

# James Madison University

## School of Music

### Undergraduate

## Voice Area Handbook

# 2019-2020

(Date: 9-23-19)

### Voice Faculty Contact Information:

- ❑ **Dr. Jo-Anne van der Vat-Chromy**, Voice Area Coordinator  
e-mail: vanderjx@jmu.edu
- ❑ **Dr. Carrie Stevens**, Voice Area Undergraduate Academic Advisor  
E-mail: stevenscl@jmu.edu
- ❑ **Professor Kevin McMillan**, Voice Area Admissions and Auditions Coordinator  
e-mail: mcmillkj@jmu.edu
- ❑ **Dr. Jamison Walker**, Voice Area Scheduling Coordinator  
e-mail: walke5jl@jmu.edu
- ❑ **Dr. Dorothy Maddison**  
e-mail: maddisdx@jmu.edu
- ❑ **Dr. Sonya Baker**  
E-mail: bakersg@jmu.edu
- ❑ **Dr. Lucy Owen Hoyt**, Voice Area Recording Secretary  
e-mail: hoytlo@jmu.edu
- ❑ **Professor David Newman**  
e-mail: newmanda@jmu.edu
- ❑ **Professor Brenda Witmer**  
e-mail: witmerbk@jmu.edu

### Voice Area Ensemble Directors Contact Information:

- ❑ **Dr. Jo-Anne van der Vat-Chromy**, Director of Choral Activities  
email: vanderjx@jmu.edu
- ❑ **Dr. W. Bryce Hayes**, Associate Director of Choral Activities  
email: hayeswb@jmu.edu
- ❑ **Dr. Don Rierson**, Director of Opera and Music Theatre  
email: riersodg@jmu.edu

# TABLE OF CONTENTS

## I. VOICE AREA ACADEMIC INFORMATION

Catalog Descriptions Links, By Concentration	4
Voice Area Concentration Coordinators	4
FA '19 Enrollment Deadlines	4
Grades	4
Numerical Grade Equivalents	4
General Goals for the Bachelor of Music, Voice	5
Academic Honesty	5
Code of Ethics	5
Disability Accommodations	5
Counseling Center Information	6
JMU Student Handbook	6

## II. PRIVATE VOICE STUDY

Applied Voice Study: MUAP 300 & MUAP 200 Level	7
Applied Lesson Credit Deficit	7
Applied Lesson Fee	7
Objectives Incorporated into all Applied Voice Lessons	8
Practicing	8
Lesson Attendance Requirement and Area Lesson Make-up Policy	8
Studio Classes	9
Area Recitals	9
Voice Study and Music Education Competencies	9

## III. VOICE AREA GENERAL POLICIES AND PROCEDURES

Jury Examinations	10
Acceptance into Performance and Music Theatre Concentrations & Sophomore Barrier	10
Concerto Aria Information	10
Voice Studio Changes	11
Co-curricular Voice Activities	12

## IV. RECITAL POLICIES AND PROCEDURES

Degree Voice Recitals	13
Recital Requirements For Each Concentration	13
Half Junior or Senior Recital Class (Mus 395)	13
Senior Graduation Recital Credit (Mus 495)	14
Recital Hearings	14

<b>V.</b>	<b>COLLABORATIVE ARTISTS FOR LESSONS AND RECITALS</b>	
	Arranging For A Collaborative Artist (Accompanist) . . . . .	15
	Procedures/Responsibilities for JMU Accompanying Class (MUAP 357) . . . . .	15
	Singers' Professional Responsibilities to Their Collaborative Artist . . . . .	15
<b>VI.</b>	<b>ENSEMBLE REQUIREMENTS AND AUDITION PROCEDURES</b>	
	Ensemble Requirements . . . . .	16
	Assigned Ensembles (Voice) . . . . .	16
	Elective Ensembles (Voice) . . . . .	16
	Scholarship Requirements . . . . .	16
	Voice Area Ensemble Auditions . . . . .	17
<b>VII.</b>	<b>REPERTOIRE REQUIREMENTS AND LEVELS</b>	
	Repertoire Requirements . . . . .	19
	Voice Area Levels . . . . .	19
	General Level Information . . . . .	20
	Curricular Level Progressions, By Concentration And Semester . . . . .	20
	LEVEL I . . . . .	21
	LEVEL II . . . . .	22
	LEVEL III . . . . .	23
	LEVEL IV . . . . .	24
	LEVEL V . . . . .	25
	LEVEL VI . . . . .	27
	LEVEL VII . . . . .	29
	LEVEL VIII . . . . .	31
<b>VIII.</b>	<b>Appendices</b>	
	A. Contract for Professional Behaviors . . . . .	32
	B. Studio Change Procedure . . . . .	33

