

## Voice Area Handbook 2018-2019

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### General Information

This handbook is a set of practical guidelines compiled by the voice faculty concerning **solo voice study**. It is designed as a helpful reference and a means of clarifying many of the day-to-day happenings in the voice area. It does not attempt to be comprehensive. Questions pertaining to degree requirements should be addressed to the appropriate source.

### VOICE AREA BULLETIN BOARD

The Voice Area Bulletin Board is located across from room 110 Music Building I. Students are encouraged to check the Bulletin Board regularly for reminder notices of events, Voice Forum and Voice Jury sign-ups, and other announcements. A physical copy of the Voice Area Handbook is also posted there.

### SCHEDULING VOICE LESSONS

Students should contact their assigned teacher either prior to or within the first days of each semester to schedule regular lessons times. Some teachers will post available lesson times and expect students to sign up (after having confirmed availability with accompanists); others will ask for a copy of schedules (from you and your accompanist) and will assign lesson times.

### ACCOMPANISTS

It is your responsibility to find an accompanist who can be available for your lessons, juries, competitions, and performances. Ideally, they should be able to play for you in Voice Forum, as well. Accompanists will typically be needed for the second half-hour of lessons each week, beginning after the first few weeks of initial study. Your accompanist should also be prepared to rehearse with you each week. (Staff accompanists from the School of Theatre may be available to play for musical theatre students.) One resource for finding accompanists is your teacher who may make recommendations. (Singers must remember that accompanists are equal partners in music

making. Ensemble preparation is not to be neglected; this includes being prompt to rehearsals and lessons, and providing music to accompanists in a timely manner.)

## ACADEMIC REMINDERS

Voice students in the BM, BMA, and BME degree programs must be enrolled in a vocal ensemble each semester. Those in the BA and Minor degree programs must be in an ensemble for four semesters.

The voice faculty strongly recommends that all voice students enroll for diction (MUSIC 387) during their freshman year. This course supports the study of voice literature sung in Italian and in English, both of which are required every semester of jury track voice study (see UNDERGRADUATE VOICE JURY POLICY).

## ACADEMIC ADVISING

Each student is assigned to an adviser, and is strongly encouraged to meet with the adviser at least once per semester. Advisers have copies of degree audit forms for distribution to their advisees and receive reports about academic difficulties. They can be valuable sources of help in discussing degree progress, giving advice concerning academic problems, or selecting courses for subsequent semesters.

## CONCURRENT TEACHERS

In the standard course of study it is typical for students to study singing with one primary studio teacher (enhanced by complementary instruction in lyric diction, voice literature, aural skills, voice pedagogy, ensembles, and guest master classes). In certain degree programs, particularly the MFA in Voice Pedagogy for Musical Theatre, students may have more than one studio teacher to fulfill curricular guidelines.

Beyond this, there may be a desire and good reason for students to seek additional voice training – lessons with another faculty member to focus on an area of specialty, for example, or with an outside voice teacher for similar specific work – but in every case the student should make the arrangement known to the primary studio teacher. This collaborative philosophy is in the best interest of the students and promotes an atmosphere of trust and shared values within the area. Failure to be proactive in this regard may result in a loss of jury-track privileges.

## DECLARING A MAJOR/MID-PROGRAM EVALUATION

From the School of Music Undergraduate Handbook:

*Students may apply for entrance to the BM and BMA programs at the end of their fourth semester. During the first two years of study, students' progress in theory, basic musicianship, music literature, and performance track applied courses is monitored. Students must achieve a minimum cumulative grade-point average of 2.0 to be admitted to the degree program.*

To facilitate program reviews for voice students tracking the BM or the BMA, a mid-program evaluation will take place (also discussed in PROCEDURE FOR ALL UNDERGRADUATE VOICE JURIES - p. 6).

To be admitted to the performance track (BM/BMA), **students are required to present a Sophomore Showcase**, demonstrating competency and emerging ability in both vocal technique as well as performance. The showcase will typically take place on one of the final two Bach's Lunch performances of the 4th semester of study for the student being evaluated. Each student's showcase will be approximately 15 minutes in length and will feature the required repertoire for a

4th-semester jury (6 pieces, arias and art songs in English, Italian, and at least one other language). However, care should be taken that the repertoire is programmatically interesting as a performance even as it demonstrates required repertoire. The showcase will be in lieu of a 4th-semester jury.

In addition to the Sophomore Showcase, students will be required to submit a performance resumé, a statement of goals, and a cumulative repertoire list. These documents must be submitted to the applied teacher two weeks prior to the end of the semester in which the Sophomore Showcase is presented.

### ADDITIONAL STUDY IN ALL DEGREE PROGRAMS

Students often wish to continue studying voice after completing their required applied sequence (4 semesters for BA, MM, MFA, and voice minor; 7 semesters for BME; 8 semesters for BM, BMA, and BFA). To request additional semesters (on a space-available basis, to a maximum of 10 undergraduate or 6 graduate), provide a written request to the voice faculty by the end of the last required semester. Include your reasons for continuing study, proposed graduation date, and a copy of your degree audit.

### LEAVE OF ABSENCE

It is expected that students admitted to the jury track will progress in accordance with their degree program. Students who leave the jury track for any reason other than an official leave of absence must re-audition. Contact Irene Kohute (Music Admissions) concerning the re-audition.

### BREADTH AND DEPTH OF LITERATURE

The voice faculty understands the importance of exposing students to a wide range of styles of solo vocal literature. The necessity for depth is addressed in the studio literature assigned to the student for performance purposes. Breadth is addressed in the vocal literature classes, in the singing of literature in diction and pedagogy classes, the requirement to attend a certain number of Voice Forum sessions and the requirement to attend a certain number of performances that emphasize solo voice. Specific information pertaining to applied literature and concert attendance requirements can be found elsewhere in this handbook.

Additional concert and Common Hour attendance requirements established by the School of Music also support exposure to a broad range of repertoire.

#### Voice Event Attendance Policy

**All classical students studying voice for 2 or more credits and students in the MFA Pedagogy program are required to attend a minimum of seven solo voice events each semester. Classical performance majors and MFA Pedagogy students are expected to attend one of the MET-HD broadcasts every semester as part of their voice event attendance.**

**Musical Theatre majors have the following requirements, based on their year in the program:**

- **Musical Theatre Freshmen - 5 events (2 must be classical); in the fall semester, you are required to write 3 voice event reviews and turn them in no later than one week after the event.**
- **Musical Theatre Sophomores - 3 events (2 must be classical)**
- **Musical Theatre Juniors - 3 events (1 must be classical); in the spring semester, attendance at one Voice Forum will count as one vocal event.**
- **Musical Theatre Seniors - 3 events in the fall semester only (1 must be classical)**

Students will choose concerts from an approved list of offerings provided by the voice faculty. The list will be made available electronically on a weekly basis through the *Vocal~List Serve* and will also

be posted on the Voice Area Bulletin Board. **Students will not be allowed to count events in which they perform (even if their performance is a small percentage of the program).** Students are encouraged to check the Voice Area Bulletin Board regularly for reminder notices of events.

