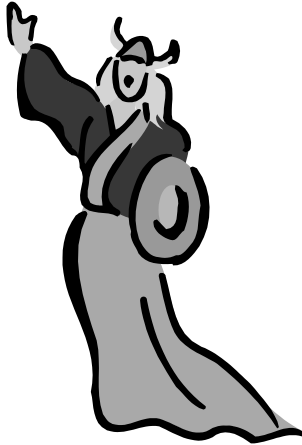


***VOCAL STUDIES
HANDBOOK
2011-2012***



STATE COLLEGE of FLORIDA



State College of Florida
Vocal Studies Handbook
2011-2012 (rev. 8/11)

Welcome to Vocal Study! You are about to embark on an astonishing voyage of discovery. By furthering your knowledge and understanding of the vocal instrument as well as applying technical skills to solo performance you will learn how to discover the voice inside. With each lesson, practice session and performance opportunity, you will acquire appreciation for the rigorous course of study needed for complete vocal development. Through exposure to great musical literature and performing opportunities, you will learn the joy of sharing your talent with others.

One of the first discoveries you will make is that vocal advancement takes time and is very much dependent upon your own efforts in practice and preparation. Today we often expect instant results in all that we endeavor to do each day. However, there is no magic practice pill or computer program that will do your practicing for you. Regular, intelligent, positive practice will yield measurable results. Practice includes vocal warm-ups, musical learning, text study and translation as well as listening to good performance recordings.

The music you will be studying with your teacher will be of excellent quality. You owe it to the composer, your listeners and yourself to make the very best effort possible to interpret the music accurately with intelligence and enthusiasm. Vocal music study is one of the most challenging of the musical arts and requires a steady commitment of time and effort to become a confident performer. The results you will experience as you let the music and emotion flow from

you to the listener are what will keep you on the path to continued study and growth.

Artistic singing is a sublime experience. To achieve the highest artistic levels a singer must treat the preparation and presentation as serious business. However, the fun will happen when you feel the confidence of intense preparation and practice during the moment of performance!

The SCF Music Program is pleased to have such an experienced and dedicated Voice Faculty. Your teachers will treat you with respect at all times and you should respond in turn with respect to your instructors, colleagues, audience and fellow performers. Most of all, respect yourself and your music by treating your study and related vocal activities as your life's work.



Applied Voice Requirements

I. The Basics

- SCF Student Performance Standards

MVV 1011 Applied Voice – Preparatory Level A, B

Course Description: (2) (A.A) One-on-one instruction designed to develop fundamentals of reading music, technical skills and performance of elementary-level classical music including study of scales, chords and arpeggios Final examination consists of prepared program of technique and literature for a jury of applied instructors; the jury requirement may be waived for the first semester of study. Additional special fees are required. Each level may be taken one time.

At the successful completion of this course, the student should be able to:

1. Perform a solo composition from the standard classical repertoire at the elementary level.
2. Produce pitch with a tone quality idiomatic for the instrument.
3. Perform with efficient technique.
4. Maintain good posture and position while performing.
5. Maintain rhythmic and pitch accuracy while reading music.
6. Perform with good intonation.
7. Exhibit proper phrasing.
8. Perform with stylistic expression

MVV 1311 Applied Voice – Applied Level I

MVV 1311 Applied Voice B

Course Description: (2) (A.A) The development of intermediate level reading and technical skills and study of standard intermediate classical repertoire. Range, tone,

articulation and speed are developed through study of scales, chords, arpeggios and other technical exercises. Memorization is required as appropriate. All students perform in one student recital and exhibit their development through jury examination at the end of the semester. May be taken two times for credit. Additional special fees are required.

At the successful completion of this course, the student should be able to:

1. Perform solo compositions at the intermediate level, exhibiting continued development of musicianship, including expression, phrasing, and style.
2. Demonstrate intermediate level technical skills with accuracy, good intonation, and overall control.
3. Develop a characteristic tone for the specific voice.
4. Develop articulation skills idiomatic to the voice.
5. Read and perform advanced rhythms.
6. Perform with increased range of pitch and dynamics.
7. Maintain good posture and position while performing.

MVV 2321 Applied Voice– Applied Level II

MVV 2321 Applied Voice B

Course Description: (2) (A.A) Continued development of reading, technique and repertoire to the advanced level. Continued study of scales, chords, arpeggios and other technical exercises. All students perform in one student recital and exhibit their development through jury examination at the end of the semester. May be taken two times for credit. Additional special fees are required.

