
I. Welcome to the Voice Department

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The mission of the Voice Department is to prepare vocalists for the commercial music world. We provide vocal training in all contemporary styles. Through private instruction, vocal labs and performance courses, Berklee vocalists can gain performance experience and become fluent in rock, pop, R & B and jazz styles.

Please read this handbook carefully. If you have any questions, comments, or suggestions, please feel free to stop by my office during the office hours posted on my door.

Jan Shapiro, Department Chair
Office - 3N

Department Advisors

Department Advisors are available during office hours to answer questions about course offerings, departmental activities, and the Performance Major for voice principals.

Look for department advisor office hours on the voice Department Bulletin board outside the Department Office.

Charlie Sorrento (Office: 3Y1)
Mili Bermejo (Office: 3W)
Assistant Chair Bob Stoloff (Office: 3M)

II. Ensemble/Lab Program

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General Information

- All first year students are required to participate in the ensemble/lab program.
- The Graduation Requirements sheet for your major, which is available from the Counseling Center or on the wall outside of the Registrar's Office (room 126, Uchida Building, 921 Boylston), shows how many credits you must earn in each area of instruction. All students must earn at least five credits in the ensemble/lab program before graduation; some majors require more (for example, Performance majors must earn 12 ensemble/lab credits).
- **All voice students must have their own microphone and cord.**

Required Labs for the Voice Principal

Any 2 of the following Vocal Styles Labs:

ILVC 121 - Pop/Rock/Country

ILVC 122 - Jazz/ Blues

ILVC 123 - R & B

Any 2 of the Sight Reading Techniques Labs:

ILVC 111 - Vocal Sight-Reading Techniques 1

ILVC 211 - Vocal Sight-Reading Techniques 2

ILVC 311 - Vocal Sight-Reading Techniques 3

ILVC 411 - Advanced Sight-Reading Skills

AND:

ILVC 110 - Vocal Lab: Elements of Vocal Technique

Required labs are designed to support private lessons and develop your performance skills. Placement in these labs or advanced placement out of them is determined by your initial audition for the Voice Department. You may request a change in lab level if you believe that the level you are in is too easy or too difficult. Your lab instructor must make an official recommendation to the department chair for the change.

Elective Labs

Elective labs are designed for students to improve musicianship skills and diversify their working knowledge of additional styles. Complete course descriptions can be found in the College Bulletin or Registration Manual.

ILVC 141 - Beginning Improvisation For Singers

ILVC 251 - Rehearsal Techniques for Vocalists

ILVC 241 - Vocal Lab- Jazz Fundamentals

ILVC 331 - Advanced Vocal Performance Lab 1

ILVC 431 - Advanced Vocal Performance Lab 2

ILVC 371 - Musical Theatre/Vocal Lab

ILVC 115 - Musical Independence Skills Singers

ILVC 381 - Studio Techniques for the Lead and Background Singer

ILVC 261 - Vocal Skills for the Self Accompanying Singer

ILVC 271 - Microphones, PA Systems and the Singer*

ILVC 375 - Advanced Performance Skills For the Background Singer

ILVC 481 - Practice Skills for the Studio Singer

ILVC 281 - Performance Skills for the Live Background Vocalist

ILVC 131 - English Diction Lab

***Required of Vocal Performance majors**

Ensemble Auditions & Offerings

All entering students perform an audition, which determines their first semester placement in ensembles.

Students who wish to upgrade their ensemble ratings to enroll in upper level ensembles the following semester may audition during midterm week or final exam week. Students who intend to register for the fall or spring semesters should plan to audition during midterm week of the preceding semester. In the summer semester, ensemble auditions are only scheduled during final exam week.

You must go to the Ensemble Department Office (Room A01, 150 Mass. Ave.) to schedule an audition. Auditions are scheduled on a first come, first served basis and the Ensemble Department posts notification of the sign-up period throughout the College. Second semester or higher level students may audition only once per semester during midterm week or final exam week.

If you plan to audition for ensemble ratings you should discuss this with your private lesson instructor early in the semester so that you can work on audition material during your private lesson time.

More than 350 ensembles rehearse weekly at Berklee and many of them offer opportunities for vocalists, both as soloists and rhythm section players. All ensembles carry rating levels as prerequisites. Prerequisites and descriptions for each ensemble are listed in the College Bulletin. You also may visit the Ensemble Department Office to discuss ensemble auditions and offerings. Ensemble offerings include jazz, rock, funk, fusion, rhythm & blues, Latin, country music, and recording groups.

Recommended Supplementary Courses

Complete course descriptions are found in the College Bulletin.

CM 351 - Choral Composition
PFSS 371 - Survey of Vocal Styles*
ENLB 331 - Jazz/Rock Ensemble
PSVC 325 - Vocal Improv. in the Jazz Idiom
PSVC 425 - Adv. Vocal Improv. Techniques*
ENVC 211 - Rhythm Section & Vocal Ensemble
ENVC 321 - Piano Trio with Vocal Ensemble
ISVC 111 - Guitar Accompanying Skills for the Vocalist
PSW 345 - Latin Vocal Styles Techniques
PSVC 365 - Stage Performance Jazz Standards
ENSB 372 - Band and Recording Ensemble Workshop - Jazz
ENVC 371 - Vocal Recording Ensemble
PSVC 435 - Advanced Techniques of Voice Production 1
PFET 373 - Performance Ear Training for Voice 1*
PFET 374 - Performance Ear Training for Voice 2*
PSPR 361 - Motown

***Required of Vocal Performance majors**

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Attendance and Make- up Lesson Policies

- You must be on time for your private lesson. Teachers will wait only 10 minutes for students to arrive.
- You must notify your private lesson teacher in advance if you are planning to miss a lesson for any reason. An unexcused absence (no prior warning or notification before or after the incident) will not be made up and will affect your final grade.
- If you have three unexcused absences before the "withdraw" deadline for the semester, your instructor will withdraw you from the lesson. If you have a third unexcused absence after the "W" deadline, you will receive a grade of "F" for the lesson.*
- Lessons missed due to teacher absence will be made up.