Full credit will be given only when the student attends the entire performance. Arriving late or leaving early will result in no attendance credit.

**Please note:** In the case of a sold-out run of a musical theatre performance, please be aware that you may go to the box office and put yourself on a waiting list. Come at least a half-hour before the show begins! There are almost always seats available.

This requirement benefits voice students in the following ways:

- As singers, voice students need to know as much vocal literature as possible. The body of literature is so vast that no student could sing even a large fraction of it, so they must continue to learn vocal works by listening to live concerts and recordings.
- As students of singing, voice students need to hear their teachers, other solo artists, and other students perform, to see and hear in action the physical, vocal, musical, and artistic principles they are learning in the studio.
- As members of the School of Music community and the voice area, voice students need to support the solo vocal activities of their teachers, peers and the School.
- As aspiring professional musicians, voice students need to acquire the habit of going to concerts.
- To reinforce the concepts above, teachers will engage students in an understanding of the literature and performance components of the performances they attend.

## VOICE EVENT SELECTION

Approved voice events are solo performances that focus on students who currently study voice at Penn State, and Penn State-sponsored performances that emphasize solo singing. Choral concerts are not counted towards the attendance requirement, but oratorio performances with solo singing are. Also approved are: Undergraduate Recognition Recitals, Graduate Recognition Recitals, NATS Student Auditions, dress rehearsals for recitals, multiple performances of the Penn State Opera Theatre (because of the different casts), and School of Music-sponsored vocal master classes and trips (such as the New York Opera trip and the New York musical theatre trip—one show only). Other events are approved at the discretion of the voice faculty. Events that fall outside of these categories will not receive credit. Students may suggest concerts to be considered for voice event credit, though suggestions must be made well in advance of the scheduled performance. The Vocal~List Serve is the final authority on approved events.

## PROCEDURE AND GRADE INFLUENCE

Students will receive credit for solo voice events by writing your name and student number on the approved event program, and then giving it to your voice teacher to be recorded on his or her master list. **Classical students:** once your attendance has been recorded, your teacher will return the program to you to place in the accordion file in the mailroom for School of Music concert credit. **Caution: Do not place your program in the accordion file in the mailroom or in a box outside the recital hall after a concert.** Programs collected in this way will give School of Music students credit for the School of Music recital requirement, but not voice credit.

The LATEST DATE AND TIME YOU MAY TURN IN YOUR PROGRAMS FOR CREDIT IS **NOON OF THE MONDAY OF FINAL EXAM WEEK**. If your program is turned in after that time, you will not receive credit for it. Period.

Attendance will influence each student's final voice grade in the following ways:

- Missing one or two of the events will drop the grade one quality point (e.g., from A to A-).
- Missing three or four of the events will drop the grade two quality points (e.g., from A to B+).
- Missing five or six of the events will drop the grade three quality points (e.g., from A to B).
- Missing all seven of the events will drop the grade four quality points (e.g., from A to B-).

#### Voice Forum

Voice Forum is held on Fridays from 3:30 to 4:30 p.m. in room 110 MBI. The Forum offers an opportunity for performance with constructive feedback from the voice faculty and from peers, and for special events. **A sign-up sheet will be posted at the beginning of every semester on the Voice Area Bulletin Board. Music for the Forum accompanist is due on Wednesday prior to the date assigned to the student.** Please give the music to that day's pianist or put it in the manila envelope on the voice area bulletin board. Singers who do not provide the pianist with their music **at least two days in advance** of their Forum performance will not be allowed to perform in Voice Forum on that day.

In addition to the work on voice technique, interpretation, and performance practice, Voice Forum is an opportunity to learn about voice literature. Students will be expected to engage in conversation about historical, cultural, musical, textual, or other aspects of pieces presented. **All School of Music voice majors, minors and students in the MFA degree program are required to attend Voice Forum at least seven times per semester.** This includes those students who have satisfied applied music degree requirements, and are taking voice as an elective. **BFA students must attend Voice Forum in the Freshman and Sophomore years; Freshmen are required to attend a minimum of 6 Voice Forums and Sophomores are required to attend a minimum of 5 Voice Forums.** Non-voice emphasis music majors and non-music majors studying voice as an elective, and those in voice classes are encouraged to attend Voice Forum. **To receive attendance credit at Forum, students sign in on individual studio sheets on the table in room 110.** Each voice faculty member keeps track of the attendance of his/her students through these sheets.

Undergraduate students may defer the Voice Forum attendance requirement during any two semesters of study to allow more flexibility in scheduling required general education courses. The student is to make his or her applied teacher aware of any deferred attendance at the beginning of the semester in question to avoid inappropriate grade penalties.

Students are encouraged to check the voice area bulletin board regularly for reminder notices of events, including changes to the regular Voice Forum format.

#### PROCEDURE AND GRADE INFLUENCE

Each student writes his or her name on the studio sign-in sheets upon arrival at Voice Forum. A record of attendance is kept by the studio teacher. **Latecomers and those who leave early may not receive full credit.** If you have any questions about whether or not you are eligible for receiving attendance credit on a day you arrived late or had to leave early, please discuss the matter with your studio teacher.

Attendance will influence each student's final voice grade in the following ways:

- Missing one or two of the required forums will drop the grade one quality point (e.g., from A to A-).
- Missing three or four of the required forums will drop the grade two quality points (e.g., from A to B+).
- Missing five or more required forums will drop the grade three quality points (e.g., from A to B).

# MINIMUM REPERTOIRE REQUIREMENTS

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## Bachelor of Music

### Bachelor of Musical Arts

Freshman Year: 5 selections in English\* and Italian\*\* each semester.

Sophomore: 6 selections in English\*, Italian, German or French\*\* each semester.

Junior Year: 7 selections in English\*, Italian, German, and French\*\* each semester.

Senior Year: 8 selections in English\*, Italian, German, and French\*\* each semester.

## Bachelor of Music Education

### Bachelor of Arts

#### Minor

Freshman Year: 4 selections in English\* and Italian\*\* each semester.

Sophomore: 5 selections in English\* and Italian\*\* each semester.