At the successful completion of this course, the student should be able to:

1. Perform solo compositions at the advanced level, exhibiting continued development of musicianship, including expression, phrasing, and style.
2. Demonstrate advanced level technical skills with accuracy, good intonation, and overall control.

3. Perform advanced literature with a characteristic tone for the specific voice.
4. Develop advanced articulation skills idiomatic to the voice.
5. Read and perform advanced rhythms.
6. Perform with increased range of pitch and dynamics.
7. Maintain good posture and position while performing.

MVV13 23 Applied Voice-Musical Theatre

Course Description: (2) (A.A.) Applied music study in voice includes vocal technique and literature, practice and performance skills through private studio instruction and coachings. **Musical Theatre Voice** focuses on building repertoire for auditions, broadening vocal performance styles and acting ability and communication of chosen material on the stage. Coursework requires regular participation in weekly lessons and student recital performances. At the completion of the course the student should be able to demonstrate:

1. Technical Accomplishment: audibility, clarity of diction, fluency, projection, intonation, sense of spontaneity, character portrayal, movement and gesture, facial expression, and variety of vocal timbre.
2. Interpretation: the ability to make sensitive performance decisions, resulting in a sense of individual interpretative skill; the ability to adopt a variety of performance styles and techniques as may be required by the choice of repertoire;
3. Knowledge and Understanding: knowledge of vocal and dramatic technique, understanding of the subject matter, characterization and stylistic context of the repertoire
4. Communication: evidence of a perceptive understanding of how to engage the audience, and to communicate the meaning, mood and interpretation of the text through use of body and space.

- **Voice Entrance Exam**

The Voice Entrance Exam is given to all entering students planning to enroll in applied or preparatory applied voice. Based on each student's demonstrated technical development he/she will be assigned a performance level.

Students with no previous vocal study should be prepared to sing one selection that shows the voice to its best advantage. Suitable selections are those used at High School District Solo and Ensemble Contests, hymns or legitimate Broadway music. Sheet music in the correct key should be brought for the staff accompanist.

More advanced students should be prepared to sing 2 selections from the classical repertoire with a preference for one song in a foreign language.

All students may also be asked to vocalize on scales and exercises.

- **Teacher Assignment Preference**

New students may indicate choice of teacher, however, final assignments are based on teaching loads, schedule and number of returning students. The Director of Choral and Vocal Studies will meet with new students to determine correct teacher placement.

- **Scheduling Lessons**

Fourteen 53 minute weekly private lessons and eight private coachings with are to be scheduled with the teacher and Ms. Lurray Myers, Staff Accompanist. Each student is responsible for arranging the lesson time with the instructor. Faculty phone numbers and email

addresses are available at the end of this document and in the music office.

A voice lesson is the same as a set class and students are expected to be ON TIME for their lessons. This shows respect for your teacher and is necessary to complete the assigned material in the time prescribed. One-on-one private lessons differ from the typical classroom. A highly individualized program of study combining the teacher's expertise and expectations are necessary for progress to be made. If this is a career you want to pursue, NOW is the time to develop professional habits that will identify you as a top singer and musician. Even if you do not intend to make vocal music your career choice, the discipline and artistry you will learn in a carefully individualized setting will be enormously beneficial to you in many ways.

If a student is ill or unable to attend a regular scheduled lesson for a valid and unavoidable reason, the student may be able to make up the lesson provided that prior notification has been given to the instructor. It is requested that 24- hour notice be given if at all possible. If no prior notification is given, the teacher is not obligated to make up the lesson. Please speak to your individual teacher about his/her policies. In any case, please contact both your teacher and the Music Office as soon as you are aware that you will not be able to make a scheduled lesson.

If the teacher is ill or has to cancel the lesson, the lesson will be made up at a mutually agreed upon time. Space constraints as well as instructor commitments make rescheduling lessons difficult. Therefore, it is in everyone's best interest to honor your lesson meetings at the scheduled time.

