

VOICE STUDY AT BOISE STATE UNIVERSITY **GENERAL INFORMATION AND POLICIES**

Welcome to the Voice Area in the Department of Music at Boise State University! We are thrilled to have you join our vibrant community of singers, where we are dedicated to nurturing your passion for music and helping you discover the true power and beauty of your voice. As a voice student, you will embark on an incredible journey of artistic growth and personal development. Our primary goal is to equip you with the skills and knowledge necessary to become a confident, expressive, and versatile vocalist. Whether you dream of performing on the grandest stages, teaching in the classroom, or wish to refine your singing abilities for personal enjoyment, our voice program is designed to cater to all aspirations and ambitions. Throughout your time here, you will receive world-class vocal training from our esteemed voice faculty who are not only exceptional educators, but also accomplished performers in their own right. We believe in fostering a strong foundation in voice fundamentals, enabling you to tackle a diverse repertoire across different styles with ease and artistry.

Being a voice student at Boise State University offers numerous benefits beyond honing your singing abilities. You will find a warm and supportive community of fellow musicians who share your love for music and will be there to cheer you on as you take strides toward achieving your goals. Our faculty and staff are committed to providing a nurturing and inclusive environment where you can thrive both musically and personally.

Additionally, as part of the vibrant music scene at Boise State, you will have ample opportunities to participate in concerts, recitals, operas, musicals, plays, and other performances. These invaluable experiences will not only showcase your talent, but also help you build confidence and stage presence—a vital aspect of being a well-rounded performer. Furthermore, our voice area frequently hosts masterclasses, workshops, and guest artist events, providing you with unique opportunities to learn from renowned professionals in the industry. These interactions will inspire you and expose you to a world of possibilities within the realm of music and singing.

Ultimately, our aim is to empower you to embrace your individual voice and cultivate your own musical identity. We are committed to supporting your dreams and aspirations as you strive to become the best version of yourself as a vocalist and artist. Once again, welcome to the Voice Area at Boise State University. We are excited to embark on this musical journey together and witness your growth and accomplishments as you discover the transformative power of your voice.

APPLIED VOICE STUDY

Each student studying voice will work to demonstrate consistent growth in vocal performance skills. This growth will reveal itself through the vocal technique, sound, quality of performance, and musical proficiency. In performance vocal juries, voice majors and minors perform selections from their semester repertoire for the voice faculty.

All students studying voice at Boise State are expected to participate in a choral ensemble. Doing so accelerates the development of music reading, vocal technique, aural skills – and supports the work being done in applied voice lessons. Exceptions to this requirement are made at the discretion of the voice faculty.

LEVELS OF APPLIED VOICE STUDY

The following sections provide general guidelines to requirements for each level (100-400) of applied voice study for voice majors and minors as well as non-music majors granted permission to take voice lessons.

1-credit lessons (131, 231, etc.):

- General Music (BA) majors
- Vocal Music Minors
- Non-music Majors

2-credit lessons (132, 232, etc.):

- Music Education Majors
- First Year Vocal Performance Majors

4-credit lessons (134, 234, etc.):

- Vocal Performance Majors beginning in their third semester

Students taking 1-credit lessons receive a 30-minutes of private instruction each week. Students taking either 2-credit or 4-credit lessons receive 60-minutes of private instruction each week.

GENERAL INFORMATION ABOUT REPERTOIRE REQUIREMENTS

Students will learn, memorize, and perform all assigned repertoire. All assigned repertoire should be listed on the semester repertoire sheet. General guidelines for voice students concerning the amount of repertoire studied each semester are as follows:

- 1 credit (30 minute lessons) -minimum of four songs
- 2 and 4 credits (1 hour lessons) -minimum of six songs

Final determinations regarding the amount and type of repertoire studied during each semester are dependent on each student's needs and abilities and will be determined by the studio teacher.

Students are encouraged to keep a listing of all repertoire studied each semester. Although this information is recorded on Repertoire Progress Sheets kept on file by the Music Department, this list will serve as your personal record of your vocal work at Boise State. Additionally, such lists are often required to be part of graduate school applications.