Junior Year: 6 selections in English\*, Italian, German or French\*\* each semester.

Senior Year: 7 selections in English\*, Italian, German, and French\*\* each semester.

## Bachelor of Fine Arts in Musical Theatre

Sophomore Year: 5 selections, including at least 2 contrasting musical theatre selections and 2 classical selections in English and Italian\*\*, each semester.

Junior Year: 6 selections, including at least 3 contrasting musical theatre selections and 2 classical selections in English and Italian\*\*, each semester.

Senior Year: 7 selections, including at least 4 contrasting musical theatre selections and 2 classical selections in English and Italian\*\*, each semester.

\* *One musical theatre selection may be included at the discretion of the teacher.*

\*\* *Other languages (Latin, Spanish, etc.) may be added or substituted at the discretion of the teacher.*

## V110 Repertoire Requirements

The V110 designation is extremely flexible because it fulfills several needs of the Voice Area. Therefore, the repertoire requirements are dependent on class standing and major and are listed below:

1. Non-Voice Major, hour lesson with jury requirement (or alternative cumulative event) at the discretion of the studio teacher. The type of repertoire and number of selections will be assigned by the studio teacher.
2. Sophomore BFA major: 5 selections each semester
3. Junior BFA major: 6 selections each semester
4. Voice Major, ninth semester and above: 8 selections each semester

## **PROCEDURE FOR ALL UNDERGRADUATE VOICE JURIES**

1. Students studying voice for 2 or more credits and musical theatre majors are required by the voice faculty to take a jury each semester; however, students will not be required to take a jury the semester of their degree recital (i.e., Junior and Senior recitals in the performance track, Senior recital in the Music Education track – see Undergraduate Recitals / Degree Recital Hearings).
2. All selections are to be memorized unless approved in advance by the voice faculty for certain literature. Singers will begin with the selection of their choice. The faculty will choose another song or songs to be heard.
3. The faculty will ask in-depth questions about the literature studied during the semester. Students will be required to be conversant about the composers, poets and/or librettists, and to demonstrate a thorough working knowledge of musical, stylistic, historical, and/or cultural aspects of the material.
4. With the applied music teacher's permission, the voice jury may also serve three other purposes:
  - A. To audition for admission to the BM or BMA program:

To be admitted to the performance track (BM/BMA), **students are required to present a Sophomore Showcase**, demonstrating competency and emerging ability in both vocal technique as well as performance. The showcase will typically take place on one of the final two Bach's Lunch performances of the 4th semester of study for the student being evaluated. Each student's showcase will be approximately 15 minutes in length and will feature the required repertoire for a 4th-semester jury (6 pieces, arias and art songs in English, Italian, and at least one other language). However, care should be taken that the repertoire is programmatically interesting as a performance even as it demonstrates required repertoire. The showcase will be in lieu of a 4th-semester jury.

In addition to the Sophomore Showcase, students will be required to submit a performance resumé, a statement of goals, and a cumulative repertoire list. These documents must be submitted to the applied teacher two weeks prior to the end of the semester in which the Sophomore Showcase is presented.

- B. To omit a voice course level:

On rare occasions a student may use the jury to request permission to omit a voice course level. As a part of this process, the student will be expected to demonstrate significant vocal and musical growth. The student must also present memorized literature equivalent to that required for the level they wish to omit in addition to the literature memorized for the present semester.

- C. To be admitted to the voice jury track from Voice 100J or 110J:

To audition for admission to the voice jury track from Voice 100J or 110J a student must present literature equivalent to at least that required in the freshman year of the major.

5. Juries may be deferred when necessary, and only in consultation with the applied teacher. Make-up juries will be heard during a voice faculty meeting early in the subsequent semester.

## **GRADING**

A letter grade will be assigned by each faculty member. These grades will be averaged to determine the jury grade. The jury grade will influence the course grade in the following manner:

Freshman Year and Sophomore Year:

The applied teacher may assign a course grade not more than one full letter grade higher or lower than the averaged jury grade. (Example: An averaged jury grade of "B" will result in a course grade no higher than "A" and no lower than "C".)

Junior Year:

The applied teacher may assign a course grade not more than two quality points higher or lower than the averaged jury grade. (Example: An averaged jury grade of "B" will result in a course grade no higher than "A-" and no lower than "C+").

Senior Year:

The applied teacher may assign a course grade not more than one quality point higher or lower than the averaged jury grade. (Example: An averaged jury grade of "B" will result in a course grade no higher than "B+" and no lower than "B-".)

### **VOICE JURY FORM**

**Evaluator** \_\_\_\_\_

**Date**

*Appearance*            1 2 3 4 5

*Presentation*        1 2 3 4 5

*Tone*                    1 2 3 4 5

*Breathing*            1 2 3 4 5

*Posture*                1 2 3 4 5

*Accuracy/  
Memorization*        1 2 3 4 5

*Intonation*            1 2 3 4 5

*Diction*                1 2 3 4 5

*Interpretation*        1 2 3 4 5

*Ensemble*             1 2 3 4 5

**Areas of greatest strength and/or improvement:**

**Areas which require more work:**

Performance track audition recommendation:

Admit \_\_\_\_\_ Do not admit \_\_\_\_\_

Performance track mid-program review recommendation:

Admit (V330J) \_\_\_\_\_ Do not admit (V320J/other) \_\_\_\_\_

Comments:

#### Undergraduate Recitals

### **RECITAL GUIDELINES**

Full degree recitals are required for students in the Bachelor of Music and Bachelor of Musical Arts programs.

Additional recitals may be presented in any degree program with permission of the instructor.

All recitals must be memorized (exceptions for certain literature may be made upon request to the voice faculty). The performance literature will be determined at the discretion of the applied music teacher.

### **DEGREE RECITAL HEARINGS**

A hearing is to be scheduled for degree recitals and must take place at least two weeks prior to the performance date. Hearings are generally held during the voice area faculty meetings, which take place from 11:00-12:00 on selected Friday mornings in 113, Music Building I; alternatively, a hearing immediately following Voice Forum will be arranged if the earlier time is not possible due to class conflicts. The student will present seven copies of a list of the recital repertoire to the voice faculty and may begin with the selection of his or her choice. The voice faculty will continue the hearing by requesting additional selections. Hearings typically last no more than 20 minutes. Insufficient preparation will result in an unsatisfactory recital hearing.

Juniors in the BM degree program may sing a hearing if presenting a *full* recital. In this case, the jury is waived. If the student does not sing a hearing, then a jury is required. The choice is made at the discretion of the teacher. If presenting a half recital and the repertoire requirements for the course are not satisfied, the student will sing a jury.

