University of Minnesota Duluth
Department of Music

VOCAL AREA STUDENT
PROCEDURES AND POLICIES
2019-2020
While this document represents the procedures and policies specific to the Vocal Area at UMD, it is the student’s responsibility to refer to the Music Department Handbook for departmental policies and the UMD Course Catalogue for university-wide policies.
TABLE OF CONTENTS

Music Department Goals and Objectives 5
    Vocal Area Degree Programs 5

Music Degree Program Goals and Objectives – Vocal Area 6
    Bachelor of Music, Music Education, Vocal, K12 6
    Bachelor of Music, Vocal Performance 6
    Bachelor of Arts, Music 7
    Master of Music, Music Education, Vocal 7
    Master of Music, Performance, Vocal 8

Vocal Area Faculty 9

Applied Voice Lessons 10
    Beginning of the academic year procedures 10
    Choosing a voice teacher 10
    Changing voice teachers 10

Voice Lesson Syllabi 11
    Major 11
    Non-Major 14
    Graduate Performance 16
    Graduate Vocal Ed 18

Applied Voice Lesson Rubric 20

Applied Voice Repertoire Requirements 22
    B. Mus., Music Education 22
    B. Mus., Performance 22
    B.A., Music 23
    B. Mus., Theory/Composition, Voice as the Principal Instrument 23
    M. Mus., Music Education 24
    M. Mus., Performance 24
    B. Mus., Vocal Music Education, Voice, non-principal 24
    B.F.A., Musical Theatre/Theatre 24
    Music Minors 25
    All other non-music majors 25

Masterclass 26
    Performance Requirements 26
    Procedures 26
    Appropriate Dress 26
    Voice Class Performance Request Form 27
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juries</td>
<td>28</td>
</tr>
<tr>
<td>Procedures/Forms</td>
<td>28</td>
</tr>
<tr>
<td>Jury Form and Rubric</td>
<td>29</td>
</tr>
<tr>
<td>Advanced Standing and Performance Degree auditions</td>
<td>30</td>
</tr>
<tr>
<td>Expectations</td>
<td>30</td>
</tr>
<tr>
<td>Voice Recitals</td>
<td>31</td>
</tr>
<tr>
<td>Procedures</td>
<td>31</td>
</tr>
<tr>
<td>Repertoire Requirements</td>
<td>32</td>
</tr>
<tr>
<td>Additional Vocal Area Concerns</td>
<td>33</td>
</tr>
<tr>
<td>Locating an accompanist</td>
<td>33</td>
</tr>
<tr>
<td>How to work with an accompanist</td>
<td>33</td>
</tr>
<tr>
<td>NATS</td>
<td>34</td>
</tr>
<tr>
<td>Vocal Resources</td>
<td>35</td>
</tr>
<tr>
<td>Student Neuromusculoskeletal and Vocal Health</td>
<td>36</td>
</tr>
</tbody>
</table>

Music Department Goals and Objectives
Department Goals:
- To provide students high quality music instruction.
- To assist students to succeed as performers, teachers, scholars, and appreciators of music.
- To provide students a framework for making responsible and artistic musical and professional decisions.
- To undertake departmental endeavors in an environment of high professional ethics, providing students a model of appropriate professional conduct.
- To provide the university and community a variety of musical opportunities as learners, listeners, and producers of music.

Department Objectives:
As a result of completing a degree program within the Music Department, all music majors will:
- Demonstrate an understanding of music of varied genres, historical periods, styles, and cultures.
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- Acquire and demonstrate knowledge of theoretical, formal, structural, compositional, and improvisational approaches to music learning and music-making.
- Acquire and demonstrate pedagogical skills appropriate to the requirements of their degree program and career goals.
- Acquire and demonstrate basic music competencies in keyboard and aural skills, sight-singing, and music technology.
- Acquire and demonstrate the capacity for critical review of their own intellectual and musical products as well as those of others.
- Use professional judgment and ethics in their interactions with colleagues, other members of the musical community and the community as a whole.

Music Degree Programs: Voice, Major Instrument
Students enrolled in the following degree programs may choose voice as the major applied instrument:

Bachelor of Arts in Music  
Bachelor of Music in Music Education, Vocal K-12  
Bachelor of Music in Performance  
Bachelor of Music in Theory/Composition  
Master of Music in Music Education  
Master of Music in Performance

Students electing a minor in music or jazz studies may also choose voice as the major instrument.
Bachelor of Music in Music Education, Vocal, K-12: Completion of this degree results in obtaining a Minnesota Teaching License, Classroom Music and Vocal, K-12

Goals:
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- To prepare students for a career as a professional music educator.
- To inspire students to acquire effective teaching skills and dispositions.
- To assist students to develop a commitment to teaching and to music education.
- To prepare students to be advocates for music in the K-12 setting.

Objectives:
As a result of participation in, and completion of, the requirements of the Music Education, Vocal K-12 degree program, students will be able to:
1. Design, implement, and assess teaching strategies in K-12 vocal music education, including high school, middle school/junior high, and elementary school choral settings and in elementary classroom music.
2. Articulate a philosophy of Music Education.
3. Identify and describe theories and techniques of teaching and learning, including approaches to classroom management.
4. Identify and describe the views and theories of professional leaders in music education.
5. Implement music technology as an instructional tool.
6. Utilize improvisation and composition strategies in the classroom and in ensemble rehearsals.
7. Select and arrange ensemble music appropriate to their teaching setting.
8. Utilize functional keyboard skills in classroom instruction and ensemble rehearsals.
9. Utilize effective rehearsal and conducting skills in ensemble rehearsals and performances.
10. Describe and utilize principles of child growth and development.
11. Demonstrate and model appropriate professional standards of ethical behavior.

Bachelor of Music in Performance: Vocal Emphasis

Goals:
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- To prepare students for a career as a professional classical singer and for acceptance into a graduate degree program.
- To assist students to acquire high quality performing artistry.
- To provide students with historical, technical, and pedagogical knowledge of the voice and its use as a performing medium.

Objectives:
As a result of participation in and completion of the requirement of the Vocal Performance major, students will be able to:

1. Demonstrate knowledge of styles and diction from English, Italian, German, and French language groups appropriate for the performance of art songs and arias.
2. Demonstrate advanced level ensemble performing skills.
3. Demonstrate knowledge of history, literature, and pedagogy related to the solo voice.
4. Utilize appropriate: stage presence, etiquette and protocol for professional vocal auditions, recitals, oratorio and opera performances.
5. Demonstrate and model appropriate professional standards of ethical behavior.

**Bachelor of Arts in Music**

**Goals:**
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- To offer students a general course of music study in a liberal arts setting.
- To provide students an overview of music theory, history, and performance practice.
- To help students acquire a broad and general understanding of music as a cultural/social phenomenon.
- To provide students a broad liberal arts education with a primary emphasis on music.

**Objectives:**
As a result of participation in and completion of the Bachelor of Arts in Music degree program, the students will be able to:
1. Think, speak, write, and defend judgments clearly and effectively.
2. Understand and articulate perspectives and current thought in the sciences, mathematics, culture, and history.
3. Understand and describe relationships between and among varied art forms and disciplines.
4. Utilize aural, interpretive, theoretical musical concepts and skills.
5. Demonstrate an understanding of a wide selection of musical literature, genres, and cultures.
6. Understand and use compositional processes.
7. Demonstrate performance skills in ensemble and solo or small group settings.
8. Demonstrate and model appropriate professional standards of ethical behavior.

**Master of Music in Education**

**Goals:**
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- To prepare students for a career as a professional music educator.
- To inspire students to acquire effective teaching skills and dispositions.
- To assist students to develop a commitment to teaching and to music education.
- To prepare students to be advocates for music in the K-12 setting.

**Objectives:**
As a result of participation in, and completion of, the requirements of the Music Education, Vocal K-12 degree program, students will be able to:

1. Design, implement, and assess teaching strategies in K-12 vocal music education, including high school, middle school/junior high, and elementary school choral settings and in elementary classroom music.
2. Articulate a philosophy of Music Education.
3. Identify and describe theories and techniques of teaching and learning, including approaches to classroom management.
4. Identify and describe the views and theories of professional leaders in music education.
5. Implement music technology as an instructional tool.
6. Utilize improvisation and composition strategies in the classroom and in ensemble rehearsals.
7. Select and arrange ensemble music appropriate to their teaching setting.
8. Utilize functional keyboard skills in classroom instruction and ensemble rehearsals.
9. Utilize effective rehearsal and conducting skills in ensemble rehearsals and performances.
10. Describe and utilize principles of child growth and development.
11. Demonstrate and model appropriate professional standards of ethical behavior.
12. Demonstrate an advanced ability to write and research subjects pertaining to music education.

Master of Music in Performance

Goals:
- Develop and demonstrate performance skills at an advanced level through participation in applied study and music ensembles.
- To prepare students for a career as a professional classical singer and for acceptance into a post-graduate work.
- To assist students to acquire high quality performing artistry.
- To provide students with historical, technical, and pedagogical knowledge of the voice and its use as a performing medium.

Objectives:
As a result of participation in and completion of the requirement of the Vocal Performance major, students will be able to:

1. Demonstrate knowledge of styles and diction from English, Italian, German, and French language groups appropriate for the performance of art songs and arias.
2. Demonstrate advanced level ensemble performing skills.
3. Demonstrate an in depth knowledge of history, literature, and pedagogy related to the solo voice.
4. Utilize appropriate: stage presence, etiquette and protocol for professional vocal auditions, recitals, oratorio and opera performances.
5. Demonstrate and model appropriate professional standards of ethical behavior.
Voice Faculty (2019-20)

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D.M.A., University of Houston
Applied Voice Lessons

All music majors with voice as their primary instrument will receive an hour voice lesson each week. Your grade is determined by a variety of factors listed in the syllabus (see pp. 11-22), but also includes your performance in an end of the semester jury (see pp. 31-35) and your attendance and participation in voice class (see p.29). Vocal Music Education majors for whom voice is not the principal instrument receive a half-hour lesson each week. Non-music majors (including B.F.A. Musical Theatre students) receive a half-hour lesson each week.

