

Vocal Studies at
Lewis and Clark
College
Student Handbook





Table of Contents

Introduction	3
Faculty and Staff Directory	4
Policies and Procedures	
Registering for Private Voice lessons	5
Weekly Lessons	5
Classroom Disruption Policy	6
Attendance	6
Repertoire Classes and Special Events	6
Vocal Juries (Final Exam)	7
Performance Attire	7
Recorded Events	7
Warming Up	8
Practicing	8
Accompaniments and Accompanists	8
Procuring Music	9
Methodical Approach for Learning a Song	9
Literature Requirements	11
Outside Solo Commitments	11
Resources	11
Grading	12
Concert Attendance	13
Lesson Evaluations	13
Student Support and Accessibility	13
Repertoire and Technical Guidelines	14
Technical Requirements	14
Literature Requirements	14
Majors and Minors	15
Sophomore Reviews	16
Senior Degree Recital	16
Senior Recital Planning Checklist	17
Sample Recital Program	18
Recommended Classes for all Singers	21



Introduction

Individual private vocal lessons at Lewis and Clark College are designed with an emphasis on healthy classical vocal technique, selection of appropriate repertoire, methods of learning vocal music, and performance with excellent style, diction, and expression. Private instruction is tailored to the level and need of the individual student. It is our hope that students will enjoy learning more about the voice and have opportunities to gain experience singing and performing. The voice faculty will help the student develop his/her vocal instrument and is willing to share their expertise and experience with the student. Acknowledging the vital importance of the student's own self-evaluation and instruction, faculty will facilitate learning, technical development, and artistry. Beginning voice students are encouraged to consider enrolling in Beginning Voice Class (MUP 131) as an introduction to vocal technique and performance.

This handbook is provided to facilitate your vocal study at Lewis and Clark College. In the first part of the booklet you will note some policies that are of concern to vocal music students. These policies are set down here to avoid the many questions and misunderstandings about "what is required" to complete your studies. These policies were formulated as a result of extended discussion among various music faculty. We appreciate your cooperation in observing these policies.

The second part of the booklet contains a suggested plan of progressive private study. This plan pertains to all vocal students regardless of major. These plans have been carefully constructed to guide the student and the private instructor in their mutual effort toward music proficiency.



Faculty and Staff Directory

[Kathy FitzGibbon](#) - Director of Choral Activities
klf@lclark.edu (503)768-7466

[Susan McBerry](#) - Coordinator and Instructor of Voice
mcberry@lclark.edu (503)231-8576

[Anna Haagenon](#) - Instructor of Voice
annah@lclark.edu (360)521-3670

[Carl Halvorson](#) – Instructor of Voice
carlh@lclark.edu (541)921-0611

[Lisa Neher](#) – Instructor of Voice
lisaneher@lclark.edu (253)569-5660

[Zsafia Csikos-Tardy](#) – Instructor of Jazz Voice
zcsikos@lclark.edu (503) 701-6520

[Aubrey Patterson](#) – Voces Auream Director
aubreypatterson@lclark.edu (541)659-4681

[Stephanie Thompson](#) - Collaborative Piano Coordinator
st@lclark.edu (503)349-5328

[Becky Guderian](#) - Administrative Coordinator
guderian@lclark.edu (503)768-7460

[Susan Nunes](#) - Performance Events Coordinator
snunes@lclark.edu (503)768-7788



Policies and Procedures

Registering for Private Voice lessons - (MUP 174 & 374)

Students interested in registering for applied lessons will first contact Susan McBerry (Evans room 011) to receive advice about placement with a voice teacher. Students will then contact the assigned voice teacher to arrange a lesson time that is suitable for both teacher and student, and will then be given permission by the instructor to register for applied lessons using [WebAdvisor](#). Returning students do not need permission to register on [WebAdvisor](#). All students must register before the end of the Add/Drop period. This is a firm deadline. Applied lessons are one credit graded classes and there is a studio fee applied. Private lessons typically begin the second week of classes.