Juniors and seniors in the BME degree program who are pursuing the Performer's Recognition Award will adhere to the protocol set forth in the BM degree program as it pertains to recital hearings.

In the case of an unsatisfactory hearing, the student will be required to reschedule the hearing following adequate preparation time.

At the time of their degree recital hearing, students in the Bachelor of Music and Bachelor of Musical Arts programs will present a comprehensive list of repertoire from undergraduate studies, which

shows serious study of works from a broad range of styles and languages (art song in English, Italian, German, French, and/or other languages), music of the Baroque, Classical, Romantic, and modern periods, opera (some in the original language), oratorio, cantata.

Recital hearings are not required for non-degree recitals. Music education students presenting a recital in the last semester of their junior year or in their senior year, and Bachelor of Arts students presenting a senior recital as a BA project, may be exempted from juries under the same conditions that apply to BM and BMA students: (1) they will have a hearing at least two weeks before the scheduled performance date and (2) the recital will be evaluated by a faculty panel (consisting of at least two faculty members).

## **SCHEDULING**

Degree recitals must be presented during the scheduled academic year (from the first day of classes through the last day of classes in the fall and spring semesters).

### **Graduate and PPC Jury Policy**

## **MINIMUM REPERTOIRE REQUIREMENTS**

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### Master of Music in Voice Performance

### Master of Music in Voice Pedagogy and Performance

### Professional Performer Certificate

8 or more songs each semester, usually representing at least 4 languages. (Extended works may count for more than 1 selection.)

### Master of Fine Arts in Voice Pedagogy for Musical Theatre

10 or more songs each semester in the classical and musical theatre styles – V510 (5 songs) and V462 (5 songs)

### Master of Music Education – V510

### PhD in Music Education – V510

### Other – V510

5 or more songs each semester, usually representing at least 2 languages.

## **PROCEDURE**

1. Students studying voice for 2 or more credits are required by the voice faculty to take a jury each semester; however, students will not be required to take a jury the semester of their degree recital. The only exception to this policy involves the PPC students, who are not required to take a jury.

2. All selections are to be memorized unless approved in advance by the voice faculty for certain literature. Singers will begin with the selection of their choice. The faculty will choose another song or songs to be heard.

3. The faculty will ask in-depth questions about the literature studied during the semester. Students will be required to be conversant about the composers, poets and/or librettists, and to demonstrate a thorough working knowledge of musical, stylistic, historical, and/or cultural aspects of the material.

4. Juries may be deferred when necessary, and only in consultation with the applied teacher. Make-up juries will be heard during a voice faculty meeting early in the subsequent semester.

## **GRADING**

A letter grade will be assigned by each faculty member. These grades will be averaged to determine the jury grade. The jury grade will influence the course grade.

### **Graduate Final Projects**

**Graduate students in the Master of Music degree** in Voice Performance, or in Voice Pedagogy and Performance are required to present the following. Avoid scheduling both for the same semester.

1) A full recital, and

2) One of the following:

(a) A lecture-recital, or

(b) A research paper.

**Graduate students in the Master of Fine Arts degree** in Voice Pedagogy for Musical Theatre are required to complete:

1) An internship with a voice professional or group of voice professionals during the summer that follows the completion of their course of study.

2) A monograph based on the internship experience.

3) A teaching portfolio containing compiled journal observations and papers.

## **MASTER'S RECITALS**

All recitals must be memorized (exceptions for certain literature may be made upon request to the voice faculty). The recital literature will be determined at the discretion of the applied music teacher.

The recital will be graded by a special committee appointed by the School of Music Graduate Committee.

## **RECITAL HEARING**

A hearing is to be scheduled for degree recitals and must take place at least two weeks prior to the performance date. Hearings are generally held during the voice area faculty meetings, which take place from 11:00-12:00 on selected Friday mornings in 113, Music Building I; alternatively, a hearing immediately following Voice Forum will be arranged if the earlier time is not possible due to class conflicts. The student will present seven copies of a list of the recital repertoire to the voice faculty

and may begin with the selection of his or her choice. The voice faculty will continue the hearing by requesting additional selections. Hearings typically last no more than 20 minutes. Insufficient preparation will result in an unsatisfactory recital hearing.

In addition, the student must present a list of memorized repertoire, including music from undergraduate studies, which shows serious study of works from a broad range of styles and languages (art song in English, Italian, German, French, and/or other languages), music of the Baroque, Classical, Romantic, and modern periods, opera (some in the original language), oratorio, cantata.

In the case of an unsatisfactory recital hearing, the student will be required to reschedule the hearing following adequate preparation time.

## **SCHEDULING**

The recital must be presented during the scheduled academic year (from the first day of classes through the last day of classes in the fall and spring semesters). In conjunction with their studio teachers, students are encouraged to select their repertoire and schedule their recital dates as far in advance as possible (at least one semester in advance). The recital and the lecture-recital will take place in different semesters.

## **LECTURE-RECITAL**

A lecture-recital consists of two parts. One is the actual public lecture-recital. The other is the lecture portion in written form, together with a bibliography and other pertinent material. The written lecture is presented to the chair of the Graduate Committee in the same form required for master's papers. The procedure for developing a lecture-recital varies in several points from the master's paper, however.

For information concerning the procedures and guidelines for the master's paper, refer to the School of Music Graduate Handbook.

## **SCHEDULING**

The lecture-recital must be presented during the scheduled academic year (from the first day of classes through the last day of classes in the fall and spring semesters). In conjunction with their studio teachers, students are encouraged to select their repertoire and schedule their recital dates as far in advance as possible (at least one semester in advance). Avoid scheduling both for the same semester.

## **MASTER'S PAPER**

The master's paper should be a written study of some musicological, theoretical, or performance issue that reflects the student's particular interests and expertise, and should have the support of the advising faculty. Its scope should exceed that of a research paper routinely written for an academic music course, but may have such a paper as its basis. It is expected that the paper will be developed and written under the close consultation of a faculty adviser and one or more second readers, and will be reviewed in drafts before the final paper is submitted. The master's paper for students in the Master of Music in Voice Pedagogy and Performance degree is to be specified in an area of voice pedagogy.

For information concerning the procedures and guidelines for the master's paper, refer to the School of Music Graduate Handbook of the year of your admission to the program.

In addition to the details contained in the Graduate Handbook, the voice faculty requests that the first draft of the paper be completed eight weeks before the end of classes. Later submissions run the risk of missed graduation deadlines.

The student may not expect faculty members to read papers between the last day of finals and the first day of classes of the subsequent semester (fall and spring).