# I. VOICE AREA ACADEMIC INFORMATION

## Catalog Descriptions Links, By Concentration

[Music Education: JMU Undergraduate Catalog 2019-2020](#)

[Music Performance: JMU Undergraduate Catalog 2019-2020](#)

[Music Theatre: JMU Undergraduate Catalog 2019-2020](#)

[Music Industry: JMU Undergraduate Catalog 2019-2020](#)

## Voice Area Concentration Coordinators

- Performance - Dr. Dorothy Maddison, room 309, e-mail: [maddisdx@jmu.edu](mailto:maddisdx@jmu.edu)
- Music Education - Dr. William Dabback, room 306, e-mail: [dabbacwm@jmu.edu](mailto:dabbacwm@jmu.edu)
- Music Industry - Dr. David Cottrell, room 329, e-mail: [cottredx@jmu.edu](mailto:cottredx@jmu.edu)
- Music Theatre - Dr. Don Rierson, room 336, e-mail: [riersodg@jmu.edu](mailto:riersodg@jmu.edu)
- Jazz - Dr. Chuck Dotas, room 310, e-mail: [dotascj@jmu.edu](mailto:dotascj@jmu.edu)
- Composition - Dr. Jason Haney, room 342, e-mail: [haneyjx@jmu.edu](mailto:haneyjx@jmu.edu)

## FA '19 Enrollment Deadlines

The deadline for adding a Fall Semester class without instructor and academic unit head signatures is **Tuesday, Sept. 3, 2019**. Between **Tuesday, Sept 3, 2019**, and **Thursday, Sept. 12, 2019**, 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 **Thursday, Sept. 12, 2019**. No exceptions will be made to these deadlines. The withdrawal with a W grade (drop) deadline for the fall semester is **Thursday, October 24, 2019**.

## Grades

Studio Voice grades will be determined by the following percentages:

- 25% for jury exam or recital
- 15% for other performances, e.g., voice masterclasses, area recitals, or any other performances for which lesson time was spent learning the music
- 35% for lesson preparation.
- 25% for any additional requirements in each studio, such as notebooks, recital attendance, memorization, etc.

## Numerical Grade Equivalents

- A=4 points; A minus = 3.7
- B=3 points; B plus = 3.3; B minus = 2.7
- C=2 points; C plus = 2.3; C minus = 1.7
- D=1 point; D plus = 1.3; D minus = .7
- F=0 points

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

In addition to the core objectives for all music majors (as found in JMU's Undergraduate Catalog 2019-2020), the following goals are specific to those who are seeking a B.M. with voice as the major instrument. In order to successfully 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 his/her 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 you are 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 be provided for students with documented disabilities. A student's disability must be registered with the [Office of Disabilities Service](#) in order 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 Services, you may notify the voice area coordinator and/or 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](tel: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 2019-2020 JMU Student Accountability Process and Standards of Conduct Handbook (JMU Student Handbook) is available exclusively at [www.jmu.edu/handbook](http://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 2019-2020 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, as well as 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](http://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. PRIVATE VOICE STUDY

### **Applied Voice Study: MUAP 300 & MUAP 200 Levels**

MUAP 300, Applied Voice, is a weekly 50-minute lesson of individual instruction plus a weekly studio class (Wednesdays at 1:25) and a weekly Voice Area Recital/Event (Fridays at 1:25). 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 as well as 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 the student's responsibility to register for *that* teacher's section of applied voice lessons in MyMadison. The section number for each instructor is the 4 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 discretion of the teacher. 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) in order to make up 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.

### **Applied Lesson Fee**

An [applied music fee](#) is assessed for each student enrolled in MUAP 200 or 300.