All students are responsible for acquiring copies of their music following copyright guidelines.

LESSON ATTENDANCE AND REQUIREMENTS

Weekly lessons are scheduled individually in consultation with the voice teacher.

Performance and Music Education majors schedule one hour each week. Music Bachelor of Arts students, theatre majors, voice minors and non-music majors schedule one half-hour lesson each week. Attendance at all lessons is mandatory unless illness or another emergency prevents your attendance. Each studio teacher will communicate their policies to students via their course syllabus.

You should not have a lesson if you are sneezing, coughing, running a fever, or otherwise in physical pain. Please do not expose your teacher or other singers to colds, strep throat, bronchitis, etc. If you are ill, communicate in a timely manner with your teacher.

Students attend all lessons and practice according to the "Basic Practice Guidelines" in this handbook (see p. 7). Students are responsible for learning and memorizing (as applicable) assigned repertoire each semester, ultimately singing the pieces for public performance, juried final exams – or both. Students should take care to maintain steady, incremental progress on assigned materials and repertoire throughout the semester. Doing so will help you in your performances later in the semester.

Depending on the individual instructor's attendance policy, lessons not canceled by 9 a.m. on the day of your scheduled lesson may or may not be made up. If the instructor is forced to miss a lesson, a make-up lesson will be scheduled.

IMPORTANT: To the very best of your ability, you are responsible for maintaining your energy and health through good nutrition, adequate sleep, and regular exercise. In order for the singing voice to function reliably and well, the body, mind and spirit must be cared for, well-nourished and strengthened daily. Make it a priority!

SINGERS AND ACCOMPANISTS

All voice students must have an accompanist for their lessons. Consult with your teacher about finding a pianist who is willing and competent to collaborate with you. Having a pianist is worth your time, effort, and expense. Remember that a good pianist will enable you to make faster progress on your repertoire, freeing you to put optimum levels of attention on your voice, musicality and artistry.

Singers and pianists rehearse at least one half-hour/week. This should be a regularly scheduled time. The singer should have the music thoroughly learned prior to these rehearsals. It is the singer's responsibility to see that the pianist has the music well ahead of time.

Pianists are to attend the singer's weekly lesson time. Material covered during lesson time should be thoroughly prepared in the rehearsals prior to the lesson.

The rules of common courtesy apply to missed lessons or rehearsal times. If either person knows that they cannot be present at a rehearsal or lesson, that person should notify the other as far in advance as possible. Singers should be prompt in paying accompanists and should expect to be billed by the accompanist for failure to provide

timely notification of canceled rehearsals, lessons, or performances.

The singer and the pianist are a team. Both should do everything possible to communicate clearly - both musically and professionally.

END OF SEMESTER JURIES

Each voice major and minor will sing a jury in order for the voice faculty to evaluate student progress during each semester. The jury is your final exam in which you demonstrate the results of your semester's work. All voice students will sing two songs at their jury. Students choose the first piece they perform after which the voice faculty will choose a second selection from the repertoire submitted for the jury. Students attempting to move to 300-level upper division voice study will perform three selections.

Sign-up sheets and information about juries are posted on bulletin board outside Room MC 313 usually at least 1 week before finals week. Be sure to consult your accompanist when deciding on your jury time.

Jury repertoire forms will be filled out online via a google form. Forms will be available to fill out in the last few weeks of the semester.

A student will not be required to present an end of semester jury if they have given a degree recital during that semester.

STUDENT RECITALS

Recitals given during the junior and/or senior years are important capstones that allow students to demonstrate the totality of what they have learned during their years of voice study. Recital requirements for the various degree programs are as follows:

Music Education majors (vocal emphasis) register for MUS-APL 444 and give a recital of at least 30 minutes. Usually this is done in the semester prior to student teaching.

Music Performance (vocal emphasis) give both a junior (30 minutes) and a senior recital (60 minutes). Juniors register for MUS-APL 345; seniors for MUS-APL 446. These recitals are given during the second semesters of 300 and 400-level study.