***Important:** Excuses for student absence include extreme circumstances which prevent the student from coming to class. Examples may include medical emergency or condition (requires a doctor's note), personal emergency (requires explanation), death in the family or some other extreme situation.

Criteria for Grading Private Lessons

Your final grade for the private lesson will be determined by averaging the teacher's evaluation grade (50%) and the final exam grade (50%). For purposes of averaging, a grade of F on a proficiency is counted as a zero. You must pass your proficiency in order to pass your PI. See the private instruction course syllabus, distributed by your private instructor, for details. The following grading criteria will be used in the private instructor's evaluation:

Grade Considerations

A (90-100) - Superior, Exceptional; control of course material enables excellent production.

B (80-89) - Good; grasp of material enables above average production.

C (70-79) - Average; assimilation of material enables acceptable production.

D (60-69) - Below Average; exposure to material enables poor but passable production.

F (below 60) - Not Passing; assimilation of material is insufficient to demonstrate acceptable productive capacity.

W - Withdrawal (not included in grade point average). You must request withdrawal by filling out a "Student Initiated Withdrawal from a Class" form at the Counseling

Center. (The "W" deadline for each semester is found in the Registration Manual/Course Master Schedule, in the section marked "Academic Calendar" under the heading "Last Day to Request an advance grade of 'W'." This information is available from the Counseling Center.)

I - Incomplete. The "I" grade is given by your teacher (not the department chair) only in extraordinary circumstances. You must be passing the course to receive an "I". A detailed description of the Incomplete Grade Policy can be found in the college bulletin.

Private Instruction Final Exams (Proficiencies)

Voice lessons which include a final exam are titled "Private Instruction - Voice". (See the end of this handbook for the [exam requirements](#) for each level.)

The Voice Department final exam has been designed to evaluate your progress in technical proficiency. The test includes a written report for you to use as a guide to improve your vocal ability in specific areas described in the evaluation.

Final exam requirements measure vocal progress covered in your private lesson. Depending on your own skills and rate of progress, however, you may need to spend a large portion of the lesson time on exam-related material. Once you are able to perform the minimum exam requirements to the satisfaction of your private teacher, you will be expected to work on more advanced song material, improvisational concepts and/or technical materials.

Scheduling of PI Final Exams (Proficiencies)

Proficiencies are given during the final exam week of each semester. Exam sign-up begin week 8 each semester, and takes place online at <http://classes.berklee.edu/voice> . Your private instructor will approve and fill out a form listing the musical excerpts you will be preparing for the exam and this information will be input into your student voice department record. **Any changes in material made after sign-up must be approved by the instructor before the exam.** Teachers must notify Jan Shapiro of any changes in repertoire or exercises described on the original final exam form so that these changes can be entered on the computer. During Final Exam Week a schedule listing final exam time slots will be posted on the department bulletin board.

Credit By Exam for Private Instruction

All majors at Berklee are required to pass at least four semesters of private lessons (eight credits earned) and four final exams on their principal instrument.

Students in the Performance, Professional Music and Music Education majors must earn private lesson credits and pass final exams as follows:

- Performance: 16 credits (eight semesters) 8 final exams
- Professional Music: 12 credits (six semesters) 6 final exams
- Music Education: 12 credits (six semesters) 6 final exams

Performance, Professional Music and Music Education majors who have advanced placed into upper level courses may be eligible for credit-by-exam for Private Instruction Levels 1-4 only. Credit-by-exam approval must be authorized by the chair of the instrumental department and the chair of the major. A student must obtain the Final Exam Grade of A- in order to qualify for credit. A student may not attempt more than one credit-by-exam per PI level.

Professional Music and Music Education majors must complete Levels 5 and 6 in residence at Berklee. Performance majors must complete Levels 5 through 8 in residence at Berklee.

Note: *Students cannot receive credit-by-exam for private instruction Levels 5, 6, 7 or 8 under any circumstances. **There are no exceptions to this rule!***

The credits for any approved credit-by-exam will not be awarded until the student has met the following additional criteria:

- Prior review and approval of plans by the instrumental department and major chairs at least two semesters in advance of expected graduation date.
- Maintenance of a minimum 3.0 GPA in private instruction, and generally good academic standing.
- Completion of all private instruction final exam requirements.
- Completion of Senior Recital (Performance majors) or Final Project (Professional Music and Music Education Majors).

Additional Lessons: Non-leveled & Non-principal

As a voice principal you must earn all of your private instruction credit for graduation in voice lessons. If you change your principal instrument, you may jeopardize your graduation status.

Non-leveled lessons, which do not include a final exam, may be available to students who are already enrolled in an exam-based lesson and wish to take an additional lesson on their principal instrument. Non-leveled lessons are not included in your full-time tuition (you will be billed extra). In addition, approval by Jan Shapiro is required.

Non-leveled lessons do not satisfy the graduation requirement for private instruction; instead, they are applied to your general elective credit within the established limits.