### **Objectives Incorporated into all Applied Voice Lessons**

Applied voice at all levels provides guidance for vocal and musical development, as well as development of professional behaviors and protocol for a career in music. (See Appendix A.) Appropriate levels of musical and technical mastery are tested in jury exams at the end of each semester, as well as 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 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 voice coaching;
5. Researched and become familiar with 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. It is normal for a permanent lesson time to be 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 1:25)**

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 (Friday at 1:25 pm)**

Voice majors are required to attend all scheduled Friday Voice Area recitals/events. Attendance is taken.

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.

Dr. Walker, the supervisor of Voice Area Recital programs for the 2019-2020 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](#).

### III. VOICE AREA GENERAL POLICIES AND PROCEDURES

#### 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 at the earliest convenience of the voice faculty.

#### Acceptance into Performance and Music Theatre Concentrations & Sophomore Barrier

Formal approval for a voice student to enter the Voice Performance or Music Theatre concentrations will take place in the jury exam when a student is attempting Level 3.

Students admitted to these concentrations will be re-evaluated for continuation at the end of the sophomore year.

#### 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.

### **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 good training to have a consistent approach to voice technique during undergraduate study. When problems do arise, the first step is for students to speak with their current studio teacher in an effort to address those problems. Sometimes it does become preferable to change teachers. 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.

In order to accommodate recruiting and audition results, SOM administration must know studio faculty teaching loads by the end of each semester. Therefore, a timeline and procedures document has been developed to assist all parties involved - the student, the faculty member, and administration.

Studio Change Procedures have a very specific order of **in-person** meetings which must be signed and dated in order to be approved. Student-initiated change requests with the Area Coordinator must be made 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.

After meeting with the current studio teacher, the student meets with the Area Coordinator in order to receive the Studio Change Procedure Form, to discuss studio reassignments, and to understand the procedure itself. (See Appendix B for the Change Request Form and to clarify the specific steps needed.)

Please note the following caveats:

- Other than the last week of the semester and the week before classes resume, studio changes will not be considered once the semester has begun.
- Except in very unusual circumstances, no studio changes should take place before a student has studied with a teacher for at least one full year (two semesters)
- Under no circumstance is a student to speak specifically with another studio faculty member about entering their studio. If this is found to have occurred, the request to change studios may be denied.
- Requests for a specific studio teacher will be considered in the studio change process, but **are not guaranteed**.

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 studio faculty ever approach a 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 Director of the SOM.

### **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 need to be aware that vocal quality (including misuse and fatigue) is always considered in grading procedures.

## IV. 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 are as follows:**

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 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. Application may be made for a special full recital as in the Music Education and Music Industry degrees.
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. No one except Bachelor of Music Voice Performance concentration majors will be allowed to audition for a half junior recital.
7. There will be a ten-minute maximum intermission for 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 Credit (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. The jury will consist of three or more members, one of whom must be the teacher of the recitalist.

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. Written critiques will be available for the student to read 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.

## **V. COLLABORATIVE ARTISTS FOR LESSONS AND RECITALS**

### **Arranging For A Collaborative Artist (Accompanist)**

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. Voice lessons should be scheduled so that the accompanist will be there for at least half the total lesson time each week.

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 Through the 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 12:20-1:20 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.

### **The 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. 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 has to offer.

### 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. Disputes which arise regarding ensemble participation by music scholarship students will be resolved by the School Director. **MANDATORY. Music scholarships may be revoked at the beginning or end of any semester in which scholarship recipients are found to be not in accordance with the requirements.**



## Voice Area Ensemble Auditions

Ensemble audition information is 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 prior to 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 successfully complete their ensemble credit hour requirements before graduating, while also fulfilling the concentration area requirements as listed below.

All undergraduate music education majors must successfully complete their ensemble credit hour requirements as well as 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 Men's Chorus (UMC)	First-year requirement for freshmen male singers
MUAP 235	Treble Chamber Choir (TCC)	Doubles as MUED 201 requirement in any semester
MUAP 236	University Women's Chorus (UWC)	First-year requirement for freshmen female singers
MUAP 340	The JMU Chorale	Freshmen singers by permission only
MUAP 341	The Madison Singers (TMS)	Doubles as MUED 201 requirement in any semester Freshmen singers by permission only

MUAP 343 Opera Workshop

MUED Concentration: maximum of two semesters allowed as a primary ensemble

Performance Concentration: minimum of two semesters as a primary ensemble

Music Theatre Concentration: minimum of three semesters as a primary ensemble

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.

