assigned Vocal Ensemble(s) per semester as placed by the Director of Choral Activities and the Director of Opera. The School Director will resolve disputes which arise regarding ensemble participation by music scholarship students. **Music scholarships may be revoked at the beginning or end of any semester in which recipients are not in accordance with scholarship requirements.**

Voice Area Ensemble Auditions

All auditions will be held online this semester. Please check our Canvas class FA '21 Voice Area Activities for all materials and submission due dates.

Ensemble audition information is also available on the [School of Music website](#).

All voice music majors must participate in choral ensemble auditions each semester. These auditions take place, as announced, on the Sunday before and Monday and Tuesday of the first week of classes. Based on the recommendations of studio teachers, ability, interest, and career aspirations, students will participate in Opera Auditions, which take place as announced. The Director of Choral Activities and the Director of Opera/Music Theatre will determine final ensemble assignments with the input of studio voice faculty.

All undergraduate music majors must complete their ensemble credit hour requirements before graduating and fulfill the concentration area requirements listed below.

All undergraduate music education majors must complete their ensemble credit hour requirements and their MUED 201 Small Ensemble Requirement before graduating while also fulfilling the concentration area requirements as listed below.

These requirements must be accomplished by participation in one or more of the designated Assigned Ensembles each semester. The credits for any additional Elective Ensembles will appear on the students' transcript but may not be applied toward minimum degree requirements.

<u>Course No.</u>	<u>Ensemble</u>	<u>Concentration Requirement</u>
MUAP 234	University Chorus T/B (UCTB)	First-year requirement for first-year tenor/bass singers
MUAP 235	Treble Chamber Choir (TCC)	Doubles as MUED 201 requirement in any semester
MUAP 236	University Chorus S/A (UCSA)	First-year requirement for soprano/alto singers

MUAP 340	The JMU Chorale	First-year singers by permission only
MUAP 341	The Madison Singers (TMS)	Doubles as MUED 201 requirement in any semester
MUAP 343	Opera Workshop	<p><u>MUED Concentration</u>: maximum of two semesters allowed as primary ensemble</p> <p><u>Performance Concentration</u>: minimum of two semesters as primary ensemble</p> <p><u>Music Theatre Concentration</u>: minimum of three semesters as primary ensemble</p>

Each of the ensembles above is double numbered to accommodate graduate students. Undergraduates should NOT enroll in 500 level courses and above.

Students are not subject to the ensemble participation policy during the semester in which they are enrolled in student teaching or participating in an off-campus Music Industry internship. They are also not required to participate in an ensemble once they have finished their senior recital and all voice lessons. All other exceptions must have the approval of the Director of the School of Music.

PART II: APPLIED VOICE STUDY AT JMU

IV. Applied Voice Study

Applied Voice Study: MUAP 300 & MUAP 200 Levels

MUAP 300, Applied Voice, is a weekly 50-minute lesson of individual instruction, a weekly studio class (Wednesdays at 2:15 pm), and a weekly Voice Area Recital/Event (Fridays at 2:15 pm). MUAP 300 is required each semester for all music majors with voice as their primary instrument until all final voice level requirements and graduation recitals associated with the appropriate concentration are completed. (A student may have to complete level requirements in a final jury if they are not met in the repertoire performed in a half or full recital.) The minimum practice expectation for MUAP 300 is in consultation with your studio teacher.

MUAP 200, Applied Voice, is a weekly 25-minute lesson of individual instruction. It is designed for both recognized music minors with a curricular requirement for voice study and for non-music majors interested in voice study. (While applied lessons are part of the curriculum for all music majors, non-music majors who desire applied instruction may be accommodated after declared majors have been scheduled.) The minimum practice expectation for MUAP 200 is in consultation with your studio teacher.

Singers in the Jazz Studies concentration perform their junior and senior recitals under the supervision of their jazz professors. These recitals may or may not include music from the classical repertoire.

Once a student is officially assigned to a voice studio, it is their responsibility to register for *that* teacher's section of applied voice lessons in MyMadison. The section number for each instructor is the four digits following the course number. (Ex: MUAP 300-xxxx)

Applied Lesson Credit/Deficit

If a voice major is behind in credits in their applied major, they can make up the deficit by registering for an extra hour of voice credit during a semester, at the teacher's discretion. This usually means registering for three rather than two MUAP 300 credits, although the student would still only have one 50-minute lesson per week.