Private instruction on instruments outside of the Voice Department may be available, depending on teacher availability. Approval by the appropriate department chair is required. As a voice principal, any private instruction credit you earn in lessons other than voice lessons is applied to your general elective credit, within the established limits.

IV. Private Instruction Final Exam Requirements

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Make sure you review the following Private Instruction Final Exam requirements. The requirements for Levels 1 and 2 are the same for all majors. Beginning at Level 3, there are two "tracks": the Performance Track- for Performance, Professional Music, and Music Education majors and the Standard track-for all other majors.

Note: These levels refer to minimum expectations.

The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors: 4 Levels on principal instrument (Standard track).

Professional Music & Music Education majors: 6 Levels on principal instrument (Performance track).

Performance majors: 8 Levels on principal instrument (Performance track).

Standard Requirement

Level 1 (All Students)

- Technical: Level 1 exercises:
 Vaccai (Practical Method Of Italian Singing)
 Lessons I and II: Intervals of Thirds AND Intervals of Fourths
- 2 pieces prepared
- One of the pieces must be Traditional*

Level 2 (All Students)

- Technical: Level 2 exercise:
 Vaccai Lesson II: Intervals of Fifths
- 2 pieces prepared
- One of the pieces must be Traditional

Level 3 (All Students)

- Technical: Level 3 exercise:
 Vaccai Lesson VI: Syncopation OR Lesson VII: Preparatory Example for the Roulade
- 3 pieces prepared
- One of the pieces must be Traditional

Level 4 (Standard Track)

- Technical: Level 4 exercise:
Vaccai Lesson IV: Intervals of Octaves OR Concone: Lesson V
- 3-4 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

Level 4 (Performance, Prof. Music and Music Ed. Majors)

- Technical: Level 4 exercise:
Vaccai Lesson IV: Intervals of Octaves OR Concone: Lesson V
- 4 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

Level 5 (Performance and Prof. Music Majors) **

- Technical: Level 5 exercise:
Vaccai Lesson V: The Semitones OR Concone: Lesson VII
- 5 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

Level 5 (Music Ed. Major) **

- Technical: Level 5 exercise:
Vaccai Lesson V: The Semitones OR Concone: Lesson VII
- 5 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz, 1 Contemporary, and 1 Theater

Level 6 (Performance and Prof. Music Majors) **

- Technical: Level 6 exercise:
Concone Lesson VIII OR Concone Lesson X
- 5 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

Level 6 (Music Ed. Major) **

- Technical: Level 6 exercise:
Concone Lesson VIII OR Concone Lesson X
- 5 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz, 1 Contemporary and 1 Theater

Level 7 (Performance Major) **

- Technical: Level 7 exercise:
Vaccai Lesson X: Preparatory Example for the Turn OR Concone:
Lesson XIII
- 6 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

Level 8 (Performance Major) **

- Technical: Level 8 exercise:
Concone: Lesson XV OR Concone Op. 10: Lesson I
- 6 pieces prepared
- Prepared pieces must include 1 Traditional, 1 Jazz and 1 Contemporary

* [See section IX for repertoire examples](#)

** Stylistic requirements for Levels 5, 6, 7 and 8 may be modified at the discretion of the private teacher.

Criteria For Evaluation

- Breath Management
- Stage Presence
- Intonation
- Preparation
- Tone Quality
- Musicianship
- Phrasing
- Diction
- Expression
- Interpretation

Performance Requirements

- Proficiency sign ups begin week 8 each semester online at <http://classes.berklee.edu/voice>. The deadline will be posted online and in the voice department each semester. Failure to sign up for a time slot before the deadline will result in a 1-letter drop in grade for that proficiency (i.e: letter grade of "A" will be changed to "B.")
- Accompanists are provided for first semester students only. All other students are required to provide their own accompanist for each proficiency.
- Audio tapes or CD's may be used for vocal proficiency accompaniment. Students are encouraged to consult with their private teacher to ensure tapes or CD's are of appropriate quality. All students are encouraged to have a back-up cassette or CD of their selections to use if necessary.
- With the exception of vocal exercises (Vaccai/Concone), all selections must be performed from memory.
- Students are not required to sing the vocal exercises in Italian. Any syllables may be substituted with the approval of your private instructor.
- Selections prepared for any given examination may not be utilized in subsequent testing.
- Your proficiency songs should demonstrate the work you have done in your private lesson. Song Selections for Proficiencies cannot be changed without prior approval of the private instructor. Songs cannot be changed on the day of your proficiency.

- Students may choose the first selection to be performed beginning at Level 3.
- A failing grade on a proficiency results in a failing grade for that private instruction level. For purposes of grade calculation, any proficiency grade below 60 is averaged as a zero.

Additional Proficiency Requirement Guidelines

- Transpositions are not allowed on Traditional Songs, Art songs, Musical Theater, and Negro Spirituals.
- Guitar and/or piano accompaniment may be used in vocal proficiencies.
- Self-Accompanied song selections may be used from the semester 3 and higher, if approved by the private teacher.
- Original songs may be used in a vocal proficiency at the discretion of the private teacher-but one non-original tune must be included in the proficiency.
- Required Vocal Exercises (Vaccai, Concone) may be replaced in the FIRST FOUR SEMESTERS by substitute vocaleses or exercises, at the discretion of the private teacher and by approval of the department chair.
- Required vocal exercises for the 5th and 6th semester (Vaccai, Concone) may be waived at the discretion of the private teacher. Required Vocal Exercises for 7th and 8th semester may be waived at the discretion and consensus of the private and RP teachers. **PLEASE NOTE: If Vocal Exercises are waived for 5th, 6th, 7th or 8th levels of proficiencies, the number of song selections and level of difficulty should increase.**
- Levels 5 and 6 Professional Music Majors: Stylistic requirements may be modified at teacher's discretion.
- **Performance majors**--Levels 7 and 8: Except for Traditional songs, all songs must be performed with a microphone. Special circumstances must be approved by the private teacher and department chair.