Weekly Lessons -

Students will receive ten hours' worth of lessons during the semester either as twelve 45 minutes lessons scheduled once a week or nine hour lessons. In addition there will be four group repertoire classes that count as the tenth hour of lessons. Please do not interrupt lessons to speak to your voice teacher except in an emergency. Our schedules are posted on our studio doors. You are welcome to come see us during scheduled breaks. You may also make appointments or quick inquiries between lessons.

The unauthorized use of cellphones and other digital devices in class is distracting and is considered to be a form of disruptive class behavior. Such behavior is unacceptable, and will be addressed in accordance with the college's Classroom Disruption Policy. NO texting in lessons is allowed. Unless you are using your cell phone for recording your lesson or to check a metronome, it should be

out of sight and off. Students should come prepared with a 3-ring binder for music and resources, a pencil, and a water bottle.

Classroom Disruption Policy -

Disruptive class behavior is behavior that, in the judgment of the instructor, impedes other students' opportunity to learn and which directly and significantly interferes with class objectives. Should such behavior occur, the instructor will request that the student leave class and will refer the matter to the Director of Academic Advising and the Office of Student Rights and Responsibilities.

Attendance -

Music lessons are a college class for which the student will receive a grade and credit. Students are expected to attend all lessons and to arrive on time. After one unexcused "crazy day", any further unexcused absences will result in an automatic grade reduction. Please knock firmly on the door when it is time for the lesson. If you are more than 15 minutes late to the lesson, the lesson will be forfeited and considered unexcused. The only excused reasons for missing a lesson are serious illness, family emergency, or a pre-arranged concert or varsity sports game conflict with more than 24 hours' notice to the teacher; those lessons may be made up at the discretion of the teacher. Make-up lessons may be conducted online via ZOOM at the discretion of the instructor. All other conflicts during the lesson time (i.e. extra-curricular activities, meetings, or travel) will not be made up and will affect the grade.

Repertoire Classes and Special Events -

Each semester there will be four repertoire classes which are open forums for students to sing for one another in preparation for public performance or juries. Attendance is required at three of these four classes which will be announced well in advance. If a student has a compelling reason why they cannot attend a studio class or special event, they need to present it to their teacher at the earliest

opportunity after the announcement of the event. Every student must sing at least once at one of these classes each semester. Other special events may include Master Classes and a Spring Honors Recital. Proper attire is expected when you are a performer.

Vocal Juries (Final Exam) -

Juries take place toward the end of each semester, usually during the last week of classes, but occasionally during finals week. Students are required to sing at juries every semester they study voice, except the first. Jury requirements vary depending on a student's major and how long a student has studied. Jury forms and comments will be in a digital format. Proper attire is expected. (see next section on Performance Attire.)

Performance Attire -

In order to prepare students for real-world professional experience and to avoid distractions, all performances will require performance attire. Performance attire should be professional and rather formal but also comfortable. No flip-flops, running shoes, jeans, shorts or cut-offs. Appropriate attire may include skirts or dresses, at or below the knee in length, with no skin showing at the midriff and no cleavage, tucked-in dress shirts, slacks or khakis, and dress shoes. Low heeled shoes are desirable. Avoid hair over the eyes/face and anything that may be a distraction for performer and/or audience.

Recorded Events -

Concerts and events from this class will be recorded, photographed, video-recorded, and/or live-streamed and may be distributed or published. Your participation in the course implies your consent to be recorded unless you explicitly opt out. Unless you notify your instructor in writing, you are consenting to the terms of the [Performer Release Form](http://college.lclark.edu/live/files/16605-performer-release-formpdf) (<http://college.lclark.edu/live/files/16605-performer-release-formpdf>)

Warming Up -

It is desirable that students come to their lessons with their voices warmed up and fully awake. At the beginning of the term students may not have as many warm-up exercises in their repertoire to do the whole job themselves. However, after a few weeks of lessons students should have discovered what sort of warm-up works for and how long it takes to get warmed up.