## 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

At the conclusion of the first semester in residence, students may audition to pass the highest level of competence at which they are capable. For freshmen, the maximum level is Level IV. This 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. If a student desires to pass more than one level in a single semester, he/she must be tested and approved by a consensus of the voice faculty present at the jury. 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.

<u>Semester</u>	<u>Performance</u>	<u>Music Industry</u>	<u>Composition</u>	<u>Music Ed.</u>	<u>Music Theatre</u>
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 6/7
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 good 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. Repertoire Examples

- a. Drink To Me Only With Thine Eyes - Traditional
- b. Spirituals - Burleigh or Zaninelli editions for example
- c. Sally Gardens - arr. Britten
- d. Where E'er You Walk - Handel
- e. Angels Ever Bright and Fair - Handel
- f. Già il sole dal Gange - Scarlatti
- g. Sebben crudele - Caldara
- h. Caro mio ben - Giordani
- i. Into the Night - Clara Edwards

### D. 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.

### E. 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 good intonation and fairly 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.

### B. Repertoire Examples

- a. My Mother Bids Me Bind My Hair – Haydn
- b. An die Musik – Schubert
- c. It Was a Lover and His Lass - Quilter
- d. Danza, danza - Durante
- e. He shall Feed His Flock (Messiah) – Handel
- f. Dalla sua pace (Don Giovanni) - Mozart
- g. O Rest in the Lord (Elijah) - Mendelssohn
- h. Summertime Night - Florence Price
- i. Minstrel Man - Margaret Bonds

### 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 jury

To pass Level II, a minimum of 3 style periods must be represented, with minimally, 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 including the “catch breath,” 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. Repertoire Examples**

- a. Ridente la calma - Mozart
- b. Cara sposa - Handel
- c. Ständchen - Brahms
- d. O del mio dolce ardor - Gluck
- e. Come Unto Him (Messiah) - Handel
- f. Deh, vieni alla finestra (Don Giovanni) - Mozart
- g. Vedrai carino (Don Giovanni) - Mozart
- h. Oh What a Beautiful Morning (Oklahoma) – Rodgers/Hammerstein
- i. Can't Help Lovin' dat Man (Showboat) - Kern
- j. Liebst du um Schönheit - Clara Schumann
- k. Mignon - Fanny Hensel Mendelssohn
- l. Del cabello, más sutil - Fernando Obradors

#### **D. 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 jury.

#### **E. 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 good 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. Repertoire Examples**

- a. The Lordly Hudson - Ned Rorem
- b. Songs of Travel - Ralph Vaughan Williams
- c. Nell - Fauré
- d. Du bist die Ruh - Schubert
- e. Morgen - Strauss
- f. Vergebliches Ständchen - Brahms
- g. My Heart Ever Faithful - Bach
- h. If With All Your Hearts - Mendelssohn
- i. L'Heure exquise - Reynaldo Hahn
- j. Mondnacht – Schumann
- k. Springtime - Amy Beach
- l. Hai-Luli - Pauline Viardot-Garcia
- m. La maja dolorosa - Enrique Granados

**D. Language Competencies**

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

**E. 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 good intonation and even vibrato

**B. Repertoire**

Students must:

- a. Demonstrate familiarity with a variety of musical styles represented by one of the following options:
  - i. Jury repertoire includes music from four (4) style periods, one of which must be the 20th or 21st century.
  - ii. 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).
  - iii. Jury repertoire represents three (3) different musical styles within the 20th and 21st centuries plus at least one (1) other style period (pre-1900).
- b. Include one ensemble selection (duet, trio, quartet, etc.) chosen from an opera, oratorio or other dramatic musical work.
- c. Include a minimum of one (1) operatic or oratorio aria
- d. 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. Repertoire Examples**