IMPORTANT! FINAL EXAM MAKE-UP INFORMATION

- **Make-up exams for incompletes will occur on the 3rd Wednesday of Fall and Spring semester, and during Finals Week of Fall, Spring, and Summer semester. Sign ups being the first day of class in Fall and Spring at 11:00 am in 1140 3U.**
- Accompanists are not provided for *any* make-up final exams.
- Excused incomplete proficiencies must be completed by the end of the next semester in which the student is enrolled or else the grade will become an IF and the entire PI level will need to be repeated.
- All make-up proficiencies will result in a 1-letter drop in grade for that proficiency (i.e: letter grade of "A" will be changed to "B.") EXCEPT in cases of serious illness or family emergency (see procedures below)

PROCEDURES:

Severe illness or family emergency will be excused only with:

- a signed note from the doctor, or
- a signed note from a family member describing the emergency, and

- a signed note of confirmation from the private teacher

In addition, students must follow these cancellation procedures:

- students MUST cancel a final exam by calling their instructor BEFORE the date of the exam
- students MAY NOT call the Voice Dept office or Bob or Jan to cancel a proficiency

All students must provide their own accompanist for make-up proficiencies.

V. The Performance Major

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It is highly recommended that students declare a major in Performance during their second semester of study. Please review the grids for Performance Majors at the following address:

http://www.berklee.net/re/media/documents/10_BM4_PERF_04F.pdf

Students majoring in Performance master the concepts, techniques and musical styles that are necessary for a successful performance career. Required courses emphasize improvisation, ensembles, styles analysis, rehearsal techniques, four levels of recital preparation (culminating in the Senior Recital, which is the required final project for Performance majors) and eight levels of private instruction on a principal instrument. Performance majors are required to pass 8 final exam levels on their principal instrument. (See the end of this handbook for the complete [final exam requirements](#) for private instruction.)

If you are interested in declaring the Performance Major, you must make an appointment with your Department Chair and request a Performance Major Application. If you wish, you can print a copy of the form at the following address:

http://www.berklee.edu/pdf/majors/performance/performance_app.pdf

- Make an appointment with your Department Chair and request an “Intent to Declare Performance Major” form. If you wish, you can get a copy of the form at the Performance Major home page:
<http://www.berklee.edu/majors/performance.html>
- Go to the Professional Performance Division (PPD) Office (fifth floor of 1140 building) and ask for a proposed student program report (PSPR).
- Submit a completed Intent to Declare Performance Major /PSPR form to the Instr. Dept. Chair, who will give you a Declaration/Change of Major Form.

- Bring the declaration form to the PPD Office for signature by the Chair of the Performance Major (Dean of the Performance Division). Then bring the completed declaration form to the Counseling Center, or PPD can route it via interoffice mail.

Students may declare the Performance major during the second semester or by their third semester credit standing, but it is highly recommended that students do so during their second semester of study. Students who intend to declare the Performance major must visit their instrumental/voice department chair and request an “Intent to Declare Performance Major” application form. It is strongly recommended that students have a CGPA of 2.7 or higher in private instruction, ear training, and ensemble/lab in order to declare a major in Performance.

Students who are accepted into the major must maintain a 2.7 minimum GPA in Performance Concentrate courses to remain in good academic standing.

If you are entering the Performance Major in your fourth semester or above, you must fulfill the 30-credit requirement in Performance Concentrate courses by completing one or more Approved Specified Electives.

Required Courses in the Performance Major

PFVC-231 - Performance Major Private Instruction 3 is required of all third semester Performance majors. This course, combined with PIVC-211, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the third semester Private Instruction (PIVC-211) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the third semester Private Instruction (PIVC-211) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

PFVC-232 - Performance Major Private Instruction 4 is required of all fourth semester Performance majors. This course, combined with PIVC-212, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the fourth semester Private Instruction (PIVC-212) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the fourth semester Private Instruction (PIVC-212) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

PSVC 425 - Advanced Vocal Improvisation Techniques

Refinement of improvisation skills via listening exercises and solo transcription,

analysis and performance of recorded solos. Emphasis on standard, jazz, Latin and blues styles.

ILVC 271 - Microphones, PA Systems and the Singer

A lab for vocalists providing an overview of sound-reinforcement equipment currently used in live performance and how to use it effectively.

Recital Preparation Lessons

Recital Preparation lessons are required of Performance majors in the 5th through 8th semesters and lead to the Senior Recital, which is the Performance Major's required final project. Recital Preparation lessons focus on developing performance technique, expanding repertoire and improving your sense of musical direction in building a performance.

If you are inexperienced in on-stage performance, the Recital Preparation series can help you select and prepare pieces that will help build confidence and refine performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot, under any circumstances, receive credit-by-exam for Recital Preparation lessons.

RPVC 311 - Recital Preparation 1 - 5th semester

Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance majors.

ILRE 375 - Recital Workshop for Performance majors

Topics covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three solos during the semester and participates in discussion of in-class performances. Your Recital Preparation 1 private instructor will help you prepare your solos for this class.