Any student giving a recital must sing a pre-recital jury at least one month prior to the recital date. At the pre-recital jury, the voice faculty* will evaluate the quality of the student's recital preparation and performance competency. The pre-recital jury is intended to ensure that the recital preparations are thorough and have taken place well in advance of the recital date. All recital music is to be memorized at the time of the pre-recital jury. The last month before the recital should be devoted to polishing performance details - not to memorizing music.

Music may not be added to a recital program once that program is approved at the pre-recital jury.

*In addition to the full-time vocal faculty (and adjunct faculty member, if applicable) hearing committee, students will invite one other faculty member from outside the voice area to serve on their recital committee.

SCHEDULING STUDENT RECITALS

The calendar is open for student recital sign-up at the start of the fall semester. Student recitalists must have the date and time approved by their private teacher.

Faculty supervising a student recital submit a scheduling request on behalf of the student, ideally listing one or two alternate times and dates, in order of preference. It is recommended that students and faculty check the Public Events calendar for possible conflicts before making scheduling requests.

For degree-required recitals, students may schedule up to four hours of rehearsal time (4 hours for full recitals and 2 hours for half recital) in the Recital Hall, if there is time available. Rehearsal time may not be scheduled until the recital date and time in schedule are confirmed.

Senior Recitals:

A pre-recital jury is required for all senior recitals (MUS-APL 444, 445, 446, 447) no less than four weeks prior to the scheduled performance. This hearing committee consists of the private teacher and two other full-time faculty members, one from the same area, the third member from another area. Typically, students will perform their entire recital during the pre-recital jury. Exceptions to this occur when the hearing committee have recently heard specific songs or arias. This process results in either approval to proceed with the recital as scheduled or other appropriate recommendations.

Junior Recitals

A pre-recital hearing is required for all junior recitals (MUS-APL 345) no less than four weeks prior to the scheduled performance. This hearing committee consists of the private teacher and two other full-time faculty members, one from the same area, the third member from another area. Typically, students will perform their entire recital during the pre-recital jury. Exceptions to this occur when the hearing committee have recently heard specific songs or arias. This process results in either approval to proceed with the recital as scheduled or other appropriate recommendations.

Graduate Degree Recitals

In the case of graduate degree recitals (MUS-APL 546), the performance candidate's committee consists of the candidate's private teacher (chairperson), an official faculty member from within the same performance area, or, if there is none in the same area, in the most closely related performance area, and an appropriate official faculty member from either the history or theory area. If the private teacher is adjunct, then two official faculty from the most closely related area must also serve on the committee (one of these chairing the committee), making the total number four. The performance candidate must

schedule and perform a pre-recital jury at least four weeks before the recital. This pre-recital jury must be judged by the three official committee members.

All pre-recital juries and recital performances will be scheduled by the student's studio instructor.

RECITAL ETIQUETTE

Recitals in an academic setting are intended as a capstone experience representative of your voice study in your academic program. They are a forum in which students demonstrate competency in the following; vocal technique, language diction, musicianship, knowledge of musical styles, artistry, and stage presence.

STUDIO ASSIGNMENTS

Each student is assigned a voice teacher from among the members of the voice area faculty. If a student has a studio/professor they prefer, that preference will be honored whenever possible. However, should a student's chosen professor's studio be full, the student should contact the Head of the Voice Area for placement. Occasionally, there are cases when the voice area faculty may determine that a student should be moved to another teacher in order to best serve the needs of the individual student.

Should a student wish to change to another teacher, the request must be submitted by e-mail addressed to the student's current teacher, the Head of the Voice Area, and the teacher with whom the student is requesting to study. The request must state clearly the reason(s) the student wishes to change studios, emphasizing the pedagogical approaches and needs which serve as the basis for the request. The voice area faculty will consider the submitted request and determine #1) availability of space in other studio, and #2) the best course of action to ensure optimum vocal and musical growth for the student.

BASIC PRACTICE GUIDELINES

Practice time should be approached with understanding and purpose. Developing your singing voice and musicianship skills to the greatest extent possible is why you are here studying. Attaining your highest goals will only happen with effective, regular practice. So, you should expect to practice an average of 1 hour or more per day. This is not merely a time for singing. That hour can be broken into two 30 minute sessions or even three 20 minute sessions in order to maximize mental concentration and minimize vocal fatigue.