In rare situations, a student may register for three or four credits of voice (MUAP 300, 3 credits, plus MUAP 200 1-3 credits) to make up for a deficiency in credits. In this instance, the student will receive seventy-five minutes of lesson time per week, as scheduled by the instructor. The work required is commensurate with the number of credit hours.

Objectives Incorporated into all Applied Voice Lessons

Applied voice at all levels guides vocal and musical development, as well as the development of professional behaviors and protocol for a career in music. (See Appendix A.) Appropriate

levels of musical and technical mastery are assessed in jury exams at the end of each semester and in graduation recitals that are the culmination of the degree.

Students should demonstrate substantial improvement in the following areas:

1. Issues of respiration, phonation, resonance, articulation, and communication;
2. Flexibility and expansion of voice range;
3. Awareness of vocal anatomy, function, and terminology;
4. Repertoire development and knowledge of the literature of various styles and eras, including the 21st century;
5. Language competency demonstrated through accurate pronunciation and inflection of sung texts - primarily English, Italian, German, French, Spanish - and thorough comprehension of text meanings and implications;
6. Musical artistry through the development of communication skills and interpretive presence on stage;
7. Effective collaboration with pianists and other musicians;
8. Familiarity with leading artists of multiple genres of vocal music, both present and past;
9. Ability to appropriately recognize, evaluate, verbalize, assess, and affirm the vocal performance and technique of both the self and others, with the goal of lifelong learning leading to personal and career success.

Practicing

Each week, a properly prepared student of voice has:

1. thoroughly practiced all assigned technical exercises;
2. learned assigned music correctly with specific attention to the melodic and rhythmic aspects of the music;
3. entered into their music IPA (where required) and word-by-word translations of all foreign languages for instant reference;
4. worked out the correct pronunciation of assigned songs and is ready for vocal coaching;
5. researched and understands the historical context, stylistic traits, overall plot or libretto, and context of the piece being learned (opera or other staged works) and can demonstrate the above in lessons;
6. memorized those pieces assigned by the instructor.

Lesson Attendance Requirement and Area Lesson Make-up Policy

Attendance is required at all lessons, as scheduled by the instructor. Normally, a permanent lesson time is established by the end of the first week of classes. Irregular attendance and frequent tardiness will lower the student's grade, as determined by the individual instructor.

Missed lessons will be made up by voice instructors under the following circumstances:

1. If, for any reason, the teacher has missed the lesson.
2. If the student has contacted the teacher 24 hours, or more, in advance of the lesson in question. Excuses may be granted due to incapacitating illness or injury.

3. If a student misses a lesson without an excuse because of a verifiable emergency, the lesson may be made up at the discretion of the teacher.
4. In case of weather or other emergencies which necessitate the closing of the University, the [university policy](#) will apply. Such missed lessons will be considered excused absences. They will be made up if possible, or in any case, they will not negatively affect the student's grade for the semester. In all cases, lessons will be made up at the discretion of the teacher.

Studio Classes (Wednesdays at 2:15 pm)

Voice majors are required to meet weekly with their respective voice studio. These classes give students opportunities to perform for their studio peers in a smaller, less formal setting.

Area Recitals (Fridays at 2:15 pm)

Attendance Policy for Friday Area Recitals

Area Recital attendance and performance is required of every voice studio, therefore attendance is taken and documented at all area recitals. This information is used based upon the syllabus expectation of the individual studio.

If you need to miss a Friday Area Recital for a legitimate reason, please email your studio teacher to request an excused absence.

Students may view their up to the minute attendance tally in the Voice Area Canvas Class. If there are errors in attendance, please contact your studio teacher.

Performance Policy for Friday Area Recitals

Voice majors are required to perform on a minimum of one Voice Area Recital per semester. Performance majors, in particular, are encouraged to participate more often, as the schedule allows. The weekly recital programs will be filled in the order in which applications are received, according to the availability of space.

The coordinator of Friday Area Recitals for the 2021-2022 academic year will have a graduate assistant for program assembly. Students will work with their teacher to ensure that they have entered all the information required for the program online on the appropriate Google Docs Spreadsheet.

Voice Study and Music Education Competencies

MUAP 200/300 contributes to the fulfillment of the following endorsement competencies: *Music Education-Vocal/Choral Pre K-12-- Competencies 7.

All endorsement competencies are described in the [School of Music Undergraduate Student Handbook](#).