Beginning of the academic year procedures

As soon as the fall semester begins, ALL SINGERS should obtain a “Request to Study Applied Voice” form online (www.d.umn.edu/music/current_students/forms.html) and fill it out. On this form you will write your name, your degree program, your teacher preference (if any) and your weekly schedule. When you have completely filled out the form, print it out and place it in Rachel Inselman’s mailbox in the music office. By the end of the first week of the semester, a list of voice teacher assignments will be posted on the Voice Area Bulletin Board (in the Humanities Hall opposite 246H). It is then your responsibility to find your voice teacher and schedule your weekly lessons.

Choosing a voice teacher

You may choose to study with any one of our qualified voice teachers. If you are not familiar with the teachers on our faculty, you may read their bios online at www.d.umn.edu/music/current_students/forms.html. You request a voice teacher at the beginning of the year on the “Request to Study Applied Voice” form detailed above. Every effort will be made to fill your request although sometimes the voice teacher you request may not have room in their studio. If that is the case you will be assigned another voice teacher. If you do not have a teacher preference, you will be assigned to a voice teacher who has room in their studio and who will be the right fit for you.

Changing voice teachers

It takes some time for a student to truly understand and implement the technique a voice teacher is trying to impart on them. It is for this reason that we highly discourage students from changing voice teachers every semester. If you find that you are not getting what you want or feel you need from your voice lessons, it is your responsibility to communicate that to your voice teacher. If you have tried to work it out with your voice teacher and you both agree that maybe you need a different experience, you may approach another teacher to see if they have room in their studio. Again, you MUST communicate with your current teacher that you want to change studios. Due to space constraints, it may not always be possible to study with the teacher you choose. If you and your current teacher agree that you should find another teacher and the new teacher has room in their studio, let Rachel Inselman know of your new teacher so she can adjust the studio assignments.
APPLIED VOICE SYLLABUS
Music 1311/4311
Majors

Course Goal:
To provide instruction for the student to develop their level of singing appropriate to their music degree program through technical exercises, repertoire study, and performances before faculty and peers.

Learning Objectives:
As a result of applied voice study, the student will be able to perform memorized a minimum number of songs and demonstrate appropriate and improving competencies listed below.

- Sings on pitch with correct rhythms
- Observes dynamics and musical symbols in the score
- Employs good breath management with loose yet energetic breathing
- Demonstrates good diction including crisp consonants and clear vowels
- Performs the assigned literature from memory (when appropriate)
- Demonstrate advanced vocal ensemble performance and advanced solo performance with the voice, keyboard, or guitar and demonstrate musical accuracy and expressiveness using music examples from diverse styles and time periods
- Prepares adequately for lessons and performances
- Displays confidence and relative ease in lessons and performances
- Presents a professional attitude toward performing including promptness and appropriate dress
- Exhibits enthusiasm about learning the music and participating in the musical experience
- Shows attention to musical phrasing
- Uses body and facial expression to demonstrate involvement with the musical message
- Demonstrates attention to the accompaniment and ability to sing in relation to it
- Displays general knowledge of the overall structure and meaning of text and music

Course Procedures:
Students who study voice as principal instrument may apply that study to one of four degree programs: Bachelor of Music (Music Education, Vocal Performance and Theory Composition) and the Bachelor of Arts in Music. All voice majors receive an hour lesson each week. Additionally, all voice majors will have one large group experience per week in either Studio Class (one teacher with only their students) or Performance Class (all voice faculty with all students present). The Performance Class requirement is as follows:

<table>
<thead>
<tr>
<th>Major</th>
<th>Performances each semester</th>
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</thead>
<tbody>
<tr>
<td>Music Education Majors:</td>
<td>2 performances each semester</td>
</tr>
<tr>
<td>Vocal Performance Majors:</td>
<td>3 performances each semester</td>
</tr>
<tr>
<td>Theory Composition Majors:</td>
<td>1 performance each semester</td>
</tr>
<tr>
<td>Bachelor of Arts in Music:</td>
<td>1 performance each semester</td>
</tr>
</tbody>
</table>

All voice majors are required to perform a jury at the end of each semester. Repertoire requirements for juries are listed in the Vocal Area Student Policies and Procedures. Please note that these are minimums; your instructor may assign more than the minimum if they determine it is appropriate to your ability and major.
After arranging a voice lesson time with your assigned teacher as soon as possible in the semester, you will be assigned repertoire according to the guidelines agreed upon by the voice faculty. To allow sufficient time for preparation for **required juries each semester**, you will receive your repertoire assignments no later than the third week of the semester.

**Principal Resource Materials:**
Classic solo literature from most periods of music history will be selected by your instructor. Folk songs and music from the stage (opera, music theatre) are included at the instructor’s discretion. **Music performed in Performance classes and repertoire submitted for juries must be memorized.**

**Evaluation:**

**Attendance:** Attendance at 80% of scheduled private lessons is required in order to receive a passing grade. If you must cancel a lesson, you must provide reasonable notice – this means you must call or e-mail your instructor at least 24 hours prior to your lesson time (extenuating circumstances may exist). Your instructor is obligated to make-up only one student-initiated excused absence per semester. Additional make-ups are by the instructor’s discretion. If your instructor must cancel your lesson, however, the lesson will be made up. If extenuating circumstances exist that force several student absences throughout a semester (legitimate illness, etc.), the instructor will make every attempt to make them up.

**Grading:** Your weekly voice lessons count as 70% of your Applied Voice grade as a Vocal Performance Major, 75% as a Vocal Music Ed Major and 80% as a Theory Composition major and as a Bachelor of Arts major. Specific factors taken into consideration while determining that grade include attendance, preparation, engagement, application of technical and performance concepts and overall improvement from week-to-week. Details of these factors are listed in the Applied Voice Rubric in the Voice Area Student Policies and Procedures.

The jury counts as 30% of the Applied Voice grade as a Vocal Performance Major, 25% as a Vocal Music Ed Major and 20% as a Theory Composition major and as a Bachelor of Arts Major. Specific factors taken into consideration while determining that grade include vocal technique, intonation, musical accuracy, commitment to performance (text/character), and memorization. Details of these factors are listed in the Vocal Jury Rubric in the Voice Area Student Policies and Procedures.

**Recital Attendance:**
Undergraduate vocal majors must attend five vocal area events as defined by the Vocal Area Calendar.

**University grading scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93.0%</td>
</tr>
<tr>
<td>A-</td>
<td>90.0%</td>
</tr>
<tr>
<td>B+</td>
<td>87.0%</td>
</tr>
<tr>
<td>B</td>
<td>83.0%</td>
</tr>
<tr>
<td>B-</td>
<td>80.0%</td>
</tr>
<tr>
<td>C+</td>
<td>77.0%</td>
</tr>
<tr>
<td>C</td>
<td>73.0%</td>
</tr>
<tr>
<td>C-</td>
<td>70.0%</td>
</tr>
<tr>
<td>D+</td>
<td>67.0%</td>
</tr>
<tr>
<td>D</td>
<td>63.0%</td>
</tr>
<tr>
<td>F</td>
<td>Below 60.0%</td>
</tr>
</tbody>
</table>
Having and maintaining a healthy instrument is an important aspect of a singer’s development. The following topics will be covered in voice studio classes and lessons: Importance of a healthy diet, sleep patterns and their effect on your voice, importance of a healthy speaking voice, lifestyle patterns, importance of exercise, side effects of medications, and how to take care of yourself when you have a cold.

For more information on vocal musculoskeletal health and injury prevention please consult the following link:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health

The following link is to University Policy Statements:
http://www.d.umn.edu/academic-affairs/academic-policies/classroom-policies/recommended-syllabi-policy-statements
APPLIED VOICE SYLLABUS
Music 1312/4312
Non-music majors and Music majors, voice, non-principal

Course Goal:
To provide instruction for the student to develop their level of singing through technical exercises, repertoire study, and for some students, performances before faculty and peers.

Learning Objectives:
As a result of applied voice study, the student will be able to sing a minimum number of songs and demonstrate appropriate and improving competencies listed below.

- Sings on pitch with correct rhythms
- Observes dynamics and musical symbols in the score
- Employs good breath management with loose yet energetic breathing
- Demonstrates good diction including crisp consonants and clear vowels
- Performs the assigned literature from memory (when appropriate)
- Prepares adequately for lessons
- Displays confidence and relative ease in lessons
- Presents a professional attitude toward performing including promptness and appropriate dress
- Exhibits enthusiasm about learning the music and participating in the musical experience
- Shows attention to musical phrasing
- Uses body and facial expression to demonstrate involvement with the musical message
- Demonstrates attention to the accompaniment and ability to sing in relation to it
- Displays general knowledge of the overall structure and meaning of text and music

Course Procedures:
After arranging a voice lesson time with your assigned teacher as soon as possible in the semester, you will receive one half-hour lesson per week for the duration of the semester. You are expected to practice regularly outside of the studio in preparation for each lesson. Students will receive their assigned pieces no later than the third week of each semester. Jury requirements are specified below.

Bachelor of Music Vocal Education studying voice as a degree requirement (for licensure) but not as the principal instrument: Jury every semester until successfully completing Advanced Standing
All other non-music majors: No Jury is required however the instructor may require another evaluative final performance

Principal Resource Materials:
Classic solo literature from most periods of music history will be selected by your instructor. Folk songs and music from the stage (opera, music theatre) are included at the instructor’s discretion or if your degree requires such repertoire. Repertoire submitted for juries must be memorized.

Repertoire requirements for each semester’s study and juries are listed in the Vocal Area Student Policies and Procedures. Please note that these are minimums; your instructor may assign more than the minimum if s/he determines it is appropriate to your ability and major.
**Evaluation:**

*Attendance:* Attendance at 80% of scheduled private lessons is required in order to receive a passing grade. If you must cancel a lesson, you must provide reasonable notice – this means you must call or e-mail your instructor at least 24 hours prior to your lesson time (extenuating circumstances may exist). Your instructor is obligated to make-up only one student-initiated excused absence per semester. Additional make-ups are by the instructor’s discretion. If your instructor must cancel your lesson, however, the lesson will be made up. If extenuating circumstances exist that force several student absences throughout a semester (legitimate illness, etc.), the instructor will make every attempt to make them up.