There are many possible practice plans available to you. Find out what works best for you. Your teacher will assist you in finding warm ups and technical exercises that are most effective and appropriate for you. You are encouraged to record your voice lessons.

Preparing mentally, physically, and emotionally for each practice session will strengthen your musical sensitivities, talents, and gifts. The following are some suggestions that

may help you focus your practice time and maximize your results.

- ◄ Establish a routine. Set a regular practice time each day and put it in your class schedule. Developing consistent daily practice habits will promote optimum vocal and musical growth.
- ◄ Stand tall and keep your entire body balanced. Become aware of tension that may interfere with your breath.
- ◄ Begin with stretching and body warm-ups. Identify any areas of tension or fatigue and concentrate on gently stretching and massaging them. Take as long as you need in order to feel focused and energized for practice.
- ◄ Spend at least 15 minutes on the vocal exercises you and your teacher have developed. **Always warm up!** (A good online resource for vocal warmups can be found [HERE](#).)
- ◄ Work on your repertoire. Set a goal each day - Establish what you hope to accomplish before you begin your practice. This may include learning the notes, singing on pure vowels, polishing a difficult passage, pronunciation work, or memorizing.
- ◄ Problems? Write them down and take them to your next lesson.

ONLINE RESOURCES FOR SINGERS

<http://artsongcentral.com/song-index/> - Free downloads of many standard pieces
<http://www.lieder.net/lieder/index.html> - Song text translations

<http://www.aria-database.com/> - Information about opera plots, aria translations
<http://www.classicalvocalrep.com/> - Online music sales
<http://www.voicescienceworks.org/> - Great website with the latest information on Voice Science and what it can do for you
<https://www.youtube.com/watch?v=hp-gCvW8PRY> - 3-D video of diaphragm action
<http://www.nats.org/> - National Association of Teachers of Singing official website
<http://www.classicalsinger.com/> - Information on pursuing professional singing careers
<http://www.acda.com/> - American Choral Directors Association official website
<http://www.voicefoundation.org/> - Comprehensive information on voice care
<http://www.ncvs.org/> - National Center for Voice and Speech (voice care and more.)

CARE OF THE VOICE - VOCAL HYGIENE

1. Try your best to maintain good general health. Sleep enough!!! Wash your hands frequently and thoroughly, especially during cold and flu season.
2. Exercise regularly. It raises energy levels and diminishes stress.
3. Eat a balanced diet including lots of fruits, vegetables, and whole grain foods. Avoid large amounts of salt and refined sugar. Avoid excessive amounts of caffeine and alcohol.
4. Maintain body hydration by drinking 7-9 glasses of water/day. Avoid known dietary diuretics such as caffeine and alcohol. Moisture lubricates the vocal folds. When one's body is dehydrated, laryngeal lubrication is reduced and vocal ability is diminished. Diuretics cause excess liquid to leave your body, thus contributing to dehydration.
5. Avoid low humidity. Since much body moisture is lost when breathing in air with low humidity levels (as in air-conditioned or heated rooms), it may be a good idea to purchase a humidifier for your room. Take care to keep the humidifier clean - free of dirt and micro-organisms so that it functions safely and doesn't contribute to the spread of illness.
6. Do not smoke ANYTHING! Period. Inhaled substances will damage your vocal tract in both the short and the long term. Avoid mind-altering drugs, especially those that are illegal. They damage your general mental and physical health - not to mention your voice!
7. Whenever possible, avoid breathing smoggy, polluted air (car exhaust, second-hand cigarette smoke, etc.)
8. Avoid the use of over-the-counter cold remedies containing anti-histamines. They are extremely drying to the vocal folds. If you need a decongestant or antihistamine, consult a physician to obtain a drug that does not excessively disturb the moisture balance in the vocal tract. Avoid the use of local anesthetic sore throat sprays or lozenges. Singing with a numbed throat is like trying to play the piano with gloves on. Consult a medical professional about any medication, if you are concerned about possible adverse effects on the voice.