Applied Voice Study: Fees and Expenses

Applied Lesson Fee

(FA '21/SP '22) The School of Music assesses a \$175.00 [applied music fee](#) for each student enrolled in MUAP 200 or 300. This fee partially offsets the cost of private applied music lessons and offers students the opportunity for student support funds.

Collaborative Pianists:

It is the financial responsibility of each student to provide a pianist to play for their rehearsals, lessons, juries, and appearances at Performance Classes and Area Recitals. The fee range is approximately \$25.00-\$50.00 an hour.

Students may either procure the services of professional pianists of their own choosing and at their own expense, or, if their application is accepted, work with a collaborative artist provided through the Accompanying Class (MUAP 357) taught by Dr. Gabriel Dobner.

Students may apply for [School of Music Student Support Funds](#) to help defray some of these expenses by completing the linked form above and submitting by the deadline as indicated.

V. COLLABORATIVE ARTISTS FOR LESSONS AND RECITALS

Covid-19 considerations for working with a collaborative artist are different this academic year. Please confer with your applied teacher for studio details.

Arranging For A Collaborative Artist

The arrangement with a collaborative artist (accompanist) is the responsibility and requirement of each student. Working with a pianist is a collaborative partnership that is to be respected. The collaborative artist is required to be present for at least half of the weekly voice lessons, studio class, area recitals, and juries. First-year students are encouraged to work closely with their teacher during this process.

Students may either procure the services of professional pianists of their own choosing and at their own expense, or work with a collaborative artist provided through the Accompanying Class (MUAP 357) taught by Dr. Gabriel Dobner. Students may apply for a collaborative artist subsidy by contacting the Director of the School of Music.

Procedures and Responsibilities for Working Via JMU Accompanying Class: MUAP 357

It is possible for some students to secure a pianist through the accompanying class (MUAP 357) with Dr. Dobner (Forbes 1105). Students who choose this option and then are granted permission must follow the procedures laid out by Dr. Dobner at the beginning of each semester. While this is a class for the pianist, participation by the singer requires that the singer be available for performance during the class one to three times per semester. The class meets MWF 1:05-2:05 in the Forbes Recital Hall.

The singer rehearses regularly for studio lessons and for the pianist's class performances. As with all collaborations, the singer must demonstrate professional behaviors in terms of preparation and participation as detailed below.

Singers' Professional Responsibilities to Their Collaborative Artist

It is the singer's responsibility to provide the collaborative artist with clean copies of all music, either paper or digital, with the following considerations in mind:

1. Copies need to have composer names, titles, or titles of the larger works from which they are taken;
2. Copies need to be neat, legible and have all the staff lines on them;
3. Copies need to be 'page-turnable,' i.e. taped or collated as specified by the pianist;
4. Tempo indications need to be given from the onset in order to guide practice.

Please be sure that the collaborative artist receives their music in a timely manner, on the following timeline:

1. Lessons – at least one week in advance
2. Area Recitals – at least two weeks in advance

VI. RECITAL POLICIES AND PROCEDURES

Degree Voice Recitals

Degree Voice Recitals are required in the Music Education, Music Industry, Music Theatre, and Music Performance concentrations. Students in the Composition concentration are not required to perform voice recitals but may apply for senior voice recitals if they continue to take at least two hours of private voice credit each semester through their recital semester.

Recital Expectations for Each Concentration

1. Music Education and Music Industry--a half recital (25 minutes of music) in the senior year. Special application may be made at the final jury of the junior year for a full senior recital.
2. Voice Performance--a half recital (25 minutes) in the junior year and a full recital (50 minutes of music) in the senior year.
3. Music Theatre--a half recital in the senior year. At least 50% of the recital repertoire is to be selected from Music Theatre works, which may include opera. Special application may be made at the final jury of the junior year for a full senior recital.
4. In all concentrations, a leading role in a main stage opera or music theatre production during the senior year may be substituted for a senior half recital. Students will need to submit a written application letter to the voice faculty for this substitution.
5. Any student who is expected to perform a half or full recital must audition for recital permission to schedule a recital. This audition will normally take place at the final jury of the year preceding the proposed recital year.
6. For the health of the singer, a short intermission will be expected in a full recital. No intermission is allowed in shared half recitals.