## **ORAL EXAMS IN THE MAJOR**

Oral exams should be scheduled by the fourth week of the semester in which they are to be taken. The exam will be evaluated by the studio professor and two other professors assigned by the School of Music Graduate Committee. Students may request that specific professors serve on their committees. Refer to the School of Music Graduate Handbook for additional information.

The "other areas of literature pertinent to the major" found in the Graduate Handbook may include, in addition to material on the degree recital, history and literature of the art song, opera, oratorio, cantata, chamber music, pedagogical collections, and other relevant areas of study.

The student will be expected to understand general concepts of style, general historical context, and demonstrate reasonable listening skills.

Part of the examination may be take-home projects.

## **PPC (PROFESSIONAL PERFORMER CERTIFICATE)**

PPC Students will be expected to focus on performance activities over the course of the year; this will include voice lessons at the 530J level and a minimum of either a major opera role or a full-length recital. In conjunction with voice lessons (which will not be juried), **PPC students must attend 7 Voice Forums and 7 approved Voice Events**. Having students explore performance opportunities beyond these requirements is expected and encouraged.

### **Procedure for Requesting a Change of Teacher**

The voice faculty expects that, in the ordinary course of events, students will stay with their assigned teacher for their entire degree program. We feel strongly that consistency in the teaching and learning of fundamental techniques far outweighs most problems between student and teacher. Original assignments are based on student requests, auditions for admission to the School of Music, discussions among the voice faculty, and the need to maintain equity in faculty teaching loads.

Rarely, and for good and sufficient reason only, a student or teacher may feel it necessary to request a change. In that case, this procedure must be followed:

1. The student must discuss these issues in person with his or her current teacher and possibilities for reconciliation will be pursued. Under no circumstances should the student speak to any other teacher before this has been accomplished. Such conversations may draw the other teacher into unethical and unprofessional behavior, and cause misunderstandings that work against the best functioning of the voice area.
2. If the student-teacher relationship cannot be resolved, the student must submit a written request for a change, outlining the reason(s). This request may be in the form of an email and is to go to the Coordinator of the Voice Area, who will forward it to the other voice faculty members. NOTE: this request should be submitted before the last day of classes. Changes in teacher assignments cannot be made after a semester begins.

3. The voice faculty will discuss the request and decide the best course of action. The student will be informed concerning the faculty's joint decision. If the faculty approves the change, the student may then contact the teacher with whom he or she wishes to study. This must be done before the first day of classes in the following semester.

4. If a student believes that his or her personal rights or freedoms are being abused in the student-teacher relationship, he or she should go directly to the Director of the School of Music for the swift resolution of the problem(s). The University has established procedures for investigating and resolving those grievances.

5. If a teacher feels that a change of studio would be in the best interest of one of his or her students, that teacher will address the matter directly with the student in question.

### Performing Opportunities

As a student at Penn State, your performances reflect not only your own work, but that of your studio teacher; in many ways, you serve as an ambassador for the School of Music, and even for Penn State itself. You must inform your teacher of every public performance you undertake. Generally, your teacher will want to work with you on material you are performing. **Students tracking performance degrees (BM, BMA, MM) are required to audition for all curricular performance opportunities; this includes auditioning every semester for opera productions, as well as other appropriate solo opportunities. Furthermore, students are required to accept roles as cast and to fulfill all associated obligations (performances and rehearsals).**

Representative opportunities for performance are listed below:

#### 1. Voice Forum

The voice studios meet every Friday from 3:30 to 4:30 p.m. in Room 110, Music Building I. Students are expected to perform every semester in this masterclass-like setting. Occasionally guest artists will perform or make presentations during this time. Please check the voice area bulletin board for the specific schedule and sign-up sheets.

#### 2. Common Hour

With their instructor's permission, students may request to perform on this School of Music concert held every Friday from 2:30-3:30 p.m. in Esber Recital Hall. Assignment of performing dates are handled on a first-come, first-served basis. Request forms are available in the School of Music office.

#### 3. Bach's Lunch

These concerts take place every Thursday during the semester at 12:10 pm in Eisenhower Chapel. The Voice Area uses these concerts to promote our singers and to help them have regular performing experience.

#### 4. First Thursdays

These student concerts are scheduled on the first Thursday of every month during the fall and spring semesters, and are held at The Village at Penn State retirement community. Transportation is provided.

#### 5. Scholarship Competition

All undergraduate students with a 3.0 grade point average in their first through fourth year of study in music are eligible, and students must have at least one year of undergraduate study in music

remaining. Students must be nominated by a School of Music Faculty member. The competition is held every spring.

## 6. Concerto Competition

Following the December voice area juries, a maximum of three singers are nominated by the voice area faculty to compete for the opportunity to perform with the Penn State Philharmonic on one of their spring semester concerts. Winners are selected by audition, normally held at the end of January.

## 7. Graduate Exhibition

The Graduate Exhibition in Performance, held in March, showcases graduate students pursuing degrees in music and theatre in presentations crafted for a general audience.

## 8. Choral Ensembles

Solo opportunities happen regularly in choirs. Be certain to inform your voice teacher if you are offered the opportunity to audition or sing.

## 9. Opera Theatre and Acting For Singers

The Penn State Opera Theatre is an auditioned ensemble that offers a number of performance opportunities, mainly full-length operas, presented in staged, workshop, or concert settings.

Acting For Singers is a performance techniques class that culminates in a final performance of staged songs, arias, and scenes from opera and light opera.

## 10. School of Theatre

Many auditions in theatre are open to all students. Watch for announcements in the Theatre Building or check the School of Theatre Virtual Callboard:

<https://sites.google.com/site/pennstatevirtualcallboard/home> <sup>[1]</sup>

## 11. Thespians

This long-established student-run organization presents musicals twice a year. Auditions are required.

## 12. Non-Curricular Groups

Often, students at Penn State have begun their own performance groups. Participation in this kind of performance is encouraged as long as it does not impact negatively on your curricular accomplishments.

### **The National Association of Teachers of Singing**

The National Association of Teachers of Singing (NATS) is a professional organization of importance to teachers and students of singing. The objectives of NATS are "to encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented."

The NATS *Journal of Singing* is the official publication of NATS and contains articles relating to the art and technique of singing, reviews of newly published books and music, and a wealth of other pertinent information. It is published every other month and is sent to all members. The NATS

*Journal of Singing* is also available in the Arts and Humanities Library in Pattee. For information concerning membership, see any of the voice faculty.

NATS is established on national, regional, state, and local chapter levels. There are organized events on every level, each of which includes opportunities for students to sing for constructive comments and/or compete for prizes.