RPVC 312 - Recital Preparation 2 - 6th semester

Recital Preparation 2 includes a ten minute performance in a Berklee recital hall or department vocal lab room, scheduled through the Voice Department by the student. Your Recital Preparation 2 teacher must approve your program for this performance.

RP-6 students must provide their own rhythm section for their performance.

RP-6 students must have lead sheets prepared for rhythm section accompaniment. All songs must be memorized. Vocalists are responsible for bringing a microphone and cord, hooking it up to the PA and adjusting volume and 'eq'.

RPVC 411 - Recital Preparation 3 - 7th semester/Jury

Recital Preparation 3 includes the Jury (which is a preview of the Senior Recital) as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, you must receive a passing grade for your Jury. Your Jury performance will be evaluated by a panel of two teachers from the voice department.

The Jury is a 30-minute performance of material included in your Senior Recital. Juries are scheduled through Jan Shapiro. Before you schedule your Jury, you must have your program approved and signed by your private instructor(s) and by Jan. Your Jury program should be prepared with the following guidelines:

Repertoire

- You must prepare twenty-five (25) minutes of music, including at least six (6) selections. All selections must be performed from memory.
- Songs must be approved by your Recital Prep teacher and by Jan Shapiro.
- Your Jury pieces must represent the range of musical selections and styles (e.g. ballad, medium swing, Latin) which will be included in your Senior Recital performance.
- All prepared songs must be included in your Senior Recital.

Accompaniment

- Singers must present their Juries with full Rhythm Section accompaniment. We strongly recommend that keyboard personnel perform with the instrument(s) to be used in the recital performance. Exceptions must be discussed with your private teacher and Jan Shapiro.

Sound Reinforcement

- The Voice Department requires the use of appropriate sound reinforcement equipment (e.g., PA system, microphone, monitor speakers) for the Jury performance. Advance arrangements should be made with Jan Shapiro or Bob Stoloff.

Attire

- We recommend that all performers be dressed in an appropriate manner.

RPVC 412 - Recital Preparation 4 - 8th semester/Senior Recital

Recital Preparation 4 (required of 8th semester Performance majors) includes the Senior Recital as the final exam.

Your Senior Recital program must consist of at least 45 minutes of music and should offer a diverse selection of idioms and styles. The program must be representative of your major.

Your Recital program must be approved and signed by Jan Shapiro at least 7 weeks before your Recital is presented. No program changes may be made after

departmental approval has been given. Recital protocol and procedures must be observed.

Recital Date

- You must consult with your private teacher(s) before accepting a Senior Recital date. Teachers will make every effort to attend. When this is not possible, a designated representative of the Voice Department faculty will be present.

Repertoire/Song Selection

- A minimum of forty-five (45) minutes of music must be presented in the Senior Recital. All selections must be performed from memory.
- All selections prepared for the Jury must be included.
- The Recital program should feature either one general style with representative subgroupings (e.g., Jazz rubato, ballads, medium swing, Latin-jazz) or a variety of styles.
- The program order must reflect careful consideration of balance, contrasting tempos, and pacing.
- The final recital program must be approved by your private teacher and Jan Shapiro. Substitutions can be made only with the approval of your private teacher and consultation with Jan before the program submission deadline. No changes of any kind will be honored after the deadline.

Rehearsal Considerations

- You are expected to work closely with your private teachers on all aspects of recital preparation (e.g., development of a practical rehearsal schedule, instrumentation requirements, arranging concepts, verbal introductions, acknowledgments, etc.).
- Singers are responsible for arranging at least one (1) teacher-supervised rehearsal.

Printed Program

The program must include:

- Birth and death dates of Traditional composers.
- Composer and lyricist names of contemporary pieces.
- Song sources for film and theater music.

Program Selections

- You are expected to follow the exact order of the selections as they appear in the printed program.
- On-stage substitutions, additions, or deletions will not be permitted under any circumstances.

Personnel

- All personnel listed on the program (e.g., instrumentalists, back-up singers, guest artists, etc.) are expected to perform in the Recital. Changes in personnel can be made only in exceptional circumstances and must have the prior approval of your private teacher.

Approved Specified Electives in the Performance Major

Beginning in 04FA, students who place beyond semester level 3 and/or 4 private instruction must fulfill those credits (one credit for PFVC-231 and one credit for PFVC-232) by completing Approved Specified Electives (ASE's). Beginning in 04FA, PFET-373 & PFET-374 are ASE's. These are one-credit courses.

PS-495, Professional Performance Internship will continue to be an ASE. This is a two-credit course.

Beginning in 07SP, courses with the prefix PSI(x) will be accepted as ASE's. PSI(x) courses are Performance Studies courses where focused study of improvisation is central to the curriculum.

PFET 373 and PFET 374 - Performance Ear for Voice Training 1 & 2

Ear training with an emphasis on practical performance experience. Recognizing pitch, rhythm, timbre, and harmony by ear. Emphasis on sight-reading. Some dictation. Some non-syllabic singing.

PSX-495 - Professional Performance Internship - Matt Marvuglio

Monitored and evaluated professional work experience for the Performance Major. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department Chair or a designee.

VI. Performance Studies Electives

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Improvisation Courses

Most Berklee students say that developing their improvisation skills is an important musical goal. As a vocalist here, you can strengthen your improvisation techniques in styles including jazz, rock, Latin, and world music.

We especially recommend improvisation studies for students who are Performance majors.

The following courses are electable by students in all majors:

PSIJ 371 - Performing Harmony Workshop 1

Recommended for performers interested in developing their musical ear.