Junior Half or Senior Half Recital (MUS 395)

Only students in the Voice Performance and Jazz Studies concentrations are curricularly mandated to present a Junior Half Recital (MUS 395) for credit. In terms of planning, a curricular recital should not be booked with a non-curricular recital. Non-credit recitals are not supported by the School of Music.

In order for the completion of the half recital to appear in the student's transcript, the student must register for MUS 395 during the recital semester. MUS 395 is a non-credit class. (Music Industry, Music Composition, and Music Education concentrations require a half recital in the senior year.)

Senior Graduation Recital (MUS 495)

Voice Performance majors must register for credit for their full senior recital (MUS 495). A voice student in any other concentration who is granted the privilege of a senior full recital must register for credit under MUS 495.

Recital Hearings

All recitals are preceded by a hearing to determine readiness for the recital. The hearings will be scheduled 10 to 14 days before the actual performance and will be adjudicated by a voice faculty jury. All memorization must be completed at the time of the hearing and a printed list of recital repertoire will be provided by the student, from which the jury will choose to hear up to half of the total content.

The Recital Hearing will consist of three or more faculty members, one of whom must be the teacher of the recitalist. The student will receive an assessment of high pass, pass, or fail. Written critiques will be available for the student after the hearing.

If the committee does not approve the recital, the performance must be rescheduled, with another hearing to precede it.

Recital repertoire will be limited to material which has been approved by the private teacher and studied under supervision in applied lessons at JMU.

VII. REPERTOIRE REQUIREMENTS AND LEVELS

Repertoire Requirements

The number of songs required for each voice student's semester repertoire will be contracted between each student and his/her teacher at the beginning of each semester, in accordance with the credit hours taken and the level of accomplishment of the individual student. In order to pass a level, a sufficient number of pieces must be completed (correctly learned and memorized) to cover all the requirements of the level attempted.

Required Textbook(s): Each voice teacher will require song and aria anthologies appropriate to the level of advancement of the individual student. In general, it will be necessary for each voice student to acquire at least one new song or aria anthology per semester. In the process, the student will begin to build a professional library.

Voice Area Levels

First Semester Freshman Voice students are admitted to the Voice degree program with varying levels of experience. While some have studied for one or two years prior to college, others bring several years of experience with them. Level I is designed to encompass all entering students regardless of their Voice backgrounds. Repertoire will be chosen to suit the technical and linguistic abilities of each student.

A student's initial level placement will take place during his/her first semester's jury. At that time, all categories of the attempted level (technique, repertoire) will be tested, either in a lesson or at the jury performance. In order to pass any level, a student may not fail more than three requirements total, or more than one requirement in each category.

Graduation Level: Level V is the minimum level that must be attained for graduation in the B.M. with a concentration in Composition with the primary instrument of voice.

Graduation Level: Level VI is the minimum level that must be attained for graduation in the B.M. with a concentration in Music Education or Music Industry. Level VI is also the lowest level that includes a recital.

Graduation Level: Level VII is the minimum level required for graduation in the B.M. with an emphasis in Music Theatre.

Graduation Level: Level VIII is the level that must be attained for graduation in the B.M. with a Voice Performance.

General Level Information

The initial level placement must be approved during jury exams by the consensus of the voice faculty. Thereafter, typical level progress will be monitored in the studio and reaffirmed by the entire voice faculty present at jury examinations. In consultation with their teacher a student may decide to attempt more than one semester per semester. In such instances, the student will be responsible for the content of repertoire represented in the attempted levels, but not the total quantity of repertoire.

Voice majors who fall behind the expected level progress for their concentration requirements by more than one level, may be dropped from the concentration. However, it may be possible to regain admission by a re-audition.

Regardless of level attainment, all voice majors will continue to take appropriate applied credit until graduation requirements are met, including the performance of recitals if required in their degrees. Students in degree programs in which the graduation level is lower than

Level VIII may, with the permission of their teachers, attempt levels beyond their minimum graduation level without penalty.

Curricular Level Progressions, by concentration and semester

Please note that credit requirements vary with each concentration. Holding levels will be decided at the discretion of the Voice Faculty following jury results.