*Grading:* Your weekly voice lessons count as 80% of your applied voice grade if you are performing a jury. If you are not performing a jury, your weekly voice lessons count as 100% of your grade. Specific factors taken into consideration while determining that grade include attendance, preparation, engagement, application of technical and performance concepts and overall improvement from week-to-week. Details of these factors are listed in the Applied Voice Rubric in the Voice Area Student Policies and Procedures.

The jury counts as 20% of the applied voice grade if you are a Bachelor of Music in Music Education major with voice as a secondary instrument. Specific factors taken into consideration while determining that grade include vocal technique, intonation, musical accuracy, commitment to performance (text/character), and memorization. Details of these factors are listed in the Vocal Jury Rubric in the Voice Area Student Policies and Procedures.

If you do not perform a jury in any given semester, 100% of your grade is determined by your work in your voice lessons. Refer to the Applied Voice Rubric in the Voice Area Student Policies and Procedures for factors which determine your applied voice grade.

**University grading scale:**

- A = 93.0%
- A- = 90.0%
- B+ = 87.0%
- B = 83.0%
- B- = 80.0%
- C+ = 77.0%
- C = 73.0%
- C- = 70.0%
- D+ = 67.0%
- D = 63.0%
- F = below 60.0%

*Having and maintaining a healthy instrument is an important aspect of a singer’s development.*

The following topics will be covered in voice studio classes and lessons: Importance of a healthy diet, sleep patterns and their effect on your voice, importance of a healthy speaking voice, lifestyle patterns, importance of exercise, side effects of medications, and how to take care of yourself when you have a cold.

For more information on vocal musculoskeletal health and injury prevention please consult the following link:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health

The following link is to University Policy Statements:
http://www.d.umn.edu/academic-affairs/academic-policies/classroom-policies/recommended-syllabi-policy-statements
APPLIED VOICE SYLLABUS
MU 8301
Graduate Majors

Course Goal:
To provide instruction for the student to develop their level of singing appropriate to the MM in Performance through technical exercises, repertoire study, and performances before faculty and peers. Implicit in the selection of this course by the student is his/her intent to enhance the ability to use the singing voice as a critical tool in a career as a performer and educator.

Learning Objectives:
As a result of applied voice study, the student will be able to perform memorized a minimum number of songs and demonstrate appropriate and improving competencies listed below.

- Sings on pitch with correct rhythms
- Observes dynamics and musical symbols in the score
- Employs good breath management with loose yet energetic breathing
- Demonstrates good diction including crisp consonants and clear vowels
- Performs the assigned literature from memory (when appropriate)
- Prepares adequately for lessons and performances
- Displays confidence and relative ease in lessons and performances
- Presents a professional attitude toward performing including promptness and appropriate dress
- Exhibits enthusiasm about learning the music and participating in the musical experience
- Interprets score markings with appropriate awareness of style and historical practice
- Uses body and facial expression to demonstrate involvement with the musical message
- Demonstrates attention to the accompaniment and ability to sing in relation to it
- Displays general knowledge of the overall structure and meaning of text and music

Course Procedures:
Students enrolled in this course will receive an hour lesson each week plus one large group experience per week in either Studio Class (one teacher with only their students) or Performance Class (all voice faculty with all students present). Your Performance Class requirement is as follows:

Vocal Performance Majors: 3 performances each semester
Vocal Education Majors: 2 performances each semester

After arranging a voice lesson time with your assigned teacher as soon as possible in the semester, you will be assigned repertoire according to the guidelines agreed upon by the voice faculty. To allow sufficient time for preparation for required juries each semester, you will receive your repertoire assignments no later than the third week of the semester. Your instructor will assign repertoire relating to your past experience to undergraduate repertoire requirements for juries as listed in the Vocal Area Student Policies and Procedures.
Principal Resource Materials:
Classic solo literature from most periods of music history; folk songs and music from the stage (opera, musical theatre) included at the instructor’s discretion. Music performed in Performance class and repertoire submitted for juries must be memorized.

Evaluation:
Attendance: Attendance at 80% of scheduled private lessons is required in order to receive a passing grade. If you must cancel a lesson, you must provide reasonable notice – this means you must call or e-mail your instructor at least 24 hours prior to your lesson time (extenuating circumstances may exist). Your instructor is obligated to make-up only one student-initiated excused absence per semester. Additional make-ups are by the instructor’s discretion. If your instructor must cancel your lesson, however, the lesson will be made up. If extenuating circumstances exist that force several student absences throughout a semester (legitimate illness, etc.), the instructor will make every attempt to make them up.

Grading: Your weekly voice lessons count as 70% of your Applied Voice grade. Specific factors taken into consideration while determining that grade include attendance, preparation, engagement, application of technical and performance concepts and overall improvement from week-to-week. Details of these factors are listed in the Applied Voice Rubric in the Voice Area Student Policies and Procedures.

The jury counts as 30% of the Applied Voice grade. Specific factors taken into consideration while determining that grade include vocal technique, intonation, musical accuracy, commitment to performance (text/character), and memorization. Details of these factors are listed in the Vocal Jury Rubric in the Voice Area Student Policies and Procedures.

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</tr>
<tr>
<td>D</td>
<td>63.0%</td>
</tr>
<tr>
<td>F</td>
<td>below 60.0%</td>
</tr>
</tbody>
</table>

Having and maintaining a healthy instrument is an important aspect of a singer’s development. The following topics will be covered in voice studio classes and lessons: Importance of a healthy diet, sleep patterns and their effect on your voice, importance of a healthy speaking voice, lifestyle patterns, importance of exercise, side effects of medications, and how to take care of yourself when you have a cold.

For more information on vocal musculoskeletal health and injury prevention please consult the following link:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health

The following link is to University Policy Statements:
http://www.d.umn.edu/academic-affairs/academic-policies/classroom-policies/recommended-syllabi-policy-statements
APPLIED VOICE SYLLABUS
MU 8302
Graduate Majors, Voice Secondary Instrument

Course Goal:
To provide instruction for the student to enhance their level of singing appropriate to the MM in Music Education (or MM in Performance, with voice as non-principal) through technical exercises, repertoire study, and performances before faculty and peers. Implicit in the selection of this course by the Music Education student is their intent to enhance the ability to use the singing voice as a critical tool in their career as a music educator.

Learning Objectives:
As a result of applied voice study, the student will be able to a) perform memorized a minimum number of songs and b) demonstrate appropriate and improving competencies listed below.

- Sings on pitch with correct rhythms
- Observes dynamics and musical symbols in the score
- Employs good breath management with loose yet energetic breathing
- Demonstrates good diction including crisp consonants and clear vowels
- Performs the assigned literature from memory (when appropriate)
- Prepares adequately for lessons
- Displays confidence and relative ease in lessons
- Presents a professional attitude toward performing including promptness and appropriate dress
- Exhibits enthusiasm about learning the music and participating in the musical experience
- Interprets score markings with appropriate awareness of style and historical practice
- Uses body and facial expression to demonstrate involvement with the musical message
- Demonstrates attention to the accompaniment and ability to sing in relation to it
- Displays general knowledge of the overall structure and meaning of text and music

Course Procedures:
Students enrolled in this course will receive a half hour lesson each week. After arranging a voice lesson time with your assigned teacher as soon as possible in the semester, you will be assigned repertoire according to the guidelines agreed upon by the voice faculty. To allow sufficient time for preparation for required juries each semester, you will receive your repertoire assignments no later than the third week of the semester.

Principal Resource Materials:
Classic solo literature from most periods of music history; folk songs and music from the stage (opera, musical theatre) included at the instructor’s discretion.
Evaluation:
Attendance: Attendance at 80% of scheduled private lessons is required in order to receive a passing grade. If you must cancel a lesson, you must provide reasonable notice – this means you must call or e-mail your instructor at least 24 hours prior to your lesson time (extenuating circumstances may exist). Your instructor is obligated to make-up only one student-initiated excused absence per semester. Additional make-ups are by the instructor’s discretion. If your instructor must cancel your lesson, however, the lesson will be made up. If extenuating circumstances exist that force several student absences throughout a semester (legitimate illness, etc.), the instructor will make every attempt to make them up.

Grading: Your weekly voice lessons count as 100% of your Applied Voice grade. Specific factors taken into consideration while determining that grade include attendance, preparation, engagement, application of technical and performance concepts and overall improvement from week-to-week. Details of these factors are listed in the Applied Voice Rubric in the Voice Area Student Policies and Procedures.

University grading scale:

A = 93.0%  C = 73.0%
A- = 90.0%  C- = 70.0%
B+ = 87.0%  D+ = 67.0%
B = 83.0%  D = 63.0%
B- = 80.0%  F = below 60.0%
C+ = 77.0%

Having and maintaining a healthy instrument is an important aspect of a singer’s development. The following topics will be covered in voice studio classes and lessons: Importance of a healthy diet, sleep patterns and their effect on your voice, importance of a healthy speaking voice, lifestyle patterns, importance of exercise, side effects of medications, and how to take care of yourself when you have a cold.