• **Materials For Lesson**

The applied student is expected to come prepared and with the following brought to each lesson:

1. **Vocal music-** Music recommended by the instructor is to be purchased from a local music store or online from a classical sheet music provider as soon as the music is assigned. At least 2 copies of the music are necessary for the lesson. Assigned music should reflect musical and technical observations necessary for vocal development. Music for the accompanist should be in a ring bound notebook suitable for the accompanist.
2. **Recording device-** The purchase of a digital recorder is highly recommended. Blank cassette tapes can be used.
3. **Pencil, post it notes, water bottle etc.**
4. ***Voice Journal-*** Your voice journal will become the written record of all that you do in lessons and practice. We feel it is of such importance that it will be averaged into your final grade for the semester. This journal will serve both you and the teacher in terms of acknowledging your progress through the semester. Here are the items to be listed in the journal:

*Weekly assignment

*Vocal exercises

*Composer/Author Information for each assigned song

*Translations of foreign texts

* Daily practice record, objectives and questions, discoveries you make while practicing or performing

*Listening assignments

*Coachings- Signed by Ms. Lurray Myers

- **Repertoire Requirements**

Students will have required repertoire requirements appropriate to their level of study. Each song will be memorized.

*Preparatory- 3 songs per semester

*Applied I- 5 songs per semester

*Applied II- 7 songs per semester

- **Practice Requirements**

The National Association of Schools of Music recommends at least 3 practice hours per week per credit hour. Example: 2 credit course would equal 6 hours of practice. Time is to be spent on vocalizing and assigned literature. Establishment of regular daily practice times is integral to vocal development and to be regarded as homework for class. *Vocal practice records* are an excellent way to keep track of time spent in the study of your craft.

If colds, sore throats, etc. occur during the semester and result in not using the voice, the following activities may be done to satisfy the practice requirements: memorizing and understanding text, learning notes, working with phonetics and diction, listening to professional singers on recordings. YOUTUBE can also provide students with many wonderful examples of differing vocal performance techniques.

The student should consider and emulate these concepts in all sung situations. Consistent application of principles learned will result in steady and positive technical and artistic growth.

- **Performance Requirements**

Recital Hour

Any student enrolled in applied lessons (except the preparatory level) must perform once a semester during Student Recital Hour. Recommended preparatory students are also encouraged to perform in a student recital as well. Since you will be expected to perform, course or work conflicts should be avoided. Recitals will be held in the Music Rehearsal Room and Neel Performing Arts Center. If the composition requires accompaniment, the staff accompanist must be notified of this recital performance and a rehearsal arranged prior to the Friday before the recital.

When you wish to perform, please fill out a recital card obtained from the instructor. This card is to be signed by the teacher, to indicate the teacher's approval, and the accompanist, to indicate the accompanist has been notified and has rehearsed with the student. The card **MUST BE** returned to the music office by noon on Friday before the following Wednesday's performance. Dates must be reserved prior to submitting the card so please check the schedule posted outside the Music Office.

On the day of your recital performance, you must carefully consider your performance attire. Clothing choices for performance should reflect a serious and professional approach to singing. Appropriate choices would be:
Men: Dress pants, dress shirt, tie. Jackets are preferred but not required. Shoes should be polished. No sneakers.
Women: Dress or skirt and blouse, pants suits or dress slacks and blouse. Modesty and taste should be considered. Clothing should not be a distraction but an enhancement of the performance. Shoes should be comfortable and appropriate for the stage. Students who are not dressed appropriately for recital will not be allowed to perform.

Juries

Juries, which are required for students in Applied I and II, are scheduled during final examination week. The vocal jury is a performance examination which gives evidence of the cumulative progress during the semester. Each student should sing one song of choice and be prepared for another choice to be requested by the jurors present at the examination. Students wishing to move from Preparatory level to Applied level must pass a jury examination in the semester prior to Applied lesson study.

Sign up sheets for jury times will be posted towards the end of the semester. Performance attire should be the same as for a Recital Hour.

Solo Competitions

Auditions for FCCAA Symposium will be held in fall juries. Students will also have the opportunity to audition for SCF Student Music Showcase Competition in the spring semester. Teachers may invite you to attend local NATS competitions as well.

Solo Certificate Recitals

Students who complete the certificate of musical skills and are recommended by their instructor will have an opportunity to present a 30 minute solo recital. Please see the SCF Music Student Booklet for more information.

Studio Master Voice Classes

Classes will be held periodically by individual instructors and sponsored by the voice faculty. All students are required to attend the studio classes held by your instructor.