PSIJ 372 - Performing Harmony Workshop 2

Advanced melodic material.

JAZZ

PSIJ 211 - Jazz Improvisational Techniques

Highly recommended if you are considering any of the Performance Studies' jazz improvisation classes and would like to begin to develop the language used in jazz improvisation.

PSIJ 215 - Standard Jazz Repertoire 1

Recommended for students who take the Jazz Improvisation Techniques 1-5 series: These classes are leveled and instrumentally balanced; students perform weekly.

PSIJ 216 - Standard Jazz Repertoire 2

A sequel to PSIJ 215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad and contemporary styles.

PSIJ 271 Ready, Aim, Improvise!

Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate and advanced levels, especially those who take the Jazz Improve 1-6 course series.

PSIJ 331 The Jazz Line

A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others.

PSIJ 335 Melodic Structures in Improvisation

A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multi tonic systems (Coltrane changes) and their application as either harmony or substitutions.

PSIJ 341 Pentatonics in Improvisation

A performance-centered class covering minor 7, minor 6, minor 7(b5), major b6 and all diminished related pentatonics and their application to improvisation and the creation of melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

* **PSIJ 221, 315, 321, 322, 421, 422, 433:** These classes are instrumentally balanced; students perform weekly:

PSIJ 221 - Jazz Improvisation Techniques 1

An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

PSIJ 255 - The Music of Wayne Shorter

Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present.

PSIJ 315 - Improvisation on Standard Songs

This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

PSIJ 321 - Jazz Improvisation Techniques 2

An expansion of the fundamental improvisational skills developed in PSIJ 221, with the introduction of techniques that will further enhance your personal improvisational style.

PSIJ 322 - Jazz Improvisation Techniques 3

An intermediate-level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

PSIJ 421 - Jazz Improvisation Techniques 4

An upper-level course recommended for students with well-developed improvisational skills and concepts who are interested in further developing their own personal style through detailed application.

PSIJ 422 - Jazz Improvisation Techniques 5

An advanced course recommended for students who have already begun to develop their own personal music styles.

PSIJ 423 - Jazz Improvisation Techniques 6

An advanced course offering sophisticated approaches and concepts.

PSIJ 311 - Chord Scale Theory in Improvisation

Designed for performers, this course will examine the application of chord scales to harmonic progression.

PSIJ 325 - Jazz Interpretation

Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

PSVC 325 - Vocal Improvisation in the Jazz Idiom

Syllabic pitch and rhythmic exercises for the voice and application to a variety of styles. Analysis of various recording artists.

PSVC 425 - Advanced Vocal Improvisation Techniques

Refinement of improvisatory skills via listening exercises and transcription, analysis, and performance of solos in standard jazz, Latin, and blues styles.

PSIM 327 - Improvisation in the Jazz - Blues Idiom

A study of basic blues playing in the jazz idiom. Recommended for the beginning-to-intermediate improviser interested in this genre.

PSIJ 425 - Advanced Jazz Improvisational Techniques

Recommended for students who have ensemble ratings of 6666.

PSIJ 351 - Performance and Analysis of Bebop Music

Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others.

ROCK

PSIM 231 - Rock Improvisational Techniques 1

Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and non-harmonic melody notes.

PSIM 235 - Improvisation in the Rock - R&B Idiom

A study of basic blues playing in the rock/R&B idiom. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

PSIM 335 - Improvisation in the Jazz - Rock/ Fusion Idioms

Major players and groups to be analyzed will be The Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

ADDITIONAL COURSES IN THE ROCK IDIOM

PSPR 381 - Commercial Band Workshop

Performances of music in various styles appropriate to general business jobs.

PSPR 363 - Progressive Rock Performance

A study integrating performance of the progressive rock style of the '70's: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

LATIN

PSIM 341 - Improvisation in the Latin/Jazz Idiom

Performance and analysis of Latin/Jazz music and related song forms. Concentration on samba, calypso, bossa and contemporary Latin grooves. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

WORLD MUSIC

LHAN 345 - Music of Africa, Latin and South America

A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the way these cultures have produced new musical forms as a result.

LHAN 346 - Music of India, the East and Eastern Europe

A study of the music of North India and other musics and cultures of the Near East

and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

ADDITIONAL PERFORMANCE STUDIES COURSES

R&B

PSPR 361 - Motown

Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

STAGE PERFORMANCE

Stage performance workshops are open to students in any major.

PST 351 - Stage Performance Techniques

Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

PST 471 - Stage Performance Workshop 1 - Rock & Pop Idiom

PST 472 - Stage Performance Workshop 2 - Rock & Pop Idiom

All performances are in a rock/pop band format. Classes present an end-of-semester final performance.

CONCERT/THEATRE PRODUCTION

PST 451 - The Musical Director

Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music.

PST 385 - Elements of Theatre Production

Staging and directing musical productions, acquisition of materials budgeting, organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances.

INJURY PREVENTION

PSH 238 - Awareness Training for Musicians

Self-awareness exercises will be used to improve the kinesthetic sense - one's sense of oneself in movement - enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production.

INTERNSHIP

PSX 492 - Professional Performance Internship

Monitored and evaluated professional work experience for the Performance Major.

Performance Major Advisor

Jim Odgren is the advisor for the Performance Major. He is available in room 5Z1 (1140 Boylston) to talk with you about Improv and Performance Studies courses, and to help you select the courses that best meet your goals and interests.