Semester	Performance	Music Industry	Composition	Music Ed.	Music Theatre
1	Level 2	Level 1	Level 1	Level 1	Level 1
2	Level 3	Level 2	Level 2	Level 2	Level 2
3	Level 4	Level 3	Level 3	Level 3	Level 3
4	Level 5	Level 4	Level 4	Level 4	Level 4
5	Level 6	Level 4	Level 4/5	Level 5	Level 5
6	Level 7	Level 5	Level 5	Level 5/6	Level 6
7	Level 7	Level 5	-----	Level 6	Level 7
8	Level 8	-----	-----	-----	Level 7

Vocalists in the Jazz Studies concentration must attain a minimum of Level 4 in their vocal studies by the end of their fourth semester, after which they discontinue their classical voice lessons. Vocalists must reach Level 8 of Applied Jazz Studies.

LEVEL I

A. Technique

Students must:

- a. Demonstrate acceptable posture for singing
- b. Demonstrate acceptable beginning breathing technique
- c. Demonstrate a clear, ringing tone throughout a one-octave range with accurate intonation
- d. Demonstrate Voice flexibility through exercises, vocalises, and songs using eighth note scales at a minimum tempo of quarter note = 120. (Major keys)

B. Repertoire

- a. Repertoire must include English songs. (See repertoire list for suggested difficulty)
- b. All assigned repertoire must be memorized for the jury exam.

C. Language Competencies

Students must:

- a. Demonstrate competency in English diction with proper articulation of consonants and correct pronunciation of vowels (including diphthongs).
- b. Know literal translations of dialectical and foreign language songs performed in jury.

D. Musical Preparation and Artistry

Students must:

- a. Demonstrate correct pitches and rhythms in performed songs
- b. Demonstrate correct phrasing
- c. Demonstrate awareness of tempo, dynamics, and articulations in varying styles of music
- d. Demonstrate proper stage presence

LEVEL II

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate acceptable posture for singing
- b. Demonstrate improvement in breathing technique, especially avoidance of the clavicular breath
- c. Demonstrate a clear, ringing tone throughout the range of a 9th with accurate intonation and even vibrato
- d. Demonstrate voice flexibility through exercises, vocalises, and songs using eighth-note scales at a minimum tempo of quarter note = 120. (minor keys)

B. Repertoire

- a. Repertoire must include songs in Italian. (See repertoire list for suggested difficulty.)
- b. All assigned repertoire must be memorized for the jury exam.

C. Language Competencies

Student must:

- a. Demonstrate competency in Italian diction with the proper articulation of consonants and correct pronunciation of vowels

D. Musical Preparation and Artistry

Student must:

- a. Demonstrate control of dynamics.
- b. Know the meaning of all expressive marks and terms in music performed for the jury.

To pass Level II, a minimum of 3 style periods must be represented, with a minimum of two songs in English and Italian.

LEVEL III

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate continued improvement of correct breathing technique with the ability to sustain lengthier phrases.
- b. Demonstrate clear, ringing tone in a range of a major 10th
- c. Demonstrate evenness of color throughout the range
- d. Demonstrate vocal flexibility through exercises, vocalises, and songs using eighth-note scales at a minimum tempo of quarter note = 160. (Major and minor keys)

B. Repertoire

- a. Must include songs in either French or German. (See repertoire list for suggested difficulty)
- b. Music Theatre concentration students must include a significant proportion of music from musicals, operettas, and/or operas, beginning with Level III.
- c. All assigned repertoire must be memorized for the jury exam.

C. Language Competencies

Students must:

- a. Demonstrate competency in German or French diction with proper articulation of consonants and correct pronunciation of vowels
- b. Know literal translations of dialectical and foreign language songs performed in the jury.

D. Musical Preparation and Artistry

Students must:

- a. Demonstrate control of dynamics
- b. Demonstrate understanding of legato in their jury songs, exercises and vocalises.

LEVEL IV

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate flexibility by performing eighth note triplet patterns at a minimum tempo of quarter note = 112.
- b. Demonstrate a clear, ringing tone throughout the range of a perfect 11th with accurate intonation and even vibrato.

B. Repertoire

- a. Songs in German or French (the language not emphasized in Level III)

- b. A minimum of 4 style periods.
- c. Easier operatic/oratorio arias
- d. An example of recitative (secco or accompagnato) alone or in conjunction with an aria.
- e. All assigned repertoire must be memorized for the jury exam, with the exception of oratorio works, as determined by the studio teacher.

C. Language Competencies

Students must demonstrate continued improvement and refinement in English, Italian, French, and German.

D. Musical Preparation and Artistry

Students must:

- a. Demonstrate a beginning command of recitative style.
- b. Demonstrate the ability to present a character and situation in the process of performing an aria.