Preparation for Performance

- 1) Become centered and focused
- 2) Physical and vocal warm-up

- 3) Silent review of text, musical line, character, text intention
- 4) Visualize success
- 5) Presence- Be in the moment with a desire to “give the gift of music and voice” to your audience

- **Evaluation/Grading**

The individual instructor will determine the final grade. Such an evaluation will be based on:

1. weekly preparation and attendance at lesson
2. attitude/progress in literature
3. participation in related activities (such as student recitals and studio master classes)
4. quality of literature performance at final jury examination

Applied Preparatory students will present a jury if wishing to move to the next level.

- **Scheduling rehearsals with accompanists**

SCF provides a staff accompanist to play for student recitals, juries, auditions choir rehearsals and concerts, and opera workshop rehearsals and performances. If a student is enrolled in private lessons or any ensemble, the student is entitled to rehearsal time with the accompanist to prepare for the ensemble rehearsals, private lessons, or performances.

The current staff accompanist is **Ms. Lurray Myers**. To arrange a rehearsal time with her sign up for a time listed on the sheet on the door of Ms Myers’ studio (room 119) in Building 9A. Students may sign up as many times as they like during the semester; however, a total of 8 fifteen to thirty minute rehearsals a semester is suggested. Do not hesitate to call to arrange rehearsals other than those listed on the door, or change rehearsal times, etc. Her hours on campus are

primarily 11:00 A.M. to 2:00 P.M. Monday--Friday. Please do keep each appointment to avoid wasting everyone's time and making fewer times available for others. If you are not able to make your appointment, call Ms Myers at 954-2242 or the Music Office at 752-5351 to cancel. Notices of cancellations for whatever reason are respected; "no shows" are not. Music, written notes of cancellation, and other messages can be left in her mailbox in the music office. The student's name, phone number and email should be on any music or written correspondence

Rehearsals may be used to learn music for lessons, choir parts, opera roles, or recitals. Students may wish to make rehearsal tapes to facilitate practicing without a piano. This insures singers will be practicing in the correct keys or vocal ranges, and instrumentalists will hear harmonies that aid in proper intonation. The tape also provides the rest of the composition, the accompaniment, which the soloist needs to know to interpret the piece completely. The tapes are merely a learning tool, and do not necessarily dictate final tempos or interpretations to be used in final performances. As students become more familiar with the music, tempos and interpretation may change at the discretion of the teacher, student, and accompanist. A tape recorder is available at SCF; students must furnish their own tapes. Digital Recorders are also now available for purchase at the SCF Bookstore.

Please remember, as a singer, your accompanist is your greatest ally in performing and should be treated with the utmost respect.

II. Helpful Extras

- **How to Learn a Song**

1. The first step in learning a song is to familiarize yourself with the melody, either by playing it or singing it, or both. Basic sight reading and piano skills are necessary, even for the beginning voice student. Listening to a recording can be useful, but be forewarned that learning a piece of music solely by listening to a recording is not a good idea. In order to understand the musical structure of a piece, and perform it correctly, one must first dissect it, and then, in effect, put it back together so it makes sense to you, the performer. Sing the notes on a neutral syllable first, such as “loo-loo” or “la-la”. If the song is more staccato in nature, or contains quickly moving scale passages, or “coloratura”, then using a more percussive consonant such as with “doo” or “ta” may be preferable. Take a slower tempo at first if necessary, and work for rhythmic and melodic accuracy.

2. Next, we will concern ourselves with the text. Read the text of the song as though it were a poem, being sure to understand the meaning of every word and nuance. If the song is in a foreign language, it is important to have a *literal* translation of the text. (These can be found in any of several reference books, or on the internet.) Translations written in the music are approximate, at best, and are therefore inadequate. Understanding the explicit meaning of every word, and also the structure of every sentence and every phrase, is essential for good interpretation and expressive singing.

3. After having spoken the text as a poem, it is time to combine the elements of text and rhythm. Speak the words in the exact rhythm of the song until they begin to roll off the

tongue fluidly and naturally. This may take some practice, but it will surely save time later. Work to understand the proper inflection of the language, and know the meanings of words, phrases, and sentences. In the long run, it will be easier for your brain to remember the meaning of a phrase or a line of music than it will be to try and piece together a long string of “nonsense” syllables!