VII. Voice Faculty Profiles

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Janie Barnett

Singer-songwriter, freelance vocalist, and producer Janie Barnett brought her skills as singer, guitarist and writer to many bands and as a solo artist. She has three solo albums to her name and has produced many other singer-songwriters. Barnett also has an extensive resume of credits as a freelance singer, including countless national television commercials including Chevrolet, McDonalds, Sprite, American Airlines, TV and film including Saturday Night Live, Rosie O'Donnell, and the Today Show, record work including Celine Dion and Jessica Simpson, and live backup work including Linda Ronstadt, Rickie Lee Jones, David Johansen, and Sarah Brightman. She is currently featured in a duet with Kevin Bacon in the upcoming film *The Red Betsy*. Janie teaches private lessons and vocal labs.

Mili Bermejo

As a private instructor, Mili works with students on vocal technique and provides coaching in jazz and Latin styles. She is a specialist in Latin American styles, jazz, and improvisation, with extensive recording, radio, television, and theater experience. Mili also performs and records with her own group, Quartet Nuevo. In 1996 she served as a USIA/Arts America Jazz Ambassador and toured the Caribbean.

Joey Blake

A founding and current member of Voicestra, the A Cappella ensemble created by Bobby McFerrin in 1989, studied classical voice and vocal jazz arranging at Phil Mattson's School for Vocalists in Spokane, Washington. Joey is also a founding member of SoVoSo, a six member A Cappella ensemble that spun from Voicestra. Joey has recorded and produced five albums for this group. His discography also includes recordings with Bobby McFerrin, Kenny Loggins, and Mickey Hart, to name a few. Joey has taught at the Oakland College Prep School, served as Director of music at The Golden Gate Academy in Oakland, California, and was on the faculty of the Berkeley Jazz School for four years. He also holds a Board position for Young Performers International and teaches alongside Bobby McFerrin during his summer

residencies at the Omega Institute in Rhinebeck NY, called “Spontaneous Inventions”.

Sharon Brown

In her private lessons, Sharon helps both beginning and advanced students to develop a solid technical foundation which applies to jazz and contemporary vocal styles. She maintains an active performing career in musical theater, opera, and oratorio, including appearances with the Boston Lyric Opera, Longwood Opera, and Boston Academy of Music.

Andrea Capozzoli

Andrea Capozzoli possesses the unique combination of vocalist and trumpet player. Andrea performed as a trumpet player at Carnegie Mellon University, Pittsburgh, playing trumpet in the jazz ensemble under the direction of noted jazz musician, Slide Hampton. Since graduating from Berklee College, Andrea has performed in the New England area as both vocalist and trumpet player. She teaches private lessons, specializing in Jazz and R&B.

Karen Carr

Lead vocalist for the Boston band Beantown, Karen has performed lead and backing vocals on many studio productions including *Cracked Country Christmas* (Warner/Giant) Nashville TN, with Robert Ellis Orrall, *Wire/Lemon Millennium* with the Beloved Few with David Stefanelli (RTZ), Robert Homes (“Til Tuesday) and others. Karen has also performed with Ruth Pointer (Pointer Sisters) and opened for Eddie Money. She has sung on hundreds of national and local TV and Radio Commercials and programs including the Joan Rivers Show, Vitasoy Soy Milk, 1-800-Mattres (Dial-a-Mattress), Cumberland Farms, Gulf Gas, and others. Karen teaches private lessons, labs, and ensembles.

Kristen Cifelli

Currently based in the Boston area, Kristin has enchanted audiences throughout the East Coast. In 1999 she performed at the renowned Club Passim in Cambridge, MA, the historical music club The Bitter End in Greenwich Village, CBGB’s Gallery in NYC, and opened for the Push Stars at the Paradise Rock Club in Boston. She’s received national radio play and performed live on air at stations including WERS Boston, NPR affiliate WBUR Boston, and WCUW Worcester. In April 1999, her song “All The Way Down” was released on *Can You Read This Boston?* (Big Girl Records), a compilation of songs by the area’s hottest singer-songwriters to benefit literacy. Kristin teaches private lessons.

Armsted Christian

Armsted is the leader of the group Peaceful Flight. He is also a member of the Will Downing Group and the Gerald Albright Group. He has performed with Patti Austin, Regina Carter, Chiel Minucci, Diana Ross, and Special EFX. He is also a songwriter, who has contributed to Will Downing’s album *Moods* and Najee’s *Just an Illusion* and *Share My World*. Armsted teaches private lessons, vocal labs, and ensembles.

Ann Dolan

Ann teaches private lessons and Advanced Techniques of Voice Production. She has extensive theater and recording experience, performs as a soloist and singer/guitarist and has composed a number of original songs.

Jeannie Gagne

Jeannie has been one of the most acclaimed singers and songwriters in the New York City folk/rock scene. As a vocalist she has recorded with Phillip Glass, appeared with Penn and Teller and reggae legend Franki Paul among others. Jeannie has been featured on PBS's 'All Things Considered' and the 'CBS Evening News', and interviewed by People Magazine. Jeannie applies her classical training to all pop/rock styles - specializing in vocal technique, pop/rock and other contemporary vocal styles.

Gabrielle Goodman

Gabrielle is a professional vocalist who is versed in jazz, R&B, and classical music. She has performed with the Syracuse and National Symphony Orchestras, Roberta Flack, Chaka Khan, and Nancy Wilson. She has recorded *Travelin' Light* and *Until We Love*, both released on Poly Gram Records. Gabrielle has been recognized as a top 10 award winning songwriter by ASCAP for the R&B hit *You Can Make the Story Right*, recorded by Chaka Khan. She also recently starred in the touring Broadway show *Forever Swing*, and has appeared as a guest artist with the Boston Pops. Ms. Goodman teaches private lessons and vocal labs.