The local Allegheny Mountain Chapter of NATS (AMC NATS) typically holds meetings each fall (usually in late September). A program pertaining to the multi-faceted art of singing is offered, of interest to teachers and students alike.

AMC NATS also typically holds an annual student auditions each fall (usually in early November). This day-long event includes the auditions in the morning and a winner's concert in the afternoon. Each student prepares at least three songs (or more, depending on the division assigned). Voice teachers have repertoire requirements specific to divisions. In the auditions, each student will begin with a song of his or her choice. Additional songs are selected as time permits. Three judges write constructive comments and score each singer according to his or her individual performance. These comments are made available after the auditions. The three singers in each division with the highest scores will sing in the winner's concert. Some students may receive semi-finalist certificates based on their scores. Those singers performing in the winner's concert will sing one song of their choice (provided that this song was performed in the morning auditions). Winners are awarded a small cash prize. There is a modest entry fee. Transportation may be provided by the School of Music.

Singers should dress appropriately for these auditions. Men should wear coats and ties; women should wear dresses appropriate for daytime performing. Professional accompanists are often available at student auditions. These arrangements must be made in advance.

The Eastern Region of NATS (comprised of Pennsylvania, West Virginia, Delaware, New Jersey, New York, Québec and the National Capital Region of Ottawa) holds student auditions every spring (usually in March or early April). These auditions take place over a three-day period. The procedure followed is much the same as for the Chapter NATS auditions. There is a modest entry fee. Students are responsible for out-of-town expenses. Transportation may be provided by the School of Music.

A national NATS conference is held every two years. The national semi-finals and finals of the NATS Artist Award competition (NATSAA) are held at this meeting. The first prize includes a \$10,000 cash award, a New York solo recital debut, and a scholarship to attend the AIMS program in Graz, Austria. Other prizes are also given to national semi-finalists and finalists. Preliminary auditions for the NATSAA are held on the district and regional levels.

#### **Student NATS Chapter (SNATS)**

The National Association of Teachers of Singing has fostered the formation of Student NATS (SNATS) chapters in order to advance knowledge about the Association and the professions of teaching and singing. The PSU SNATS Chapter was established in 2007, and meets several times each semester to hold events, discussions, and workshops on a variety of topics, often bringing in guest presenters or tapping resident experts. PSU SNATS also sponsors and assists with occasional voice area activities. Leadership opportunities are available, and programming of events can respond to the interests of members. Since SNATS members are not members of NATS\*, there are no dues to pay to National, though there are modest dues paid to the chapter to offset costs. (\*NATS has also established a student membership category, but this is separate from SNATS.) SNATS members may also enjoy a reduced student rate on subscriptions to *Journal of Singing*. Please contact the SNATS Advisor, Norman Spivey, for further information, or visit [http://www.nats.org/about\\_snats.html](http://www.nats.org/about_snats.html) [2].

**Appendix**  
**Health and Safety**

- 1) <http://www.entnet.org/HealthInformation/Keeping-Your-Voice-Healthy.cfm> <sup>[3]</sup> American Academy of Otolaryngology
- 2) <http://www.bbivar.com/index.php> <sup>[4]</sup> The Blaine Block Institute for Voice Analysis and Rehabilitation
- 3) <http://www.nats.org/> <sup>[5]</sup> National Association of Teachers of Singing
- 4) <http://www.ncvs.org/> <sup>[6]</sup> The National Center for Voice & Speech
- 5) <http://www.nidcd.nih.gov/health/voice/pages/takingcare.aspx> <sup>[7]</sup> National Institutes of Health
- 6) <http://www.voicefoundation.org/> <sup>[8]</sup> The Voice Foundation
- 7) <http://voicehealth101.com/home> <sup>[9]</sup> Voice Health 101

**Laryngologists (State College and Hershey)**

State College and Hershey [NOTE: You may want to consider searching for a laryngologist on your health insurance company's website.] **Please ask your studio teacher for advice about whom to see.**

**1) Dr. Michael Freiman**

Mount Nittany Health (Boalsburg)

3901 S. Atherton St., Suite 6

State College, PA 16801

(814) 466-6396

**2) Dr. Evan J. Harlor**

Geisinger Medical Group (Gray's Woods)

132 Abigail Lane, Suite 210

Port Matilda, PA 16870

(814) 234-7281

**3) Dr. Yi H. Kao**

Otolaryngology Group of Central Pennsylvania

2505 Green Tech Dr., Suite C

State College, PA 16803

(814) 231-7750

**4) Dr. Johnathan D. McGinn**

Penn State Hershey Otolaryngology - Head and Neck Surgery

100 Campus Drive, Entrance 2, Suite 400

Hershey, PA 17033

(800) 243-1455

(717) 531-6822

#### Purchasing Scores

<http://www.amazon.com> [10]

<http://www.artsongcentral.com> [11] (free, printable sheet music)

<http://www.beethovenandcompany.com> [12]

<http://www.classicalvocalrep.com> [13]

<http://dowlingmusic.com> [14]

<http://www.halleonard.com> [15]

<http://imslp.org> [16] (free downloads)

<http://www.thejuilliardstore.com> [17]

<http://www.jwpepper.com> [18]

<http://www.musicalsource.com> [19]

<http://www.sheetmusicplus.com> [20]

<http://www.stephensmusicpub.com> [21]

<http://www.virtualsheetmusic.com> [22]

#### Translations

[www.aria-database.com](http://www.aria-database.com) [23] (translations for many arias that are not affected by copyright restrictions)

[http://classicalmusic.about.com/od/classicalmusictips/Classical\\_Music\\_Tips.htm](http://classicalmusic.about.com/od/classicalmusictips/Classical_Music_Tips.htm) [24]

[www.ipasource.com](http://www.ipasource.com) [25] (IPA translations –this service is offered for free through the PSU library databases)

<http://www.lib.washington.edu/music/howdoi/songs> [26]

#### **The Book of 101 Opera Librettos: Complete Original Language Texts with English Translations (Jessica M. MacMurray and Allison Brewster Franzetti)**

This large resource contains the complete original language texts and English translations of 101 opera librettos. Also included are plot summaries and title and librettist/author indexes.

#### **Brahms' Complete Song Texts: In One Volume Containing Solo Songs, Duets, Liebeslieder Waltzes (both sets), the Alto Rhapsody, Folk Song Arrangements (Beaumont Glass)**

This resource contains word-by-word translations and phonetic transcriptions of Johannes Brahms' songs. The volume includes a short (2 page) overview of his life, plus a title and first line index. As an added bonus, the appendix contains singing translations of selected songs.