- a. Mi chiamano Mimi - Puccini
- b. Una furtiva lagrima (L'elisir d'amore) Donizetti
- c. Bells in the Rain - John Duke
- d. Beau soir - Debussy
- e. Zueignung – Strauss
- f. Mattinata - Leoncavallo
- g. Bereite Dich, Zion (Weihnachtsoratorium) – Bach
- h. The People That Walked in Darkness (Messiah) –Handel
- i. Voce di Donna (La Gioconda) - Ponchielli
- j. Di provenza il mar (La traviata) - Verdi
- k. Shadow of the Blues - John Musto
- l. Grief - William Grant Still
- m. Genius Child - Ricky Ian Gordon

**D. 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.

**E. Musical Preparation and Artistry**

Students must advance in all musical and artistic skills.

**F. 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 good 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 20<sup>th</sup> 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. Repertoire Examples**

- a. The Flea - Ernst Krenek
- b. Chere Nuit – Bachelet
- c. Oh quand je dors - Liszt
- d. Der Doppelgänger – Schubert
- e. Cécilie – Strauss
- f. Let the Bright Seraphim (Samson) - Handel
- g. Mein Herr Marquis (Die Fledermaus) - J. Strauss
- h. Il mio Tesoro (Don Giovanni)– Mozart
- i. Vocalise - Sergei Rachmaninoff
- j. Weary Blues - Dorothy Rudd Moore
- k. Cowboy Songs - Libby Larson

### **D. Language Competencies**

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

**E. 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

**F. 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/vocalise 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 good 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. Repertoire Examples**

- a. The Greatest Man - Charles Ives
- b. Cycle of Holy Songs - Ned Rorem
- c. L'Invitation au Voyage - Duparc
- d. Adelaide - Beethoven
- e. Erlkönig - Schubert
- f. L'alba separa dalla luce l'ombra - Tosti
- g. But Who May Abide (Messiah) - Handel
- h. Why Do the Nations Rage (Messiah) - Handel
- i. Parto, parto (La clemenza di Tito) - Mozart
- j. Vision Fugitive (Hérodiade) - Massenet
- k. 5 Canciones Negras - Xavier Montsalvage
- l. Bachianas Brasileiras No. 5 – Heitor Villa-Lobos

### **D. 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

### **E. Musical Preparation and Artistry**

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

**F. 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. Repertoire Examples**

- a. Sieben frühe Lieder - Alban Berg
- b. Vier Lieder, Opus 2 - Alban Berg
- c. Pierrot Lunaire - Arnold Schoenberg
- d. Das Buch der hängenden Gärten, Opus 15 - Arnold Schoenberg
- e. To be Sung Upon the Water - Dominick Argento
- f. Alleluia - Ned Rorem
- g. Sequenza III - Luciano Berio

### **D. Language Competencies**

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

### **E. 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

### **F. 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. 12).

\_\_\_\_\_  
(Student)

\_\_\_\_\_  
(Date)

\_\_\_\_\_  
(Voice Professor)

\_\_\_\_\_  
(Date)



**APPENDIX B**

**VOICE STUDIO CHANGE FORM**

<b>JMU SCHOOL OF MUSIC VOICE STUDIO CHANGE FORM</b>				
<b>Contact Information</b>				
Student Name			Date	
Current Studio				
<b>Procedural Deadlines</b>				
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:	
<b>Step By Step</b>				
<b>Date</b>	<b>Activity</b>	<b>Student Initials</b>	<b>AC Initials</b>	<b>Notes</b>
#1: Meeting	Meet with current studio teacher <b>in person</b> to discuss situation			
#2: Meeting	Meet with Area Coordinator to discuss procedures and reassignment options			
	Requested Studio Reassignment:			
#3: Discussions	Area Coordinator confirms possibility for reassignment with requested teacher, SOM Director			
#4: Signatures	Student gathers appropriate signatures below			

#5: Submit	Submit completed form to the Area Coordinator by the absolute due date			Absolute Due Date:
#6: Change Notification	Area Coordinator notifies all concerned that the change is enacted.	X	X	X

Signature: Student \_\_\_\_\_ Date

Signature: Current Studio Teacher \_\_\_\_\_ Date

Signature: Proposed Studio Teacher \_\_\_\_\_ Date

Signature: Area Coordinator \_\_\_\_\_ Date