For more information on vocal musculoskeletal health and injury prevention please consult the following link:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA+Advisories+on+Neuromusculoskeletal+and+Vocal+Health

The following link is to University Policy Statements:
http://www.d.umn.edu/academic-affairs/academic-policies/classroom-policies/recommended-syllabi-policy-statements
# APPLIED VOICE LESSON RUBRIC

Name ______________________________________ Phone ____________________________

Semester/Year ______________________________ Degree ____________________________

<table>
<thead>
<tr>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td></td>
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<tr>
<td>Week 2</td>
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<td>Week 3</td>
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<td>Week 13</td>
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<td>Week 14</td>
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<td>Week 15</td>
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</tbody>
</table>

Performance Classes: ___________ ___________ ___________

Notes:
<table>
<thead>
<tr>
<th>Points</th>
<th>Criteria</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preparation (25 possible points)</strong></td>
<td>o Shows up on time</td>
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<tr>
<td></td>
<td>o Has all materials (music, pencil, etc.)</td>
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<tr>
<td></td>
<td>o Is dressed appropriately</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Writes translations and IPA in music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Provides music for accompanist on time</td>
<td></td>
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<tr>
<td></td>
<td>o Comes to each lesson with assignments completed (learning the music and/or text)</td>
<td></td>
</tr>
<tr>
<td><strong>Engagement (25 possible points)</strong></td>
<td>o Consistently attends lessons (remains healthy) with proper notice if they must cancel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Consistently attends masterclass and vocal-centered recitals</td>
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</tr>
<tr>
<td></td>
<td>o Is willing to try everything they are asked to do</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Interacts positively with the teacher and the learning process</td>
<td></td>
</tr>
<tr>
<td><strong>Technique/Performance (25 possible points)</strong></td>
<td>o Tone quality</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Intonation</td>
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<tr>
<td></td>
<td>o Vocal/Musical Accuracy</td>
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<tr>
<td></td>
<td>o Diction/Articulation</td>
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<tr>
<td></td>
<td>o Musicianship (use of phrasing, dynamics, musical style)</td>
<td></td>
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<tr>
<td></td>
<td>o Stage presence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Commitment to text and character</td>
<td></td>
</tr>
<tr>
<td><strong>Improvement (25 possible points)</strong></td>
<td>o Consistent display of practice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Consistent weekly vocal and musical growth</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Consistent application of technical aspects</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Overall improvement (vocal, musical, performance, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

Total Applied Lesson Points: ___________________________ X .7/.75/.8 = ______________

Total Jury Points: ___________________________ X .3/.25/.2 = __________________

4 jury grades (100 points possible) 70/30 = .7/.3 75/25 = .75/.25 80/20 = .8/.2

Final Point Total and Grade: ________________________
Applied Voice Lesson Repertoire Requirements

Bachelor of Music – Music Education

**Semester 1 (4 songs minimum)**
- 2 Classical English
- 1 Italian
- 1 additional Classical

**Semester 2 (5 songs minimum)**
- 1 Classical English
- 1 Italian
- 3 additional Classical (at least one must be in a foreign language)

**Semester 3 (6 songs minimum)**
- 2 Classical English
- 1 Italian
- 1 German
- 2 additional Classical

**Semester 4 (6 songs+1 recit.) – Adv. Standing**
- 1 Contemporary Classical English
- 1 Italian
- 1 German
- 2 additional Classical
- 1 recitative from an Oratorio
- 1 Oratorio aria

*After Advanced Standing: 6 songs per semester of varying languages and styles*

**Performance Class:** 2 performances each semester

**Recital:** A 25-minute half-recital is required either in the 6th or 7th semester
The French language should be added in the third or fourth year, if not earlier
Following the successful Advanced Standing audition, a maximum of one musical theatre or popular song per semester may be included in the repertoire

Bachelor of Music – Vocal Performance

**Semester 1 (5 songs minimum)**
- 2 Classical English
- 1 Italian
- 2 additional Classical Songs (at least one in a foreign language)

**Semester 2 (6 songs minimum)**
- 2 Classical English
- 1 Italian
- 3 additional Classical Songs (at least two in a foreign language)

**Semester 3 (7 songs minimum)**
- 2 Classical English
- 2 Italian
- 1 German
- 2 additional Classical Songs

**Semester 4 (7 songs) – Adv. Standing**
- 1 Contemporary Classical English
- 1 Old English or Italian Song
- 1 German
- 1 French
- 1 Classical Song
- 1 Opera Aria
- 1 Oratorio Aria (at least one aria must include a recit.)

*After Advanced Standing: 7 songs per semester of varying styles and languages*

**Performance Class:** 2 performances each semester and 1 must be during Recital hour

**Recitals:** A 25-minute junior and a 50-minute senior recital are required

*A significant operatic role or featured solo in a choral performance can count as 1 required song*
Bachelor of Arts in Music

Semester 1 (4 songs minimum)
1 Classical English
1 Italian
2 additional Classical

Semester 2 (4 songs minimum)
1 Classical English
1 Italian
2 additional Classical (at least one must be in a foreign language)

Semester 3 (5 songs minimum)
1 Classical English
1 Italian
1 German
2 additional Classical

Semester 4 (5 songs) – Adv. Standing
1 Contemporary Classical English
1 Italian
1 German
2 additional Classical (at least one in a foreign language)

After Advanced Standing: 6 songs per semester of varying languages and styles
Performance Class: 1 performance each semester
If the French language has not been added in the first four semesters, it will be introduced in the third or fourth year.
Following the successful Advanced Standing audition, a maximum of one musical theatre or popular song per semester may be included in the repertoire
Recital: A 25-minute half-recital is required either in the 7th or 8th semester
The French language should be added in the third or fourth year, if not earlier
Following the successful Advanced Standing audition, a maximum of one musical theatre or popular song per semester may be included in the repertoire

Bachelor of Music, Theory/Composition – Voice as the Principal Instrument

Semester 1 (4 songs minimum)
1 Classical English
1 Italian
1-2 additional songs
(Option: 1 original art song)

Semester 2 (5 songs minimum)
1 Classical English
1 Italian
2-3 Classical songs – foreign language
(Option: 1 original art song)

Semester 3 (6 songs minimum)
1-2 Classical English
1-2 Italian
1-2 Classical in a foreign language
(Option: 1 original art song)

Semester 4 (6 songs) – Adv. Standing
1-2 Classical English
1-2 Italian
1-2 Classical song – foreign language
(Option: 2 original art songs)

After Advanced Standing: 6 songs per semester in varying styles with at least 3 Classical and 2 original songs
Performance Class: 1 performance each semester
It is suggested that the German language is introduced in the second year and the French language is introduced in the third or fourth year
Master of Music – Music Education

Repertoire: 6 songs minimum each semester in a variety of languages and classical styles  
Performance Class: 1 performance per semester  
Recital: There is no recital requirement for this degree

Master of Music – Vocal Performance

Repertoire: 7 songs minimum each semester in a variety of languages and classical styles*  
Performance Class: 3 performances per semester and 1 must be during Recital Hour  
Recitals: A 50-minute recital is required  
*A significant operatic role or featured solo in a choral performance can count as 1 required song

Bachelor of Music, Vocal Education – Voice, non-principal instrument

<table>
<thead>
<tr>
<th>Semester 1 (4 songs minimum)</th>
<th>Semester 2 (4 songs minimum)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Classical English</td>
<td>1 Classical English</td>
</tr>
<tr>
<td>1 Italian</td>
<td>1 Italian</td>
</tr>
<tr>
<td>2 additional Classical</td>
<td>2 additional Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 3 (5 songs minimum)</th>
<th>Semester 4 (5 songs min.+1 recit.) – Adv. Standing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Classical English</td>
<td>1 Classical English</td>
</tr>
<tr>
<td>1 Italian</td>
<td>1 Italian</td>
</tr>
<tr>
<td>1 German</td>
<td>1 German</td>
</tr>
<tr>
<td>2 additional Classical</td>
<td>2 additional Classical</td>
</tr>
<tr>
<td></td>
<td>1 recit. usually from an Oratorio</td>
</tr>
</tbody>
</table>

After Advanced Standing: 6 songs per semester of varying languages and styles  
Performance Class: 1 performance each semester  
The French language should be added in the third or fourth year if not earlier  
Following the successful Advanced Standing audition, a maximum of one musical theatre or popular song per semester may be included in the repertoire

Bachelor of Fine Arts – Musical Theatre/Theatre

First Year (4 songs minimum each semester)  
2 Classical songs each semester - at least 1 in Italian  
2 contrasting Musical Theatre songs in each semester

Second Year (5 songs minimum each semester)  
2 Classical songs each semester - at least 1 in Italian and optional addition of German or French  
3 contrasting Musical Theatre songs in each semester at least one must be pre-1965

Third and Fourth Years (6 songs minimum each semester)  
2 Classical songs each semester – an operetta aria may be used for 1 song  
4 contrasting Musical Theatre songs in each semester - at least one must be pre-1965
**Music Minors**

Follow the repertoire requirements above for Bachelor of Arts in Music although there is no Performance Class, Advanced Standing, jury, or audition requirement.

**All other Non-Music Majors**

**First and Second Years** *(4 songs minimum each semester)*
At least 2 Classical songs each semester – at least 1 in Italian

**Third and Fourth Years** *(5 songs minimum each semester)*
At least 2 Classical songs each semester – at least 1 in Italian/optional addition of German or French
Voice class

Voice class meets once per week as a required supplement to your applied voice lessons. Every Friday from 3:00 until 3:50, all voice majors meet either with their voice teacher as a studio (Studio Voice Class) or the entire vocal area to perform for each other (Performance class). All voice majors are required to sing in Performance class a certain number of times each semester according to their degree program (see below). This is not only a formal performance opportunity but also a chance to be critiqued by the voice faculty who write constructive comments about your performance that you and your voice teacher can discuss.

Performance Requirements

Only the voice students whose degree programs are listed below are required to sing in Performance class each semester.

- Bachelor of Arts in Music – once a semester
- Bachelor of Music, Music Education – twice a semester
- Bachelor of Music, Vocal Performance – three times a semester
- Bachelor of Music, Theory/Composition and Vocal Music Education, Voice non-principal instrument – once a semester
- Master of Music, Music Education – once a semester
- Master of Music, Vocal Performance – three times a semester

Procedures

In order to sing in Performance class, you must complete a Voice Class Performance Request Form, which is online at (www.d.umn.edu/music/current_students/forms.html). This form will be used to create the printed program for Voice Class. When you and your teacher have determined the date that you will sing in Performance class, you have until 12:00 p.m. on the Tuesday before that class to sign up to sing. For example, if you plan on singing on Friday, October 13th in Performance class, you must sign up to sing in the music office by 12:00 p.m. on Tuesday, October 10th. If you do not meet the deadline, you will not be allowed to sing on that Friday and that may affect your Applied Voice grade.

Appropriate Dress

When you perform in Performance Class and Juries, you are required to dress appropriately. Your professional deportment and attire should reflect the NASM and UMD standards for vocal performances. The outfit should not upstage or distract from the performance. All clothes should appear to fit comfortably, with clothing that is not too loose, tight or short and hair should be off the face so we can see one's forehead and eyes.