**The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs (Dietrich Fischer-Dieskau, George Bird, and Richard Stokes)**

This resource contains line-by-line translations of German songs by various composers. The following indexes are included in the back of the book: composer, poets and translators, and title and first line.

**Franz Schubert Complete Song Cycles: Die Schöne Müllerin, Die Winterreise, and Schwanengesang (Eusebius Mandyczewski)**

The musical scores for three of Franz Schubert's song cycles are found in this resource. Following the scores is the English translation of each song.

**A French Song Companion (Graham Johnson and Richard Stokes)**

This resource contains an alphabetical list of composers containing essays about their works and line-by-line translations of selected works.

**Hugo Wolf's Complete Song Texts: In One Volume Containing all Completed Solo Songs Including Those Not Published During the Composer's Lifetime (Beaumont Glass)**

This resource contains word-by-word translations and phonetic transcriptions of Hugo Wolf's songs. The translations are arranged by the collection in which they were published. The volume includes a short (5 page) overview of his life, plus a title and first line index. As an added bonus, the appendix contains singing translations of selected songs.

**The Interpretation of French Song (Pierre Bernac)**

This resource contains line-by-line translations of the French poetry (along with indications as to where the elisions are placed), as well as suggestions for interpretation of the songs in performance.

**Italian Art Song (Ruth C. Lakeway and Robert C. White, Jr.)**

This resource contains line-by-line translations of the poetry, and suggestions for interpretation, of over 200 selected songs by 20<sup>th</sup> century Italian song composers.

**Lieder Line by Line, and Word for Word (Lois Phillips)**

Translations of songs by Beethoven, Schubert, Schumann, Wagner, Brahms, Wolf, Mahler, and Strauss are included in this resource, along with a title and first line index.

**Masters of the French Art Song: Translations of the Complete Songs of Chausson, Debussy, Duparc, Fauré, and Ravel (Timothy Le Van)**

Word-by-word translations of the composers mentioned in the title.

**Masters of the Italian Art Song: Word-by-Word and Poetic Translations of the Complete Songs for Voice and Piano (Timothy Le Van)**

Italian art songs by Bellini, Donaudy, Donizetti, Puccini, Rossini, Tosti, and Verdi have been translated word by word into more standard English. The songs are organized alphabetically first by composer, then by song title. Following the translations are first line and title indexes.

**The Penguin Book of Lieder (S.S. Prawer)**

This resource gives the English translations, verse by verse, of songs by Haydn, Mozart, Beethoven, Loewe, Schubert, Mendelssohn, Schumann, Liszt, Wagner, Franz, Brahms, Wolf, Mahler, Strauss, Schoenberg, Webern, Berg, and Hindemith. Following the translations is a title and first line index.

### **The Poetic Debussy: A Collection of his Song Texts and Selected Letters (Margaret G. Cobb and Richard Miller)**

All of Debussy's 92 songs are translated in this resource. The entries are arranged in chronological order and contain the original French lyrics with the English translation verse by verse. The book also contains a first line and title index.

### **The Ring of Words: An Anthology of Song Texts (Philip L. Miller)**

In this resource you will find line by line translations of art songs by various German, French, Italian, Russian, Scandinavian, and Spanish poets, both well-known and lesser-known. Brief notes are included about the poets and the composers who set the words to music. Composer and title/first line indexes are included following the translations.

### **Russian Songs & Arias : Phonetic Readings, Word-by-word Translations, and a Concise Guide to Russian Diction (Jean Piatak)**

### **Schubert and Schumann; Songs and Translations (Sir Robert Garran)**

Selected songs by Schubert and Schumann are translated in this resource line by line. The poet of each song is also given. Following the translations are first line and title indexes.

### **Schubert - The Complete Song Texts: Texts of the Lieder and Italian Songs (Richard Wigmore)**

Franz Schubert's German and Italian songs are translated line by line in this resource. The songs are arranged alphabetically by title, but songs with the same title are arranged by the poet's name. Dates, D number, and poet's name are given for each song. Following the translations is an index of first lines.

### **Schubert's Complete Song Texts: With International Phonetic Alphabet Transcriptions, Word for Word Translations and Commentary (Beaumont Glass)**

This resource contains word-by-word translations and phonetic transcriptions of Franz Schubert's songs. The volume includes a short (1 page) overview of his life, plus a title and first line index. As an added bonus, the appendix contains singing translations of selected songs. Volume 1 contains song titles beginning with A through F; Volume 2 begins with F and continues through Z.

### **The Schubert Song Companion (John Reed)**

This is a comprehensive guide to Schubert's songs, containing information about each song and a general English translation of the poem.

### **Schumann's Complete Song Texts: In One Volume Containing all Completed Solo Songs Including Those Not Published During the Composer's Lifetime, Duets, Trios, Quartets (Beaumont Glass)**

This resource contains word-by-word translations and phonetic transcriptions of Robert Schumann's songs, arranged in chronological order. The volume includes a short (3 page) overview of his life, plus a title and first line index. As an added bonus, the appendix contains singing translations of selected songs.

### **Tchaikovsky's Complete Songs (Richard D. Sylvester)**

This book contains the texts of all of the songs ever written by Tchaikovsky. They appear in the original Cyrillic with a transcription into our alphabet and then a line-by-line translation of the poem. At the end of each song is historical and descriptive information.

### **Word-by-Word Translations of Songs and Arias (I – Berton Coffin, Werner Singer, and Pierre Delattre; II – Arthur Schoep and Daniel Harris)**

The translations in these two volumes are arranged alphabetically by composer, with German and French composers in volume 1 and Italian composers in volume 2. Both volumes contain an index of first lines and titles.