Practicing -

All students at Lewis and Clark may use the practice rooms on the lower level of Evans from 7am – 11pm. Those students enrolled in music classes are able to use their ID card to swipe into the building after hours.

Practice is vital to a student's growth and improvement as a singer. Students are required to practice singing a minimum of 2½ hours per week over five or six days unless prevented from doing so by illness or very unusual circumstances. If a practice session is missed, once in a while, that is understandable, but if consistent, regular time to practice cannot be found, one of the essential elements for adequate progress will be missing. The issue of practice—how much to practice, how to structure a practice session, etc. – will be addressed in lessons. Students should feel free to consult their teacher if they have questions about it. Practice Logs may be collected at the end of the semester and practice time used to calculate the student's grade.

Accompaniments and Accompanists -

Students are required to procure a pianist to accompany them in their lessons and performances at the students' expense. A list of potential accompanists is available in the Music Office. Collaboration with a pianist will greatly assist in a student's progress. The accompanist should be available at the lesson time, to be used at the discretion of the teacher. Generally, the accompanist will be needed less often at the beginning of the semester. Accompanist fees are

determined by the individual pianist (usually between \$30 and \$40 per hour).

The accompanist is a collaborator in a student's pursuit of artistic excellence and should be treated as such. They should be provided with copies of all music promptly. A regular rehearsal time should be arranged and every effort should be made to stick to it. *Basic note learning is the responsibility of the student.* The accompanist is not there to pound out notes but may assist the student with the difficulties that arise.

Student accompanists are sometimes available to accompany lessons and performances as part of the accompanists' training. An [Accompanist Request Form](#) may be submitted to the Collaborative Piano Coordinator at the beginning of each semester. Forms may be obtained on the Music webpage under Resources for Students. An accompanist request is not a guarantee that an accompanist will be provided.

Procuring Music -

Generally instructors will assist students in obtaining assigned music. In most cases students will be asked to purchase copies of the music. It should not be inferred that the teacher is ultimately responsible for providing music.

Methodical Approach for Learning a Song -

It is the student's responsibility to learn notes and rhythms before lessons.

WORDS

Historical Context:

Know who the poet is and something about the poem.
Who was the poem written for? What is the poem about?

Meaning:

1. Translate literally. **Do not sing words you do not understand.** Have a word for word translation of every foreign song before singing it. (see Resources)
2. Put it into your own words and images.

Pronunciation and Rhythm:

1. Write it out phonetically, using International Phonetic Alphabet (IPA)
2. Read words as a poem, with inflection (Make sure voice is relaxed and you have good breath management while speaking).
3. Say words in rhythm, counting the rests, and planning your breathing spots.
4. Sing in rhythm on one comfortable pitch (not too low)

MUSIC

Historical Context

Know about the composer generally and the specifics about the particular song. Why, when it was written. What can you learn about the song by knowing the composer better?

Melody

1. Listen without singing, following the contours of the melodic line.
2. Sing on your best vowel (Or voiced consonant plus vowel)
3. If difficult, or florid, slow it down and alternate vowels.
4. Sing using only the vowels in the words

Harmony

Play the important chord changes and listen to the harmony

Dynamics

Do not sing softer or louder than you can manage easily. Keep good resonance and breath management in the soft places. Do not become a victim of the dynamic markings--for example: sometimes you can

create the effect of a dynamic by thinking “gentle” rather than “pianissimo”. *Put it all together!*

ARTISTRY:

1. Decide what the song is about, what the speaker’s mood is, where the person is, to whom the thoughts or words are directed.
2. Be thinking of the song and its meaning during the piano introduction, interludes, or postlude.
3. Remember to memorize the piano part as well as your own part.
4. Look for ways to have mood changes and how you can color your sound differently for contrasts.

Literature Requirements -

The number of songs and/or arias students are required to learn varies depending on their major and level of study. These requirements are spelled out below. Generally, the minimum number of songs to be completely learned and memorized per semester is 3 for first year students and grows with the number of years of study. These songs will ready to be performed at the singer’s jury.