If you choose to wear a suit or dress pants, then it should include:
A pressed dress shirt with a tie, pressed dress pants, and polished dress shoes with small heels (no boots, sandals or flats). If you choose to wear a dress or skirt, the dress length should be knee length or longer with panty hose or tights underneath.
Voice Class Performance Request Form

This form is due no later than 12:00 p.m. Tuesday before the class in which you intend to perform

PLEASE TYPE ON YOUR COMPUTER AND PRINT OUT

Name __________________________ Date of Voice Class ______________

Date Submitted ________________________________________________________

Accompanist Name _______________________________________________________

Voice Part (soprano, tenor, etc.) _____________________________________________

Additional Performers ______________________________________________________

Voice/Instrument of Additional Performers _____________________________________

Song/Aria _________________________________________________________________

Larger Work (opera, song cycle, oratorio, etc.) _________________________________

Composer ______________________________________________________________

Composer’s Dates __________________________________________________________

Signature of Applied Teacher ________________________________________________

Signature of Accompanist _________________________________________________

Special Accommodations:
**Juries**

The jury is considered the final exam of your Applied Voice Lessons. You present the required numbers of songs (listed in the Repertoire Requirements on pp. 21-24) to the Voice Faculty in an audition setting and you receive a grade and constructive comments on your performance. The jury counts as 30% of your Applied Voice Grade as a Vocal Performance Major, 25% as a Vocal Music Ed Major and 20% as a B.A. in the semester that a jury is performed.

- All Bachelor of Arts in Music, Bachelor of Music Voice Majors (Education and Performance) and Bachelor of Music Theory Composition with voice as a principal instrument are required to perform a jury each semester.
- All Bachelor of Music Vocal Education, with voice as a non-principal instrument are required to perform a jury every semester until successfully completing an Advanced Standing
- Voice majors who have performed a required degree recital will not be required to sing a jury in the semester the recital was presented. EXCEPTION: If the recital was given within the first four weeks of the semester, a jury *is* required, but the assigned number of pieces may be adjusted according to instructor’s recommendations

**Procedures/Forms**

Your degree program determines the number of songs you sing in your jury. Generally, most voice students (other than Vocal Performance majors) will perform 2 songs in their jury that will be chosen by the voice faculty.
Vocal Performance majors are usually required to sing up to four songs at each jury.

- You are required to complete a jury form to give to each voice teachers at your jury. This form (see p. 29) lists all of the required repertoire you prepared in that semester and has room for comments. This form is available online at [www.d.umn.edu/music/current_students/forms.html](http://www.d.umn.edu/music/current_students/forms.html) and must be typed. Click on Vocal Jury Forms (Semester Juries, Recitals, Advanced Standing, Performance Acceptance)
Fill this form out on your computer and **print 5 copies** to bring to your jury. Each voice teacher will give you a numeric score out of 100 points. The rubric for the jury is included in this document.
### UNIVERSITY OF MINNESOTA DULUTH DEPARTMENT OF MUSIC

**Vocal SAMPLE JURY Form**

<table>
<thead>
<tr>
<th>Points Awarded</th>
<th>Superior 18-20</th>
<th>Excellent 16-17</th>
<th>Good 14-15</th>
<th>Average 12-13</th>
<th>Poor 0-11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone Quality</strong>&lt;br&gt;• Breathing&lt;br&gt;• Breath support</td>
<td>Even tone quality throughout the vocal range, well-supported, resonant, focused, vibrant, projects well.</td>
<td>Some inconsistency in the vocal range, mostly supported, emerging resonance.</td>
<td>Much inconsistency between vocal registers, sometimes husky &amp; unclear, inconsistent breath support.</td>
<td>Breathy, unsupported tone in some sections, lacks focus.</td>
<td>Weak, poor tone production.</td>
</tr>
<tr>
<td><strong>Accuracy</strong>&lt;br&gt;• Pitch&lt;br&gt;• Rhythm&lt;br&gt;• Intonation</td>
<td>Always on pitch with correct notes, correct rhythms, always in tune.</td>
<td>Sings correct notes with a few minor errors in pitch and/or rhythm, 1-2 tuning errors.</td>
<td>Somewhat on pitch with a few incorrect notes or rhythms, somewhat in tune.</td>
<td>Recognizable but with many noticeable pitch and rhythm errors, consistently out of tune.</td>
<td>Incorrect pitches and rhythms throughout, never in tune with accompaniment.</td>
</tr>
<tr>
<td><strong>Diction</strong>&lt;br&gt;• Articulation&lt;br&gt;• Consonants&lt;br&gt;• Vowels&lt;br&gt;• Language</td>
<td>Articulates clearly and with good diction, excellent command of all languages.</td>
<td>Articulates words, somewhat clearly, tested understanding most of the time, a few pronunciation issues.</td>
<td>Sometimes articulates the words but text is often not discernible, many pronunciation problems.</td>
<td>Rarely articulates words and text is not discernible, little command of foreign languages.</td>
<td>Text is never clear, no command of foreign languages.</td>
</tr>
<tr>
<td><strong>Musicanship</strong>&lt;br&gt;• Phrasing&lt;br&gt;• Dynamics&lt;br&gt;• Musical style</td>
<td>Dynamics are intentional, consistent, and phrasing is consistent and sensitive to the style of the music. Typically performs with nuance and style.</td>
<td>Dynamics and phrasing usually consistent and sensitive to the style of the music. Typically performs with nuance and style.</td>
<td>Dynamics fluctuate but can be discerned. Phrasing usually consistent and occasionally sensitive. Sometimes performs with nuance and style.</td>
<td>Attention to dynamic levels is not obvious. Phrasing is rarely consistent, rarely sensitive to style.</td>
<td>No sense of dynamics or phrasing, with a low degree of independent musicianship, severe technical flaws overshadow musicality and expression.</td>
</tr>
<tr>
<td><strong>Performance</strong>&lt;br&gt;• Stage presence&lt;br&gt;• Interpretation&lt;br&gt;• Memorization</td>
<td>Shows an excellent command of the stage in all styles and literatures, completely committed to character.</td>
<td>Shows great potential on stage with an occasional lapse in commitment to text/character, there is room for improvement.</td>
<td>Has potential on stage but lacks consistency in commitment to text/character, often is not at ease.</td>
<td>Shows a lack of comfort on stage, rarely demonstrates an understanding of text/character.</td>
<td>No connection to text/character and no stage presence to speak of.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL POINTS</th>
<th>FACULTY SIGNATURE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Advanced standing, performance acceptance, and recital jury only:&lt;br&gt;Individual faculty recommendation: Pass Pass with reservation Pass with reservation</td>
</tr>
</tbody>
</table>

**COMMENTS ON REVERSE OF FORM**

Overall committee recommendation:
Advanced Standing and Performance Degree Auditions

The music major at UMD is expected to progress to the level of advanced performance in applied music by the end of the sophomore year and successfully complete the advanced standing juries at this time. Since four semesters of advanced level applied music (Mu 43xx) (three semesters for music education majors and two semesters for B.A. majors) are required for graduation, any music major who fails to qualify for advanced standing by the designated time, might take longer to graduate. Before a music major is allowed to register for 43xx applied study, they must pass the advanced standing performance exam. The Bachelor of Music student typically takes the exam (jury) at the end of the 4th semester of applied study, while the Bachelor of Arts student may take the exam as late as the 6th semester of applied study. Regardless of degree, a music major may attempt the advanced standing exam three times only. If the third attempt is not successful, the student is not allowed to continue in their present degree program. Students should check with their voice teacher at the beginning of the semester of the advanced standing exam to ensure requirements of the applied study area will be sufficiently addressed during lessons that semester.

Upon official approval of the teacher concerned, any student may apply for permission to take the advanced standing examination in applied music at any time. Although the examination is usually taken at the end of the student's sophomore year, it may be taken at the end of any subsequent semester of the student's enrollment with the teacher's consent. The repertoire requirements for the Advanced Standing Exam are listed in this document (see pp. 25-28).

While a freshman or transfer student may enter the music department as a Vocal Performance Major, they are not officially accepted into that degree program until they have successfully passed a Performance Degree audition. This is usually done as part of the jury at the end of the first semester of study. The audition can be performed later in a student’s study but this may mean that it will take longer to finish the degree program. You may only attempt the performance degree audition three times.

The student must receive affirmative votes from the majority of the total number of the respective voice faculty in order to pass the examination regardless of the total number of the faculty members present at the exam. Students not successfully passing the examination may retake it at a later time.

Expectations

In order to successfully pass the Advanced Standing Exam, the student must be able to demonstrate that they have a firm understanding of vocal technique, musicianship, and performance savvy at an advanced level appropriate for their degree program. In order to successfully be admitted as a Performance Major, the same applies but the student must also demonstrate that they have the potential for success in a performing career.

For specifics on the attributes required of successfully passing the exam and/or audition, please refer to the Jury Rubric (see p. 32).
Voice Recitals

A student wishing to present a recital must have permission from their voice teacher before establishing possible performance dates. The student should complete the Department of Music Event Room Request Form available in the Music Office. The Weber Music Hall technical director will confirm the availability of the hall on the date or dates requested when all approvals are signed on the event form. The date will be posted on the departmental events calendar. No recitals or other performances may be scheduled simultaneously with any other already-scheduled departmental event.

Procedures

For specific departmental procedures regarding degree recitals, please refer to the Music Department Student Handbook. A few Recital Guidelines for Vocal Music Majors are:

- A student enrolled in recital (MU 3300, MU 3350, MU 4300 or MU 8300) must be concurrently enrolled in applied lessons in voice.
- A junior recital (MU 3300) or half recital (MU 3350) must consist of 25 minutes of music for each performer. A senior recital (MU 4300) or graduate recital (MU 8300) must consist of 50 minutes of music for each performer. In combined recitals, students may share 5-10 minutes of music.
- Classical recitals may include only 1 or 2 selections of non-classical literature with the permission of the applied instructor.
- A recital jury is required at least 3-4 weeks prior to performance. At the audition, performance majors must perform before an audition jury made of no fewer than three voice faculty members, including the student’s applied instructor. Music Education and Bachelor of Arts majors must perform an audition jury made of no fewer than two voice faculty members, including the student’s applied instructor. The entire recital program with accompanists and/or ensembles must be prepared for the audition. From the total list of program selections, the review committee will select the literature they wish to hear. A majority vote of the audition jury is necessary to pass the audition.
- It is the responsibility of the student and the voice teacher to plan for advertising, invitations, and all other related activities.