LEVEL V

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

- a. Demonstrate flexibility by performing eighth note chromatic scales at a minimum tempo of quarter note = 80
- b. Demonstrate evenness of tone through the performance of octave. arpeggios in major keys, with both legato and staccato articulation.
- c. Demonstrate a clear, ringing tone throughout the range of a perfect 12th with accurate intonation and even vibrato.

B. Repertoire

Students must:

- a. Demonstrate familiarity with a variety of musical styles represented by one of the following options:
- b. Jury repertoire includes music from four (4) style periods, one of which must be the 20th or 21st century.
- c. Jury repertoire includes a song cycle or significant portion of a longer song cycle, and music from at least one (1) other style period. (20th or 21st century must be represented).
- d. Jury repertoire represents three (3) different musical styles within the 20th and 21st centuries plus at least one (1) other style period (pre-1900).
- e. Include one ensemble selection (duet, trio, quartet, etc.) chosen from an opera, oratorio or other dramatic musical work.
- f. Include a minimum of one (1) operatic or oratorio aria
- g. All assigned repertoire must be memorized for the jury exam, with the

exception of oratorio works, extended contemporary works, or music with non-piano instrumental accompaniment, as determined by the studio teacher.

C. Language Competencies

Students must:

- a. Demonstrate continued improvement and refinement of language skills in English, Italian, French, and German.
- b. Include in his/her jury repertoire any language (French, German, Italian, English) not previously evaluated and approved by the voice faculty.

D. Musical Preparation and Artistry

Students must advance in all musical and artistic skills.

E. Recital Requirements or Approval

B.M. Performance concentration students must be approved for a half junior recital in order to pass this level.

LEVEL VI

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate flexibility by performing eighth note chromatic scales through the range of an octave at a minimum of quarter note = 100
- b. Demonstrate evenness of tone through performance of octave arpeggios through the range of an octave and a third in major keys
- c. Demonstrate a clear, ringing tone throughout the range of a major 13th with accurate intonation and even vibrato

B. Repertoire

- a. See Level V, B.1. Choose one of the three options which was not completed in Level V.
- b. Include at least one operatic or oratorio aria
- c. Include at least one classical or Baroque da capo aria with ornamentation
- d. Include one chamber music work with at least one non-piano instrument (optional memorization).
- e. Include a significant portion of a song cycle OR four songs from 4 different musical periods, including 20th century or nontraditional genres
- f. Jury must include works from all 4 major sung languages (English, Italian, French, German).
- g. All assigned repertoire must be memorized for the jury exam, with the

exception of oratorio works, extended contemporary works, or music with non- piano instrumental accompaniment, as determined by the studio teacher.

C. Language Competencies

Student must demonstrate continued improvement and refinement of language skills in English, Italian, French, and German

D. Musical Preparation and Artistry

Student must demonstrate the ability to research ornamentation, improvise new embellishments in the original style, and perform them in an aria from the Baroque or Classical Period

E. Recital Requirements or Approval

In order to complete Level VI:

- a. B.M. Performance concentration students must perform and pass a junior half recital in addition to Level VI sections A through D
- b. Music Education and Music Industry concentration students must perform and pass a senior half recital or be approved for a full recital in addition to Level VI, sections A through D
- c. B.M. Composition concentration students must pass this level by a successful jury audition. No recital is required.
- d. B.M. Music Theatre concentration students must be approved for a half or full recital to be performed in a subsequent semester.

LEVEL VII

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate flexibility by performing a composite exercise/vocalize or song containing portamento, trill, and messa di voce
- b. Demonstrate evenness of tone by performing arpeggios throughout the range of a perfect 12th
- c. Demonstrate a clear, ringing tone throughout the range of a major 14th with accurate intonation and even vibrato

B. Repertoire

Students must:

- a. Include two arias from one opera or oratorio, in their jury repertoire. A complete operatic or oratorio major role may be substituted, with teacher approval
- b. Include the final one of the three options from Level V, or Level VI on

their jury

- c. All assigned repertoire must be memorized for the jury exam, with the exception of oratorio works, extended contemporary works, or music with non- piano instrumental accompaniment, as determined by the studio teacher.

C. Language Competencies

Students must:

- a. Demonstrate continued improvement and refinement of language skills in English, Italian, French, and German
- b. Jury repertoire may include less common languages

D. Musical Preparation and Artistry

Student must demonstrate a cadenza alone or in conjunction with an aria.