Outside Solo Commitments -

Students must inform their instructor about all outside solo commitments in order to assist in preparation for public performances and support them in their endeavors.

Resources -

The following is a list of resources that can be found in the library or online that will assist students in their vocal studies.

Translation and Pronunciation Sources:

Coffin: Word for Word Translations of Songs and Arias

Miller: The Ring of Words

Paquin: Ten Song Cycles

Bernac: The Interpretation of French Song

Fischer-Dieskau: The Fischer-Dieskau Book of Lieder

The Penguin Book of Lieder

Wigmore: Schubert - The Complete Song Texts

Retzlaff: Exploring Art Song Lyrics

Coffin: Phonetic Readings of Songs and Arias

Richardson and Ruta: Arie Antiche

Drinker: Texts of the Solo Songs of Hugo Wolf

www.recmusic.org/lieder

IPA Source - <http://libguides.lclark.edu/databases/artsongcentral.com>

Diction Buddy App – see your teacher for details

Historical Information:

Baker's Dictionary of Music and Musicians

[The New Grove Dictionary of Music and Musicians](#)

Biographies of individual composers and poets

Musical Terms:

www.music.vt.edu/musicdictionary

[The Oxford Dictionary of Music](#)

[The Harvard Dictionary of Music](#)

Recordings:

iTunes

Naxos Music Library - <http://lclark.naxosmusiclibrary.com>

Spotify - www.spotify.com

You Tube - use with caution

Building a Recital:

Emmons and Sonntag: The Art of the Song Recital

Kimball: Art Song

Grading -

Grading is determined by the following guidelines:

General ability and musicianship

Actual hours practices (2 ½ hours minimum per week)

Number of songs studied and/or memorized

Performance classes/ Jury /

Concert Attendance (music majors only- see below)

Attendance

Concert Attendance –

Music majors must attend at least four department performances each semester. Attendance will comprise 10% of your final lesson grade. Attendance will be tracked by the music office via QR codes posted by Stage Crew and communicated with your lesson instructor. Attendance requirements are as follows: Two premier series performances, one ensemble performance that you are not performing in, one instructor-assigned performance; in lieu of that, one free choice.

Lesson Evaluations -

Students will be asked to complete the standard College Online Evaluation form at the end of each semester. These evaluations are a chance for students to reflect upon their lesson experience and are taken seriously by faculty and administration in providing the best possible instruction to students. All forms will be digital and will be accessed and submitted online at or before the last lesson of the semester.

Student Support and Accessibility –

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Office of Student Accessibility in the Albany Quadrangle (x7156). After you have submitted documentation and filled out paperwork there for the current semester requesting accommodations, staff in that office will notify your teacher of the accommodations for which you are eligible.

If you are having academic or emotional difficulties, please know that Lewis and Clark has excellent resources available to you:

Office of Student Accessibility:

Albany 206, ext. 7156, access@lclark.edu

The Writing Center:

Albany 206, ext. 7505, writenow@lclark.edu

The Counseling Center,

Templeton lower level, ext. 7160, counsel@lclark.edu



Repertoire and Technical Guidelines

Technical Requirements -

It is expected that all vocal students (regardless of major) will be able to sing unaccompanied major scales, major and minor arpeggios, as well as demonstrate vocal exercises that they are using in daily vocal warm-ups. In addition, all voice majors will be able to sight read simple melodies and rhythms.