Those students performing a 25-minute recital must pair with another student, vocalist or instrumentalist, who will also be performing a 25-minute recital with which to share.
Repertoire Requirements

**Bachelor of Arts, Voice, Principal Instrument** – Half Recital (MU 3350)
25-minutes of music
Classical music representing at least 3 languages (1 language must be English)
No more than one or two musical theatre or popular pieces at the discretion of the teacher

**Bachelor of Music, Music Education** – Half Recital (MU 3350)
25-minutes of music
Classical music representing at least 3 languages (1 language must be English)
No more than one or two musical theatre or popular pieces at the discretion of the teacher

**Bachelor of Music, Vocal Performance** – Junior Recital (MU 3300)
25-minutes of music
Classical music representing at least 3 languages (1 language must be English)
No more than one or two musical theatre or popular pieces at the discretion of the teacher

**Bachelor of Music, Vocal Performance** – Senior Recital (MU 4300)
50-minutes of music
Classical music representing at least 4 languages (1 language must be English)
No more than one or two musical theatre or popular pieces at the discretion of the teacher

**Master of Music, Vocal Performance** (MU 8300)
50-minutes of music
Classical music representing at least 3 languages
No more than one or two musical theatre or popular pieces at the discretion of the teacher
Additional Vocal Area Concerns

Locating an Accompanist

There will be many times that you will need to find an accompanist – recitals, Master classes, juries, NATS, concerto competition, etc. Sometimes your applied voice teacher will accompany you but sometimes you will need to find another accompanist. There is an accompanist request form in the music office (212H), which must be submitted to Janice in the music office. The forms are available in the music office or online, and are necessary for the information of dates, type of performance and payment for the accompanists.

Most often the music department will provide the accompanist for you at no charge however there may be times at which you will have to pay for an accompanist.

All music needs to be in the hands of the accompanist according to the following schedule:

- **Recitals (full and half):** 8 Weeks prior to Recital
  - If the 8-week deadline occurs while school is not in session, (ie. summer or winter break), then all music is due by the last day of class the semester preceding the recital.

- **Performance Class:** 2 weeks prior to performance

Failure to comply with the accompanying policy, either in regard to scheduling or submitting music, may result in no department accompanist be provided.

How to work with an accompanist

When working with an accompanist, the most important thing is to treat them with RESPECT! You can do this in several ways:

- As soon as the semester begins, in collaboration with your teacher, you must establish a schedule at which your accompanist can attend the necessary number of lessons.
- Remember that the accompanist is not there to teach you the music. When you rehearse with your accompanist, you are expected to have the piece completely learned so that you can spend the time working on the ensemble and musicianship between your part and the piano.
- Always make sure you give music to your accompanist far ahead of the time you need them to play it. NEVER hand them the music just before you sing it with them for the first time. You should never put the accompanist in the position where they have to sight read your music. There are specific deadlines to get your music to the accompanist before juries (usually more than a month in advance) and for degree recitals, you should give your music to your accompanist several months in advance.
- When you copy music for your accompanist, make sure that the copy is clear, clean and all the notes (especially the baseline at the bottom of the page) are visible. Ask your accompanist how they would like you to prepare the music for them (double-sided, in sheet protectors, etc.).
NATS

The National Association of Teachers of Singing is an organization that services voice teachers and their students in many ways. Each year, NATS holds several voice competitions in regions across the country for the students at all ages and levels of its members. Singers not only compete for cash prizes but, more importantly, receive valuable feedback on their performances from other participating voice teachers. These competitions also give singers an opportunity to hear other singers at all levels (high school to graduate school) and meet new friends.

The Minnesota NATS competition usually takes place in the first weekend of November at St. John’s University in St. Cloud. It is usually a two-day event that requires an overnight stay. There is a nominal fee to apply for the competition, and you are responsible for your hotel room, food and transportation. We will make every attempt to supply an accompanist for all singers, but you will be required to pay for an accompanist. Although out-of-pocket expenses are required, this competition is an invaluable experience for any singer who takes part in it.
Vocal Resources

Check out the UMD library for many excellent resources. Resources at the library:
- Song Index (http://www.d.umn.edu/lib/ref/music/songdb/)
- NAXOS Music Library (http://dumn.naxosmusiclibrary.com/)
- NAXOS Video Library (http://dumn.naxosvideolibrary.com/)

To purchase music:
- Classical Vocal Reprints (www.classicalvocalrep.com) - owned by Glendauer Jones, CVR has a huge inventory and the owner is incredibly knowledgeable
- Sheet Music Plus (www.sheetmusicplus.com) - large online site, sometimes slow turn around time
- Hal Leonard (www.halleonard.com)

To download music:
- ArtSong Central (www.artsongcentral.com) - this is a new site where you can download standard repertoire for FREE!!!
- FreeHand Music (www.freehandmusic.com) - classical, pop and musical theatre music - prices start under $2.00 a piece
- Schubertline (www.schubertline.co.uk) - a large selection of classical artsong and arias - prices start around $2.00 a piece (prices are listed in English pounds but your credit card company will automatically convert them)
- Everynote (www.everynote.com) - an excellent collection of arias and songs - prices start under $2.00 a piece
- IMSLP - Petrucci Music Library (http://imslp.org/wiki/) - a huge collection of FREE music that are in the public domain

IPA and Translations:
- IPA Source (www.ipasource.com) - this is an excellent website for IPA and word-for-word translations of songs and arias - they charge a nominal fee for each song but the better value is to purchase a subscription
- Aria Database (www.aria-database.com) - an excellent archive for almost every opera aria out there - poetic translations, mini synopses and other information
- The Lied and Art Song Text Page (www.recmusic.org/lieder) - a huge collection of poetic translations of art songs
- Babelfish (www.babelfish.com) - a translation tool - if you can't find the translation of a song or aria, you can enter the text into this translator - it won't be 100% accurate but it will be a start
- American Art Song (www.americanartsong.org) - this is an excellent resource for...you guessed it...American Art Song!
- Omniglot (www.omniglot.com) an online source for IPA for ALL languages, especially great for unique languages for singers.
- SingersBabel (www.singers.babel.com) – hear a native speaker reciting the text while seeing the original text, word-for-word translation and IPA.
- Pons Online Dictionary (www.pons.eu) – a free online dictionary to use for text translation in about 20 languages.
- Virtually Vocal (virtuallyvocal.com) - hear the accompaniment to your songs and word-for-word translations.
- Your Accompanist (youraccompanist.com) – hear the accompaniment to your songs.
Protect Your Neuromusculoskeletal and Vocal Health Every Day

Information and Recommendations for Student Musicians

A Sample Order and Script for Music Student Orientation

National Association of Schools of Music
Performing Arts Medicine Association

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Protect Your Neuromusculoskeletal and Vocal Health Every Day

A Sample Order and Script for Music Student Orientation

How to Conduct Your Own Music Student Orientation

NASM and PAMA have created a sample order and script for addressing issues of neuromusculoskeletal and vocal health during orientations for music students. We encourage you to revise this script to fit the needs of your department, school, or institution. The actual words of this presentation are not as important as the content itself, so feel free to be creative and write your own script.

This information may be presented as part of a larger orientation or as an individual orientation session focused solely on issues of neuromusculoskeletal and vocal health. It may also be presented by faculty members as part of the early instruction of an introductory music class. The orientation may be supplemented by the presence of a medical or healthcare professional with in-depth knowledge of neuromusculoskeletal health. A medically oriented presentation may be substituted for the sections of this script on neuromusculoskeletal and vocal disorders.

We also recommend:

- Providing information on institutional neuromusculoskeletal and vocal health policies, protocols, and facilities.
- Creating a handout for students that addresses the basics of neuromusculoskeletal and vocal health.
- Directing students to research holdings at your institution’s library.
- If applicable, providing information on the institution’s health center or affiliated hospital.

This information is important to your students. We wish you the best as you share it with them.

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Protect Your Neuromusculoskeletal and Vocal Health Every Day

A Sample Order and Script for Music Student Orientation

Introduction
In working toward a degree in music, you are joining a profession with a long and honored history. Part of the role of any professional is to remain in the best condition to practice the profession. For all of you, as aspiring musicians, this involves safeguarding your neuromusculoskeletal and vocal health. Whatever your plans after graduation – whether they involve performing, teaching, producing, or simply enjoying music – you owe it to yourself and your fellow musicians to do all you can to protect yourself.

The neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that support our body’s physical structure and enable movement.

In our presentation today, we’ll be using the term “neuromusculoskeletal” to encompass not only overt physical movements (the pressing of a key, the strumming of a string) and overall body alignment, but also the small internal movements our bodies make, for example to produce breath and modify vocal sounds.

Therefore, when we say “vocal health,” we’re referring to a component of neuromusculoskeletal health. And, when we say “neuromusculoskeletal,” we’re including vocal health. Later on in this presentation, we’ll focus specifically on a number of issues that relate directly to vocal health.

So, as you probably know, good health and healthy behaviors are important to all musicians, regardless of instrument or area of specialization.

Vocal health is important, too. As current music students and future music professionals, you not only use your voice to speak, but now or sometime down the road, you may find yourself engaged with the singing voice in your role as a conductor, coach, teacher, recording engineer, researcher, therapist, or other music professional.

Of course, there are certain behaviors, especially those involving excessive physical and vocal stress and strain, which can endanger your neuromusculoskeletal and/or vocal health. Sometimes our bodies recover from strenuous behaviors rather quickly, but other times the effects linger. Our recovery time is often tied to our level of fitness.

Many of you may be picturing a novice athlete who doesn’t warm up properly, who plays too hard during a game or match, and who then ends up with an injury – maybe a sprained ankle or a pulled muscle.

But, as you know, athletes aren’t the only ones who train and practice in order to reach the pinnacle of performance. Musicians do that, too.

The work of musicians, like that of athletes, is physically demanding. And musicians, just like athletes, need to warm up. They need to utilize proper form. They need to take breaks. They need to avoid “overdoing it.” And they need to take the proper precautions to safeguard their neuromusculoskeletal and vocal health, so that they can continue to play and sing the music they love for years to come.
Some of you may have already been diagnosed with some sort of neuromusculoskeletal or vocal condition or disorder. It may be tied to your genetic makeup. It may be linked to a past injury or infection. Or it may be linked to a particular repeated behavior, your posture, or something else.