International Phonetic Alphabet (IPA)

The **International Phonetic Alphabet** is a system of phonetic notation designed to represent the sounds of all spoken languages. Learning how to use the IPA for pronunciation of languages is very helpful in vocal study. Please follow the links below for a detailed description including sound clips.

www.dictiondomain.com

www.phonetics.ucla.edu/course/chapter1/chapter1.html

<http://www.ic.arizona.edu/~lsp/IPA.html>

4. Once the text can be pronounced fluidly in the correct rhythm of the song, then the melody can be added. Now, and **ONLY** now, are you ready to bring this song to your accompanist. Please note that it is not the job of an accompanist, or for that matter, a voice teacher, to teach you notes, intervals, or rhythms. Your accompanist and voice teacher may be helpful in understanding and pronouncing a foreign language, depending upon how much previous experience you have with the particular language, but the basic “note-learning” phase of preparing a song is the singer’s responsibility. As a singer of classical music, you must also consider yourself a musician, and therefore approach the purely musical aspects of singing in much the same way an instrumentalist would.

5. Having completed the above steps, you can consider the song “learned”. Now the fun begins, as you are free to proceed

to develop the artistic and expressive aspects of singing and performing, as well as to work with your teacher to incorporate good vocal technique into your final presentation.

- **Vocal Health Issues**

Health is important to all of us, especially so for the singer. Upper respiratory infections are very common on college campuses. You can help yourself avoid these by getting enough rest, eating sensibly, drinking plenty of water, establishing a regular exercise routine and avoiding vocal fatigue, smoke, alcohol, caffeine and other irritants. Those of you suffering from allergies will have to learn what you need to avoid.

Vocal nodules and polyps develop when voice abuse occurs. So, please be mindful that your vocal instrument is housed in YOUR body and that the instrument and the body need care, rest and proper use. Long term vocal health and performance is the goal!! If you are experiencing **laryngitis**, **VOCAL REST IS THE ONLY CURE**. Do not sing, speak as little as possible and contact your instructor. Recovery takes time but the process will be helped immensely if you follow this advice!

However, when you have a mild cold, you should come to your lesson if you are attending other classes. A great deal of song preparation can be done silently. This will provide a good opportunity to "use your mind and save your voice."

The Sore Throat That Won't Go Away

by Jessica Snyder Sachs, a science and health writer.

REDBOOK SEPTEMBER 1997

If you just can't get rid of the burning and raspiness, you may not be treating the right problem. Our guide helps you figure out what's really wrong-and how to cure it fast.

It may start as a scratchy dryness. Or perhaps you wake up raw, swollen, and barely able to swallow. Sore throats are so common that we often end up just popping a lozenge and trying to ignore them. Yet all too frequently, that itchy, burning sensation lingers or returns every time life gets a little stressful.

Why? Many sore throat sufferers overlook the real reason for their pain, says Jack Gluckman, M.D., head of otolaryngology (ear, nose, and throat medicine) at the University of Cincinnati Medical Center. You won't recover until you pinpoint the exact cause of yours.

The Stress Sore Throat

WHAT IT FEELS LIKE: You seem to get a sore throat monthly, accompanied by a low-grade fever, congestion, and general malaise.

WHAT'S REALLY GOING ON:

Stress may not cause a sore throat, but it sure makes you more vulnerable to common viruses. If you have kids in day care or school, you're getting hit doubly hard because they're continually trading germs with classmates, notes Byron Bailey, M.D., head of otolaryngology at the University of Texas Medical Branch in Galveston. Colds cause throat pain by infecting your throat tissues and by producing congestion that drips down your throat.

HOW TO TREAT IT: You've heard it a hundred times: "get some rest". But who can really afford to? In lieu of eight hours a night, make sure you wash your hands frequently to reduce your exposure to hitchhiking germs. For temporary pain relief, gargle with a mixture of one teaspoon of salt in one cup of warm water, drink steaming liquids such as tea with honey, take acetaminophen as needed, and try an herbal tea containing a throat-soothing ingredient like slippery elm, lavender, or comfrey. If your throat pain lingers after the cold is gone, you may have a bacterial infection, which requires antibiotics.