### Audition Information

[www.actorsequity.org/castingcall/castingcallhome.asp](http://www.actorsequity.org/castingcall/castingcallhome.asp) [27] (members only)

[www.backstage.com](http://www.backstage.com) [28]

[www.classicalsinger.com](http://www.classicalsinger.com) [29]

[www.yaptracker.com](http://www.yaptracker.com) [30] (\$55.00/year membership)

### Selected Audio/Video Resources

[www.apple.com/itunes](http://www.apple.com/itunes) [31] (commercial service)

[www.libraries.psu.edu/psul/artshumanities/musicaudio.html](http://www.libraries.psu.edu/psul/artshumanities/musicaudio.html) [32] (Naxos Music Library through Penn State)

[www.spotify.com](http://www.spotify.com) [33] (basic service is free)

[www.youtube.com](http://www.youtube.com) [34]

### Selected Diction Resources

[www.dictiondomain.com](http://www.dictiondomain.com) [35]

[www.ipasource.com](http://www.ipasource.com) [25] (fee required, but is free to Penn State students)

<http://music.unt.edu/voice/singers> [36]

### Miscellaneous

[www.imsip.org](http://www.imsip.org) [37] or [www.petruccilibrary.org](http://www.petruccilibrary.org) [38] (free scores in the public domain)

[www.music.indiana.edu/music\\_resources](http://www.music.indiana.edu/music_resources) [39]

### Selected Opera Resources

[www.aria-database.com](http://www.aria-database.com) [23] (The Aria Database is a collection of information about opera and operatic arias. Besides providing basic information about each aria, the Database includes translations for many arias and aria texts for those that are not affected by copyright restrictions. The Database also provides access to a collection of operatic sound files to give visitors an idea of what each aria sounds like. In addition, the Aria Database contains information on available scores and sound files that can be purchased to aid in study and enjoyment. – The site asks for donations)

[www.castelopera.com](http://www.castelopera.com) [40] (Operatic Libretti Series – 17 volumes; for purchase)

[www.musicwithease.com](http://www.musicwithease.com) [41]

[www.oberlin.edu/opera/texts.htm](http://www.oberlin.edu/opera/texts.htm) [42]

[www.operabase.com](http://www.operabase.com) [43]

[www.libraries.psu.edu/psul/artshumanities/musicaudio.html](http://www.libraries.psu.edu/psul/artshumanities/musicaudio.html) [32] (Opera in Video through Penn State)

<http://www.oberlin.edu/opera/texts.htm> [42]

<http://opera.stanford.edu/companies.html> [44]

<http://opera.stanford.edu/links.html> [45]

[www.usopera.com](http://www.usopera.com) [46] [U.S. Opera; opera by American composers]

[www.usoperaweb.com](http://www.usoperaweb.com) [47] [American opera]

#### Professional Organizations

[www.acdaonline.org](http://www.acdaonline.org) [48] [American Choral Directors Association]

[www.choralnet.org](http://www.choralnet.org) [49] [Choral Net]

[www.chorusamerica.org](http://www.chorusamerica.org) [50] [Chorus America]

[www.classicalsinger.com](http://www.classicalsinger.com) [29] [Classical Singer]

[www.mtna.org](http://www.mtna.org) [51] [Music Teachers National Association]

[www.music.org](http://www.music.org) [52] [The College Music Society]

[www.nafme.org](http://www.nafme.org) [53] [National Association for Music Education]

[www.nats.org](http://www.nats.org) [54] [National Association of Teachers of Singing]

[www.noa.org](http://www.noa.org) [55] [National Opera Association]

[www.operaam.org](http://www.operaam.org) [56] [Opera America]

#### Selected Research Resources

The Grove Dictionary of Music and Musicians: ML100.N48 2001

[www.libraries.psu.edu/psul/researchguides/artsarchmusic/music.html](http://www.libraries.psu.edu/psul/researchguides/artsarchmusic/music.html) [57] (Grove Music Online through Penn State)

[www.libraries.psu.edu/psul/researchguides/artsarchmusic/music.html](http://www.libraries.psu.edu/psul/researchguides/artsarchmusic/music.html) [57] (Music Index Online through Penn State)

[www.wikipedia.org](http://www.wikipedia.org) [58] (less scholarly than Grove)

#### Links:

- [1] <https://sites.google.com/site/pennstatevirtualcallboard/home>
- [2] [http://www.nats.org/about\\_snats.html](http://www.nats.org/about_snats.html)
- [3] <http://www.entnet.org/HealthInformation/Keeping-Your-Voice-Healthy.cfm>
- [4] <http://www.bbivar.com/index.php>
- [5] <http://www.nats.org/>
- [6] <http://www.ncvs.org/>
- [7] <http://www.nidcd.nih.gov/health/voice/pages/takingcare.aspx>
- [8] <http://www.voicefoundation.org/>
- [9] <http://voicehealth101.com/home>
- [10] <http://www.amazon.com>
- [11] <http://www.artsongcentral.com>
- [12] <http://www.beethovenandcompany.com>
- [13] <http://www.classicalvocalrep.com>
- [14] <http://dowlingmusic.com>
- [15] <http://www.halleonard.com>
- [16] <http://imslp.org>
- [17] <http://www.thejuilliardstore.com>
- [18] <http://www.jwpepper.com>
- [19] <http://www.musicalsource.com>
- [20] <http://www.sheetmusicplus.com>
- [21] <http://www.stephensmusicpub.com>

[22] <http://www.virtualsheetmusic.com>  
[23] <http://www.aria-database.com>  
[24] [http://classicalmusic.about.com/od/classicalmusic/tips/Classical\\_Music\\_Tips.htm](http://classicalmusic.about.com/od/classicalmusic/tips/Classical_Music_Tips.htm)  
[25] <http://www.ipasource.com>  
[26] <http://www.lib.washington.edu/music/howdoi/songs>  
[27] <http://www.actorsequity.org/castingcall/castingcallhome.asp>  
[28] <http://www.backstage.com>  
[29] <http://www.classicalsinger.com>  
[30] <http://www.yaptracker.com>  
[31] <http://www.apple.com/itunes>  
[32] <http://www.libraries.psu.edu/psul/artshumanities/musicaudio.html>  
[33] <http://www.spotify.com>  
[34] <http://www.youtube.com>  
[35] <http://www.dictiondomain.com>  
[36] <http://music.unt.edu/voice/singers>  
[37] <http://www.imslp.org>  
[38] <http://www.petrucclibrary.org>  
[39] [http://www.music.indiana.edu/music\\_resources](http://www.music.indiana.edu/music_resources)  
[40] <http://www.castelopera.com>  
[41] <http://www.musicwithease.com>  
[42] <http://www.oberlin.edu/opera/texts.htm>  
[43] <http://www.operabase.com>  
[44] <http://opera.stanford.edu/companies.html>  
[45] <http://opera.stanford.edu/links.html>  
[46] <http://www.usopera.com>  
[47] <http://www.usoperaweb.com>  
[48] <http://www.acdaonline.org>  
[49] <http://www.choralnet.org>  
[50] <http://www.chorusamerica.org>  
[51] <http://www.mtna.org>  
[52] <http://www.music.org>  
[53] <http://www.nafme.org>  
[54] <http://www.nats.org>  
[55] <http://www.noa.org>  
[56] <http://www.operaam.org>  
[57] <http://www.libraries.psu.edu/psul/researchguides/artsarchmusic/music.html>  
[58] <http://www.wikipedia.org>