E. Recital Requirements or Approval

- a. B.M. Performance concentration students must be approved for a full senior recital.
- b. B.M. Music Theatre concentration students must perform and pass a half or full recital, or complete the performance of a leading role in a mainstage opera or music theatre production.

LEVEL VIII

All competencies must be sustained and refined as the student progresses through the levels.

A. Technique

Students must:

- a. Demonstrate continued mastery of all previous technical requirements.
- b. Demonstrate a clear, ringing tone with even vibrato through vocalization covering a full two-octave range.

B. Repertoire

Students must:

- a. Include one song or aria using a non-traditional scheme of tonal organization, notation, or vocalization (e.g. dodecaphonic music, sprechstimme, electronically assisted art music)
- b. All assigned repertoire must be memorized for the jury exam, with the exception of oratorio works, extended contemporary works, or music with non- piano instrumental accompaniment, as determined by the studio teacher.

C. Language Competencies

Students must demonstrate continued improvement and refinement of language skills in English, Italian, French, and German, and any less traditional languages which may be used.

D. Musical Preparation and Artistry

Students must:

- a. Demonstrate the ability to research, document, and successfully perform contemporary non-traditional art music using the examples specified in Level VIII B
- b. Demonstrate through musical means the ability to communicate artistically with an audience.

E. Recital Requirements or Approval

Students must successfully complete a full recital in order to pass this level.

APPENDIX A

CONTRACT FOR PROFESSIONAL BEHAVIORS IN APPLIED VOICE STUDY

STUDENT: _____

YEAR: _____

MUSIC TRACK: _____

VOICE PROFESSOR: _____

Professional behaviors are an essential requirement for successful voice study and for a successful career. This contract is a means for assisting you in acquiring those behaviors.

By signing below, you acknowledge that the assessment of these listed professional behaviors will be decided by the entire voice area faculty at the end-of-semester jury, and this assessment will affect your jury grade.

1. I will abide by the JMU Honor Code. _____
2. I will respond via JMU email or text within 24 hours to message left from my Applied Voice Professor. _____
3. I will be on time for lessons and ready to sing (hydrated, warmed-up). _____
4. I will exhibit professional behaviors in my association with my collaborative pianist, including keeping rehearsal appointments, responding within 24 hours to emails/texts, and making timely payment of pre-arranged fees. _____
5. I will achieve a minimum of _____ hours of practice per week. _____
6. I will attend studio classes, area recitals, and other events as noted in my studio syllabus and in the Voice Area Handbook. _____
7. I will make my vocal performance in the School of Music (lessons, recitals, ensembles) a priority over any co-curricular vocal activities (Voice Area Handbook, p. 8).

(Student)

(Date)

(Voice Professor)

(Date)

APPENDIX B

VOICE STUDIO CHANGE FORM

JMU SCHOOL OF MUSIC VOICE STUDIO CHANGE FORM				
Contact Information				
Student Name			Date	
Current Studio				
Procedural Deadlines				
Request Window Date: (One week before the fall semester begins; last week of fall semester; one week before spring semester begins; last week of spring semester): _____			Absolute Date Due:	
Step By Step				
Date	Activity	Student Initials	AC Initials	Notes
Step #0: Planning	Contact Area Coordinator and meet in person to discuss the situation and plan for your meeting with your studio teacher.			Area Coordinator notifies SOM Director concerning areas of concern and a potential request for a studio change.
Step #1: Meeting with Studio Teacher	Meet with your current studio teacher in person to talk about your areas of concern.			
Step #2: Meeting with	Meet with the Area Coordinator to discuss procedures and reassignment options			

Area Coordinator	Requested Studio Reassignment:			
Step #3: Discussions	Area Coordinator confirms possibility for reassignment with requested teacher, SOM Director			
Step #4: Signatures	Student gathers appropriate signatures below.			
Step #5: Submit Completed Form	Submit completed form to the Area Coordinator by the Absolute Due Date.			Absolute Due Date:
Step #6: Change Notification	Area Coordinator notifies all concerned that the change is enacted.	X	X	Area Coordinator notifies SOM Director that studio change has been completed.

Signature: Student _____ Date _____

Signature: Current Studio Teacher _____ Date _____

Signature: Proposed Studio Teacher _____ Date _____

Signature: Area Coordinator _____ Date _____