SMARTER SOOTHING

The drugstore aisles are bursting with products that promise to relieve your sore throat. But some need to be used with caution, and others should be avoided all together. Follow these guidelines:

- Don't gargle with strong alcohol or phenol based mouthwashes, which can irritate an inflamed throat.
- Limit use of decongestant nasal sprays. Prolonged spraying (more than three days) can produce rebound congestion, in which your nose becomes *more* plugged between doses.
- Avoid using cough suppressants for more than three or four days. They can cause a buildup of mucus in the lungs, which can lead to a serious Infection such as pneumonia.
- Don't megadose on vitamin C. Taking more than 1,000 milligrams a day can aggravate acid reflux.

The Sinus Sore Throat

WHAT IT FEELS LIKE: Your nagging sore throat is accompanied by pain or pressure behind and below your eyes and across your forehead. You may also have tooth pain or nasal congestion.

WHAT'S REALLY GOING ON: A sinus infection can cause infected mucus to drain down and irritate your throat.

HOW TO TREAT IT: Sinus congestion can sometimes be relieved with over-the-counter decongestants containing pseudoephedrine or phenylpropanolamine (Sudafed, Triaminic Expectorant, to name two), says Jacquelynne Corey, M.D., director of the Voice Center at the University of Chicago Hospitals and Clinics. If symptoms are severe or last more than two weeks, see a doctor. Outpatient surgery to open chronically blocked sinus passages can help in extreme cases.

The Allergic Sore Throat

WHAT IT FEELS LIKE: Your throat is continually raw and scratchy, and you may feel congested and fatigued. There may also be a pattern to your pain-say, every September (hay fever), each time you pet the cat (animal dander), or when you're around secondhand smoke.

WHAT'S REALLY GOING ON: Your throat pain is caused by postnasal drip triggered by allergies or nasal irritants. Many women first develop allergies between ages 25 and 40, says H. James Wedner, M.D., an allergist-immunologist at Washington University Medical Center in St. Louis.

HOW TO TREAT IT: When it comes to airborne allergens and irritants, avoidance is the best medicine. Reduce your exposure to dust mites, for example, by encasing your pillows and mattress in allergen proof covers. Prescription nasal sprays containing topical steroids or mast-cell inhibitors can help reduce postnasal drip.

The Acid Reflux Sore Throat

WHAT IT FEELS LIKE: Burning worsens after a meal and when you lie down. You may also notice heartburn or a sour taste in your mouth. No other cold or flu-like symptoms are present.

WHAT'S REALLY GOING ON: Your sore throat stems from stomach acid backing up into your esophagus (acid reflux).

HOW TO TREAT IT: If you smoke, quit. If you're overweight, shed some pounds. Avoid spicy, fatty, or acidic foods (citrus and tomato products), chocolate, and peppermint. Cut down on the size of your meals, avoid eating within three hours of bedtime, and elevate the head of your bed six inches. Unlike heartburn, acid reflux causing throat pain doesn't generally respond to over-the-counter antacids. Talk to your doctor about prescription drugs.

The Voice Abuse Sore Throat

WHAT IT FEELS LIKE: Your throat is continually raw and your voice is hoarse, but you have no fever or malaise. Chances are, you talk a lot; teaching, answering phones, making presentations.

WHAT'S REALLY GOING ON: You don't have to be a singer or public speaker to have former President Clinton-style laryngitis, says Allen Hillel, M.D., director of the Voice Disorders Clinic at the University of Washington Medical Center. You may simply be over- or misusing your voice, causing undue stress to the vocal chords.

HOW TO TREAT IT: Resting your voice is the best way to recover from soreness due to abuse. Follow these tips to reduce daily strain: Drink lots of liquid to stay hydrated; avoid whispering or frequently clearing your throat; speak in a normal tone at low volume and try not to compete with background noise; give emphasis by changing your intonation or using gestures; and see a speech therapist to learn how to use your diaphragm properly. If the problem persists, see an otolaryngologist.

The Dry Air Sore Throat

WHAT IT FEELS LIKE: Your chronic sore throat seems to crank up along with the furnace each winter. The scratchy dryness may be worse in the morning.

WHAT'S REALLY GOING ON: If your house is sealed tight and the heater's blasting, the air may be as dry as the Mojave. You may also not be drinking enough (no caffeine) to keep your body hydrated.

HOW TO TREAT IT: It may sound a bit crass, but "drink till your pee is pale," advises Mark Shikowitz, M.D., associate chairman of otolaryngology at Long Island Jewish Medical Center. Clear urine means that you're well hydrated. If your throat is still dry, use a humidifier or ask your doctor about medications which help lubricate the throat.