The purpose of our session here today is two-fold. First, we want to inform you about some of the most common neuromusculoskeletal and vocal conditions and disorders that affect musicians. And second, we want to empower you to take control of your own neuromusculoskeletal and vocal health. The majority of these conditions are preventable. But you’ve got to be proactive and protective of your health. Avoid putting yourself at risk.

The bottom line is this: If you’re serious about pursuing a career in music, you need to treat your body with respect. You need to demonstrate proper form and technique when playing and singing. And you need to recognize your physical limitations. Sometimes, the most important thing you can do is take a deep breath and take a break.

Disclaimer
Okay, first a quick disclaimer. The information in this presentation is generic and advisory in nature. It is not a substitute for professional, medical judgments or advice. It should not be used as a basis for medical treatment. If you are concerned about your physical dexterity or your voice, or think you may be experiencing the symptoms of a particular neural, musculoskeletal, or voice disorder, consult a certified or licensed medical or healthcare professional.

We can help you in so far as we can refer you to the health center on campus. The health center staff will take it from there.

Purpose of this Presentation
The purpose of our presentation is to share with you some information on neuromusculoskeletal and vocal health, conditions, and disorders and to inform you about the precautionary measures that all of us should practice daily.

Music, the Musician, and Neuromusculoskeletal and Vocal Health
So, for most of you, practice is paramount to your success as a musician. It’s likely that the days when you don’t practice are few and far between. All of us know that it takes a lot of time, dedication, and skill to be a successful musician. The act of practicing our music gradually takes a toll on us, especially when practice involves long hours and infrequent breaks.

We practice alone, we practice with others, we practice for concerts, we practice for juries, and we practice for competitions. In other words, we practice a lot. We practice to be the best we can be. And from time to time, we experience aches and pains.

All of us know that the life of a musician is busy and strenuous. Decisions about when and how we practice — and for how long — have an effect on our neuromusculoskeletal and vocal health. So, too, does our behavior outside of music classrooms, rehearsal halls, and concert venues.

All of us, as musicians, are responsible for our art. We need to cultivate a positive relationship between music and our neuromusculoskeletal and vocal health. Balance, as in so many things, is an important part of this relationship.

The Neuromusculoskeletal System
Let’s first turn to this thing called the “neuromusculoskeletal system.” As mentioned earlier, the neuromusculoskeletal system refers to the complex system of muscles, bones, tendons, ligaments, and associated nerves and tissues that allow us to move and to speak and sing. Also, this system supports our body’s physical structure.

The “neuro” part of the term “neuromusculoskeletal” refers to our nervous system, which coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back to again, in an endless cycle.

Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures.
**Vocal Anatomy**

Our vocal system is a part of our larger neuromusculoskeletal system. Our voice is produced by four component systems. These are often referred to as the “generator,” the “vibrator,” the “resonator,” and the “articulator.”

The “generator” is our breath that is provided to us by our lungs. The diaphragm, along with numerous other muscles within our abdomen, ribs, chest, and back, help us to move breath throughout our respiratory system.

After the “generator,” there is the “vibrator.” The vibrator is the larynx, commonly referred to as the “voice box.” Horizontally stretched across the larynx are two folds of mucous membrane. These are called the “vocal folds,” or “vocal cords.” And so, when breath from our lungs passes along our vocal folds, vibrations occur.

After the “vibrator” is the “resonator.” The resonator is the resonating cavity above the larynx that gives the voice its particular tonal quality. The resonator includes the vocal tract, much of the pharynx, or throat, the oral cavity, and the nasal passages.

And finally, after the “resonator,” you’ve got the “articulator.” The articulator includes our tongue, lips, cheeks, teeth, and palate. Together, these parts help us to shape our sounds into recognizable words and vocalizations; they help us to articulate.

These four component parts – the “generator,” the “vibrator,” the “resonator,” and the “articulator” – work together to produce speech, song, and all order of vocalizations.

**Disorders of the Neuromusculoskeletal System**

Sometimes, within our complex physical bodies, something goes wrong, and we find ourselves victim to a neuromusculoskeletal disorder. The causes and contributing factors vary, but such disorders generally fall into one of the following three categories: 1) disorders with a genetic link; 2) disorders resulting from trauma or injury; and 3) disorders that are related to our behavior.

Some common symptoms of all neuromusculoskeletal disorders include pain, stiffness, aching, throbbing, cramping, and muscular weakness.

Some disorders may be permanent, while others may be temporary.

In some cases, a simple change in behavior or some rest and relaxation can help to eliminate or reduce certain symptoms.

Other times, it’s not so simple, and medical professionals may need to prescribe certain treatments, such as surgery, therapy, or medication.

**Contributing Factors**

The exact causes of behavior-related neuromusculoskeletal disorders are manifold. However, these causes generally fit into one of two basic categories or factors. They are: 1) musculoskeletal overuse and/or misuse and 2) genetic factors.

1. **Overuse/Misuse (and Abuse)**

   **Overuse**

   First, let’s talk about what we mean by “overuse.” The human body, as we all know, has certain physical limits. In arts medicine terminology, “overuse” is defined as a practice or activity in which anatomically normal structures have been used in a so-called “normal” manner, but to a degree that has exceeded their biological limits. Overuse produces physical changes in our muscles, tendons, ligaments, etc., and that’s when we experience symptoms, such as pain and discomfort.

   So, how much activity is too much? What exactly constitutes overuse? Well, there’s no simple answer to either of these questions. The amount of excessive activity needed to produce these results varies from person to person. Often, it’s tied to a person’s individual anatomy and physiology.

   Musicians who are dealing with changes to their musical routine may find themselves “overdoing it.” In the face of high self-expectations, musicians who are beginning at a new school or who are starting lessons with a new instructor may be more apt to overdo it, to push themselves too hard.
Similarly, musicians who are taking up a new instrument may overdo it, as they work to quickly advance their skills. Really, any musician who rapidly increases his or her practice time or intensity is likely to overdo it and increase his or her level of risk.

When it comes to overuse, what we need to ask ourselves the following questions: “Is my body well conditioned enough to handle this kind and amount of physical activity? Am I changing my musical routine too drastically or too quickly? Why am I making this change?” These are questions that require honest and individualized answers.

**Misuse**

Another frequent cause of these disorders is “misuse.” “Misuse” is when we use our bodies to perform physical tasks in abnormal ways – and sometimes to excessive degrees. When we misuse certain bodily structures, we put them under stress. This can lead us to experience symptoms such as pain and discomfort.

In music, an example of physical misuse is improper technique. Improper technique can involve poor or “lazy” posture. For instrumentalists, it can involve playing with excessive pressure or force. It can also involve a physical mismatch between player and instrument. For singers, it can involve singing too loudly or singing out of range.

Remember, good posture and technique are important. They’ll make playing and singing easier, and you’ll be less likely to hurt yourself.

**Abuse**

Related to both overuse and misuse is abuse. We abuse our own bodies when we perform an activity not only excessively or improperly, but also in a conscious, willful manner, over a sustained period of time. A common example is “playing through the pain.” Football players can be frequent perpetrators, but so are some musicians. In their quest to be the best, they let their own physical well-being take a back seat, and end up hurting themselves.

Playing or singing through the pain is not an acceptable option. If you’re hurting, stop. Tell your instructor that you’re not okay. Your instructor will likely have a protocol in place. This may include asking you to sit on the sidelines and make notes in your music, or you may be excused from class to seek treatment. Ultimately, if you are experiencing chronic pain, consult with a medical professional, and follow the treatment plan they provide. Your health is too important to be playing through the pain.

Abuse can also involve the use of alcohol or other dangerous substances. Don’t smoke or use any drug not prescribed by a medical professional licensed to do so.

2. **Genetic Factors**

There are also some genetic predispositions that can increase a person’s risk of developing one or more behavior-related disorders.

One of the most common genetic factors in this category is double-jointedness. Medically known as “hypermobility,” people with this condition have joints, ligaments, and tendons with an extended range of motion. Such joint instability can increase a person’s risk of developing various muscle pain syndromes. It can also lead to tendinitis, an inflammation of the tendon. (Tendons, as you may know, are the tough bands of fibrous tissue that connect muscle to bone.) Individuals with hypermobile joints tend to compensate for this instability by over-tensing their muscles. While this extra muscle tension can help them to better control their movements, it can also increase their risk of damaging or straining a muscle.

So if you happen to be a person with hypermobile joints, take note. It’s important for you to monitor and actively reduce the amount of tension that you carry in your muscles. Such active relaxation may be hard at times, but it’ll save you lots of pain and discomfort in the long run. Specific strengthening exercises can also help, and in some instances, people with hypermobile joints employ external methods of joint support, such as small ring splints or tape.
Neuromusculoskeletal Issues Affecting the Body
Next, I’m going to talk about a number of neuromusculoskeletal complications and disorders, especially those that are likely to affect instrumental musicians.

1. Muscle Pain
First, there’s muscle pain. For musicians, muscle pain can be the result of overuse, misuse, poor posture, tension, technical problems, or poor conditioning.
Muscles that are fatigued are less able to contract as strongly and frequently as “normal” muscles.
With continued use, fatigued muscles are placed under greater stress, and this can lead to microscopic damage and disruption of the muscle fibers, a condition known as muscle strain.
Muscle contraction is both a physical and a chemical process. When the necessary chemical compounds are in short supply, muscles can no longer operate at optimal efficiency. When muscles contract, they produce lactic acid. When lactic acid builds up in tissues, it minimizes the muscle’s ability to continue efficient contractions.
Some kinds of muscle pain may subside once an activity is stopped, but others will linger.
In the case of muscle strains, the pain may dissipate, but a regimen of rest, ice, and/or antiinflammatory medications may be necessary in order to reduce swelling and help facilitate a quicker recovery. As always, it’s best to get your advice and treatment plan from a medical professional.
For musicians, muscle pain that stems from performing music is commonly felt in specific body locations. The neck and shoulders; the hands, wrists, and fingers; and the lower back are the most frequently affected areas. Some musicians are more susceptible to certain injuries than others. For example, clarinetists are at greater risk for right thumb pain. Double bass players are more likely to experience pain in the lower back.
So, just remember this, when it comes to muscle pain, give your body a break and rest your weary muscles for as long as it takes. Resuming activity prematurely often exacerbates the problem and leads to more trouble in the long run.