Literature Requirements -

MUP 174 (Freshman year)

Art songs, in English and Italian

No Arias

No French suggested unless prior language study

Credit Criteria:

1st semester: No jury requirement but may be encouraged

2nd semester: 3 songs memorized for jury

MUP 174 (Sophomore year)

Art songs in English, Italian, Simple German Lieder

1-2 simple Arias

20th Century songs

Spanish songs

Credit Criteria:

1st semester: 3 songs for jury

2nd semester: 4 songs with one review song from previous semester

Skills learned in MUP 174 must be demonstrated to the Voice Faculty at juries before moving to MUP 374. *Voice Majors must be taking MUP 374 by the beginning of their junior year. A written request must be made to the voice faculty to change level from 174 to 374.*

MUP 374 (Junior year)

Opera and Oratorio Arias

German Lieder and French Chansons

American & British songs written after 1975

Explore song cycle repertoire

All languages

Credit Criteria:

1st semester: 5 songs for jury including one review song

2nd semester: 6 songs including one review song

Majors: Prepare and perform a partial recital- minimum of 8 songs

MUP 374 (Senior Year)

Late 20th Century and 21st songs in English

Song Cycles

Opera and/or Oratorio roles at the teachers' discretion

Preparation of Senior Recital if Voice Major, as advised by teacher

Credit Criteria:

1st semester: 6 songs for jury including one review song

2nd semester: 7 songs including two review songs

Majors: Prepare and perform a degree recital as advised by studio teacher- minimum of 16 songs

Majors and Minors -

Students wishing to pursue a major or minor in music in vocal performance should meet with their teacher and with the Area Coordinator to discuss the requirements. A core curriculum is common for the first two years, with students pursuing appropriate concentrations in the junior and senior years. Declaring a music major by the sophomore year is advisable. [Major and minor requirements](#) can be found online in the Lewis and Clark Catalog and on the Music Department website. The Applied studio fee will be waived for declared music majors while concurrently enrolled in an approved ensemble.

Sophomore Reviews -

A [review](#) takes place at the end of the first semester of the sophomore year as students near the completion of common requirements in the major. All majors and prospective majors are reviewed by the music faculty at this time. Transfer students and those who decide to declare a music major after the sophomore year must consult the department chair.

The review involves a short vocal performance and an interview about intended areas of concentration in the junior and senior years. In this formal advising opportunity, the entire music faculty is available to help each student plan to fulfill upper-division degree requirements and complete the senior capstone project.

Senior Degree Recital -

Forms for the Senior Recital are on the Music Department [Resources for Students](#) webpage.

Each Vocal Performance major is expected to perform a sophomore or junior recital on campus (one may be performed per year if desired) and a Senior Degree Recital. Non-majors are also permitted to perform a Non-Degree Recital as advised by his/her instructor. Each student must also pass a Degree Recital Review (DRR) which must be scheduled with their senior project committee no later than **three weeks** before their recital date and must demonstrate that the student is prepared for the recital at that time.

All students are responsible for all information found in the [Lewis & Clark Department of Music - A Guide to Planning Your Senior Degree Recital](#) which covers all details of the recital including reserving the on-campus venue, and scheduling all rehearsals in the concert space.

Recital requirements include:

1. Demonstrate the ability to sing in several languages including English
2. Recommended to include repertoire that involves collaboration with other instruments, such as Bach arias with flute obbligato, or Vivaldi motets with string quartet, etc. Perform song literature that demonstrates diverse periods and styles. Arias other than those of the Baroque period are not appropriate for this recital. The senior recital should include some repertoire studied in the junior year as well as new material learned in the senior year.
3. All music must be memorized.

Senior Recital Planning Checklist-

- ☐ Connect with your Academic Advisor & Recital Planning Committee
- ☐ Schedule Recital Date
- ☐ Schedule Recital Review Date
- ☐ Schedule Dress Rehearsal Date
- ☐ Register for MUS 490
- ☐ Receive list of scheduled dates from Performance Events Coordinator
- ☐ Complete Event Logistics Form for Senior Degree Recitals
- ☐ Create Program
- ☐ Design Poster
- ☐ Senior Recital Review
- ☐ Finalize Poster – Submit to Performance Events Coordinator Finalize Program – Submit to Performance Events Coordinator
- ☐ Dress Rehearsal
- ☐ Senior Degree Recital Performance

Below are two examples of appropriate recital programs:

THE COLLEGE OF WILLIAM AND MARY

Department of Music

Presents

Olivia Lucas, Soprano

with

John Muniz, piano

February 17, 2008 ~ 2:00 pm ~ Ewell Recital Hall

A Pastoral Song
The Mermaid's Song
She Never Told Her Love

Franz Joseph Haydn
(1732-1809)

Frühlingsglaube
Der Jüngling an der Quelle
Die Vögel
Gretchen am Spinnrade

Franz Schubert
(1797-1828)

From *Myrtenlieder*, Op. 25
Der Nussbaum
Die Lotosblume
Widmung

Robert Schumann
(1810-1856)

~Intermission~

From *Mörke Lieder*
Elfenlied
Auf ein altes Bild
Er Ist's

Hugo Wolf
(1860-1903)

Feldeinsamkeit
Two Little Flowers
Memories
 A. Very Pleasant
 B. Rather Sad
Evening

Charles Ives
(1874-1954)

Five Rilke Songs
[Du meine heilige Einsamkeit]
[Weißt du...]
Zum Einschlafen zu sagen
Liebeslied
Spanische Tänzerin

John Muniz
(b. 1985)

This recital is presented in partial fulfillment of the requirements for the Major in Music,
Bachelor of Arts degree.

PROGRAM

Der Hirt auf dem Felsen

Franz Schubert
(1797-1828)

Six chansons françaises

Germaine Tailleferre
(1892-1983)

Non, la fidélité...
Souvent un air de vérité
Mon mari m'a diffamée
Vrai Dieu, qui m'y confortera
On a dit mal de mon ami
Les trois présents

From *Acht Lieder aus Letzte Blätter*, Op.10

Richard Strauss
(1864-1949)

1. Zueignung
2. Nichts
3. Die Nacht
4. Die Georgine
5. Geduld
8. Allerseelen

Three Dickinson Songs

André Previn
(b. 1929)

As imperceptibly as grief
Will there really be a morning
Good morning-- Midnight

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

Program

soprano

piano

I.

Care selve [*Atalanta*]

George Frideric Handel (1685-1759)

Cantata per soprano con flauto obbligato

Alessandro Scarlatti (1660-1725)

Recitative: Solitudine avvenne

Aria: Io vi miro ancor vestite

Recitative: Ma pur tra voi non trovo

Aria: Una volta eri tu solo

Susan McDaniel, harpsichord, Evan Howell, cello, and Sue Levine, violin

II.

L'hiver (Op. 8 no. 2)

Charles Koechlin (1867-1950)

Pleine Eau (Op. 7 no. 2)

Dame du Ciel (Op. 7 no. 3)

III.

Мне грустно

Alexander Dargomyzhsky (1813-1869)

Ночи безумные (Op. 60 no. 6)

Pyotr Ilyich Tchaikovsky (1840-1893)

Я ли в поле да не травушка была (Op. 47 no. 7)

Ay! (Op. 38 no. 6)

Sergei Rachmaninoff (1873-1943)

IV.

Spring Thunder

John Duke (1899-1984)

Stopping by Woods on a Snowy Evening

February Twilight

There Will Be Stars

Evening

V.

Sure on this Shining Night (Op. 13, no. 3)

Samuel Barber (1910-1981)

Thank you for holding your applause until the end of each group of songs.

*After the program, please join us in Seitz Lounge for a reception
with food, friends, and conversation.*

[Click here](#) to view the complete recital program with notes and translations laid out as LC requires.

Recommended Classes for all Singers -

MUS 280 - Vocal Literature (4 credits)

MUS 281 - Art and Science of the Voice (4 cr.)

MUP 115 – Voces Auream Treble Chorus (1 cr.)

MUP 116 - Community Chorale (1 cr.)

MUP 117 - Cappella Nova: Select Mixed Ensemble (1 cr.)

MUP 118 – Vocal Performance Workshop (1-4 cr. to be
determined by the instructor)

PE/A 101 – The Alexander Technique (1 cr.)