The Nasal Obstruction Sore Throat

WHAT IT FEELS LIKE: Your only complaint is a chronically dry, raw throat. It may get worse in winter, but it never really goes away. Chances are, you snore and have difficulty breathing through your nose.

WHAT'S REALLY GOING ON: The nose is the body's great humidifier, moistening and warming the air you breathe. By contrast, breathing through your mouth delivers a blast of cold, dry air to your throat.

HOW TO TREAT IT: See an otolaryngology's, who can diagnose a physical blockage such as a deviated septum or nasal polyps or even oversized tonsils and adenoids. Treatment options include minor surgery.

The Tonsillitis Sore Throat

WHAT IT FEELS LIKE: Your throat hurts frequently, and the pain is accompanied by fever and red, swollen tonsils. Antibiotics help temporarily.

WHAT'S REALLY GOING ON: "Though nature designed tonsils to be a barrier against germs, they can become a reservoir," says Dr. Corey. Repeated infection often leaves tonsils pitted with crypts where bacteria can lurk, out of the reach of antibiotics.

HOW TO TREAT IT: If you get five or more bacterial infections a year, consider a tonsillectomy.

The Over-treated Sore Throat

WHAT IT FEELS LIKE: A course of antibiotics makes you feel better, but the pain returns after your prescription runs out.

WHAT'S REALLY GOING ON: Resistance to standard antibiotics has become a common cause of lingering throat infections, says Dr. Shikowitz. "This is especially true of the infections that children bring home from school," he says.

HOW TO TREAT IT: A follow-up visit to your doctor is in order. He may culture your throat to pinpoint the stubborn

strain of bacteria that's plaguing you, or simply prescribe a more powerful antibiotic. And always complete the full course of your antibiotic. When a patient stops taking a prescription prematurely, a few strong, lingering bacteria may re-infect with a vengeance.

- **Reference Sources**

Texts

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Principles of Voice Production, Ingo R. Titze, Prentice-Hall, 1994

Diction for Singers, John Moriarty, E.C. Schirmer, 1975

Diction for Singers, Joan Wall, Pst, 1990

IPA for Singers, Joan Wall, Pst, 1989

Singer's Manual of English Diction, Madeline Marshall, Schirmer Books, 1976

Phonetic Readings of Songs and Arias, 2nd Ed, Berton Coffin, Scarecrow Press, 1994

Periodicals

Classical Singer Magazine www.classicalsinger.com

NATS Journal www.nats.org

Opera News www.operanews.com

Music Stores

Sam Ash N.Tamiami Trail Order through Georgia at 941 351-7793
Head's House of Music (800) 783-8030

www.headshouseofmusic.com

Online Suppliers

www.sheetmusicplus.com

www.musicnotes.com

Websites

Included are websites for performance, text translation, business of singing and many other helpful hints.

www.recmusic.org/lieder
www.alexandertechnique.com/musicians.htm
www.alexandercenter.com
www.ensemble.org
www.musicnotes.com
www.classicalsinger.com
www.footlight.com
www.operapp.com
www.classicalvocalrep.com
www.aria-database.com
www.dictiondomain.com
http://babelfish.altavista.com
www.allmusicguide.com
www.classicalmusicnavigator.com
www.music.indiana.edu/music_resources
www.musicanet.org
www.vocalist.org
www.recmusic.org/lieder/
www.playbill.com
www.broadwayworld.com
www.bravuravox.com
www.nfcs.net
www.thebusinessofsinging.com
www.playbillarts.com
www.operanotes.com
www.classicalvoice.org
www.nats.org
www.schubertline.com
www.repertoireonline.com
www.artsongcentral.com

Basic Vocal Repertoire

First Book of Soprano Solos
First Book of Soprano Solos Part II
Second Book of Soprano Solos
Second Book of Soprano Solos Part II

First Book of Mezzo-Soprano/Alto Solos
First Book of Mezzo-Soprano/Alto Solos Part II
Second Book of Mezzo-Soprano/Alto Solos
Second Book of Mezzo-Soprano/Alto Solos Part II

First Book of Tenor Solos
First Book of Tenor Solos Part II
Second Book of Tenor Solos
Second Book of Tenor Solos Part II
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Broadway musicals:

www.broadwaymusicalhome.com

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