2. Neuropathies
Next, let’s turn to neuropathies. “Neuropathy” is a general medical term that refers to diseases or malfunctions of the nerves. Neuropathies are classified by the types or locations of the nerves they affect.
Focal neuropathies are those focused on one nerve or group of nerves within a particular area of the body. Symptoms usually appear suddenly and can include pain; sensory disturbances, such as numbness, tingling, “pins of needles” sensations, burning, or even itching; and weakness. In the case of bodily extremities, the pain may occur at the site of a nerve compression or entrapment.
Nerve compressions, or entrapments, occur when a nerve passes through a narrowed channel bounded by bone, fibrous bands, bulky muscles, or enlarged arteries on its way to or from its ultimate destination – either toward or away from the brain and spinal cord.
In other cases, the pain may be distributed anywhere along the course of the nerve. Individuals with this kind of nerve pain may later on find themselves experiencing muscle weakness and impaired dexterity.
Three of the most common entrapment neuropathies for musicians include: 1) carpal tunnel syndrome, 2) ulnar neuropathy, and 3) thoracic outlet syndrome.

Carpal Tunnel Syndrome
Often associated with people who type for a living, carpal tunnel syndrome occurs when the median nerve, which runs from the forearm into the palm of the hand, becomes pressed or squeezed at the wrist. The carpal tunnel – a narrow, rigid passageway of ligament and bones at the base of the hand – contains the median nerve and several tendons. When irritated or strained, these tendons may swell and narrow the tunnel, compressing the median nerve. The result can be pain, weakness, or numbness in the hand and wrist that radiates up the arm.
Although some experts tie carpal tunnel syndrome to repeated actions, especially those involving the hands and wrists, others cite a genetic predisposition. It is also associated with certain medical conditions, including diabetes, arthritis, and hypothyroidism. It is often very difficult to determine the precise cause of carpal tunnel syndrome.

Whatever the cause, it is a good idea to occasionally rest and to stretch the hands and wrists when performing repetitive tasks or musical exercises. For individuals diagnosed with carpal tunnel syndrome, a doctor may recommend the use of a wrist splint, especially at night.

**Ulnar Neuropathy**

Next, let’s move to ulnar neuropathy. Ulnar neuropathy is a condition in which the ulnar nerve, which runs from the neck along the inside edge of the arm into the hand, becomes inflamed due to compression of the nerve.

Symptoms include tingling, numbness, weakness, and pain, primarily along the elbow, the underside of the forearm, and along the wrist or edge of the hand on the little (pinky) finger side. Compression of the ulnar nerve is often linked to repetitive wrist or elbow movements. Musicians of bowed instruments are at a heightened risk for developing this condition, because playing a bowed instrument involves sustained elbow flexion.

Treatment for ulnar neuropathy may involve pain medication, the use of splints to restrict motion, and various exercises.

**Thoracic Outlet Syndrome**

The third and final neuropathy that we’ll discuss is thoracic outlet syndrome. Thoracic outlet syndrome refers to a group of disorders that occur when the blood vessels or nerves in the thoracic outlet – the space between the collarbone and first rib – become compressed. It is most often the result of poor or strenuous posture, or of constant muscle tension in the neck and shoulder area. Symptoms include pain in the neck and shoulder areas and numbness in fingers. Doctors may prescribe a variety of stretches and exercises in order to treat the symptoms of thoracic outlet syndrome.

Proper body alignment and sufficient muscle strength can both help to decrease the risk of thoracic outlet syndrome among musicians.

**3. Dystonia**

Now, let’s move from neuropathies to a disorder called dystonia. Dystonia involves sustained muscular contractions. These muscular contractions produce unwanted movements or abnormal postures in people. The exact cause of dystonia is unclear. Like a focal neuropathy, focal dystonia is focused on a particular area of the body, and certain sets of muscles within that area of the body are involved.

Because men are more frequently affected than women, it is possible that genetic or hormonal factors are to blame.

Also, as is the case with carpal tunnel syndrome, repetitive movements, especially those that are painful, seem to be a trigger for dystonia.

In the instrumental musicians, these sustained muscle contractions frequently affect the upper arm. This is especially true for keyboard, string, percussion, and woodwind players. In brass and woodwind players, the embouchure may be affected.

**Neuromusculoskeletal Issues Affecting the Voice**

We’ve been talking a lot about neuromusculoskeletal issues related to the musician’s body, but there are also a number of issues that can adversely affect the musician’s voice.

Some common medical conditions affecting the voice are phonatory instability, vocal strain, and vocal fold motion abnormalities.

**1. Phonatory Instability**

Phonation, as you may know, is the process by which air pressure, generated by the lungs, is converted into audible vibrations. One method of phonation called “voicing” occurs when air from the lungs passes along the elastic vocal folds at the base of the larynx, causing them to vibrate.
Production of a tonal, pleasant voice with smooth changes in loudness and pitch depends upon the symmetrical shape and movement of the vocal folds. Phonatory instability occurs when there is asymmetrical or irregular motion of the vocal folds that is superimposed on the vocal fold vibration. Short-term causes of phonatory instability include fatigue, effects of medication, drug use, and anxiety. These problems tend to resolve rapidly if the cause is removed. Fatigue is another common cause of short-term phonatory instability. Additionally, over-the-counter allergy medications, anti-depressants, and highly caffeinated drinks, which stimulate the nervous system, can often cause vocal tremors, a form of phonatory instability. Drug use, alcohol use, and smoking all adversely affect our control of vocal folds and should be avoided.

2. Vocal Strain
Another issue for vocal musicians is vocal strain. Overuse of the voice in any capacity – singing or speaking – can produce vocal strain. Singers must be aware of problems associated with singing at the extremes of vocal range, especially the upper end. Both duration and intensity of singing are as important as they are for instrumentalists. In other words, avoid overdoing it. Singers should also avoid attempting repertoire that is beyond their individual stage of vocal maturity and development. Improperly learning and practicing certain vocal styles is also dangerous.

3. Vocal Fold Abnormalities
Prolonged overuse can, in some cases, lead to the development of nodules on the vocal folds. The nodules appear initially as soft, swollen spots on the vocal folds, but overtime, they transform into callous-like growths. Nodules require specialized and prolonged treatment and rehabilitation and can be of grave consequence to singers.

Basic Protection for All Musicians
As musicians, it’s vital that you protect your neuromusculoskeletal health whenever possible. Here are some simple steps you can take:
1. When possible, avoid situations that put your neuromusculoskeletal health at risk.
2. Refrain from behaviors that could compromise your neuromusculoskeletal health and the health of others.
3. Warm up before you practice and perform.
4. Take regular breaks from practice and rehearsal. A good rule of thumb is a 5-minute rest every half hour.
5. Limit excessive practice time.
6. Avoid excessive repetition of difficult music, especially if progress is slow.
7. Insomuch as possible, avoid playing and/or singing music that is beyond your physical abilities or outside your natural range.
8. Refrain from sudden increases in practice and playing time.
10. Use external support mechanisms, such as shoulder rests, neck straps, and flute crutches, when necessary.
11. Maintain good “mental hygiene.” Get adequate sleep, good nutrition, and regular exercise.
12. Refrain from recreational drug use, excessive alcohol use, and smoking.
14. Give yourself time to relax.
**Vocal Protection**
Here’s some extra advice for safeguarding your voice:
1. Drink plenty of water, at least 8 glasses a day.
2. Limit your consumption of caffeine and alcohol.
3. Don’t smoke.
4. Be aware that some medications, such as allergy pills, may dry out your vocal tissues. Be aware of side effects and talk to your doctor if you have questions.
5. Avoid dry air environments. Consider using a humidifier.
6. Avoid yelling or raising your voice unnecessarily.
7. Avoid throat clearing and loud coughing.
8. Opt to use vocal amplification systems when appropriate.
9. Rest your voice, especially if you are sick. Your voice and your body need time to recover.

**Marching Musicians**
Now, some of you may be in the marching band or play with a drum corps. It is important that you maintain a high level of physical conditioning, strength, and endurance. As you are well aware, marching band rehearsals and performances are very physical and require very precise movements, all while carrying an instrument.

Marching musicians are at an increased risk for sprained ankles, toe contusions, and knee strains, and the heavy instruments that you carry place great amount of physical stress on the neck, torso, lower back, and legs.

In some climates, high heat, humidity, and extended sun exposure may place added strain on these musicians.

Thorough physical warm-ups, sufficient rest periods, appropriate sun protection, and adequate hydration are essential in promoting the neuromusculoskeletal health of these musicians.

**Future Steps**
Now that we’ve shared with you some of the basics of neuromusculoskeletal and vocal health, we encourage you to keep learning. Do your own research. There’s a wealth of information out there, and it’s yours to discover.

**Conclusion**
We hope our presentation has made you think more carefully about your own neuromusculoskeletal and vocal health. Just remember that all the knowledge in the world is no match for personal responsibility. We’ve given you the knowledge and the tools; now it’s your turn.

You are responsible for your behavior in and outside of the music unit. Your day-to-day decisions have a great impact on your neuromusculoskeletal and vocal health, both now and years from now.

Do yourself a favor. Be smart. Protect your body and your voice. Don’t take unnecessary risks.

Take care of yourself. You owe it to yourself.

**Resources – Information and Research**

**Neuromusculoskeletal and Vocal Health Project Partners**
National Association of School of Music (NASM)
http://nasm.arts-accredit.org/
Performing Arts Medicine Association (PAMA)
http://www.artsmed.org/index.html
PAMA Bibliography (search tool)
http://www.artsmed.org/bibliography.html

**Medical Organizations Focused on Neuromusculoskeletal and Vocal Health**
American Academy of Neurology
(http://www.aan.com)
American Academy of Orthopaedic Surgeons
American Academy of Otolaryngology – Head and Neck Surgery
American Academy of Physical Medicine and Rehabilitation
American Association for Hand Surgery
American Laryngological Association
The American Occupational Therapy Association, Inc.
American Psychiatric Association
American Psychological Association
American Physical Therapy Association
American Society for Surgery of the Hand
American Speech-Language-Hearing Association
National Center for Complementary and Alternative Medicine

Other Resources on Neuromusculoskeletal and Vocal Health
Athletes and the Arts
National Association of Teachers of Singing