Jodi Ainsworth Jenkins

In 1993 and 1996, Jodi was voted first runner-up internationally for 'Best Unsigned Professional Soloist' by The Contemporary A Cappella Society of America (CASA). Her work on the last Vox One album, "Chameleon" helped earn the group three more awards from CASA—including 'Artist of the Year' 'Best Jazz album' and 'Best Jazz Song'. Jodi has performed throughout the US and Japan and has opened for Ray Charles, Chicago and The Persuasions. Her voice can be heard on jingles for Sears and TCBY Treats, national public service announcements, and in various radio spots. Jodi specializes in Jazz, R&B and gospel. She teaches private lessons, vocal labs and ensembles.

Kudisan Kai-Regalot

Kudisan toured as a background vocalist with Chaka Khan from 1987-1997 and Elton John from 1988-1994. She has also toured with Natalie Cole, Jeffrey Osbourne, and Anita Baker, and performed with George Michael, Eric Clapton, Billy Joel, Melissa Ethridge, and Don Henley. Kudisan can be heard on recordings with Aretha Franklin, Pink Floyd, and Fishbone. She teaches private lessons and vocal labs, incorporating sound vocal technique into all song styles.

Christiane Karam

A summa cum laude graduate of Berklee, Christiane Karam is a founding member of the highly acclaimed ZilZALA Middle Eastern Ensemble. Christiane blends classical and traditional middle eastern music from Lebanon, Syria, Egypt, North Africa and Turkey with contemporary jazz. She holds a Masters Degree in Contemporary Improvisation from the New England Conservatory, where she was named the Kimball P. Stickney scholar for two consecutive academic years. Christiane won

First Prize in the 2001 USA Songwriting Competition's World Music Category, for her song "I'm Alive", and Honorable Mention the following year for her song "Breathe", which was subsequently released on Heavy Rotation Records in February 2004. She received a Recognition Award from Berklee for her "Contribution to International Goodwill and Understanding" in March 2002, for producing and performing in a Peace Benefit Concert in the aftermath of 9/11 - as part of the "Shades of Orient" concert series she founded in 2000. She also won the SESAC award in March 2003. Christiane has performed with the likes of Bulgarian legend Yanka Rupkina and pianist/composer Ran Blake, and has been featured on VH1. Her teachers include Jamey Haddad, Simon Shaheen, Dominique Eade, Ed Tomassi, Hal Crook, Jerry Bergonzi, Frank Carlberg, Hankus Netsky, Tatiana Sarbinska, and Bobby McFerrin.

Jerome Kyles

Jerome has had extensive experience as a choral conductor in Gospel Music, directing the Gospel Choral ensemble at Tufts University in Boston, PBS Gospel Christmas Celebration in Portland Maine, and guest appearances with the Boston Pops. Among his other credits are appearances with Andrae Crouch, Jonathan Butler, Diana Ross, and starred as the director in the Discovery Channel's reality series *Trial by Choir*. Jerome applies his classical background to all vocal styles-specializing in Gospel, R&B, and Jazz. Jerome teaches private lessons, vocal labs and ensembles.

Gwendolyn Leathers

Gwen is a vocalist and songwriter who has performed internationally with notable appearances at Boston's Hatch Shell and Harborlights concert series. She is currently the lead singer of an R&B/jazz band called Metro. Gwen teaches vocal labs and private lessons focusing on technique and contemporary R&B and jazz styles.

Carolyn Leonhart

Carolyn has been the lead back up vocalist for the jazz/rock band Steely Dan for four world tours. She also was part of the group Lyn Leon and Wax Poetic as lead vocalist and co-writer, performing throughout Europe. In 2004 Carolyn toured as the opening act for Al Jarreau. She has recorded 4 solo CDs, and has released numerous singles in Japan. Carolyn specializes in jazz, pop and R&B. She teaches private lessons and vocal labs.

Joyce Lucia

Joyce Lucia began teaching at Berklee in January 1978. Since that time she has authored two books: *How to Sing American* (IPA for singers) and *Voice for Musicians* (used in the course of the same name). Joyce received her Masters degree in Vocal Performance from New England Conservatory, Boston in 1977. Her primary singing genres are classical and jazz; although she has also performed pop and gospel. An athlete, she teaches cardio as well as stability ball, BOSU and yoga. At Berklee, courses have included Survey of Vocal Styles, Ear Training, Breathing for Singers, American Diction and Low Impact Aerobics.

Robin McElhatten (McKelle) (On professional leave)

Robin sings Classical and Music Theater to Rock and R&B, but her specialty is Jazz. Robin debuted as featured soloist with the Boston Pops Orchestra in the summer of

1998 and then went on to bring in the New Year (1999) at Symphony Hall. In 2004 she placed third in the prestigious Thelonius Monk International Jazz Competition. Robin is a freelance studio musician, singing both lead and background vocals for many well-known acts. Robin sang back up vocals on a promotional video for internationally known recording artist Jon Secada. From 1993-1995 she performed with "Nik and the Nice Guys", a 13 piece party band, based out of Rochester, NY. This group toured internationally and headlined with the B52's and Chuck Berry. Robin teaches vocal lessons, labs and ensembles.

Donna McElroy

Donna teaches private lessons, pop/rock/ country, jazz/blues and R&B Vocal Styles labs and Advanced Vocal Performance. A professional vocalist, arranger, songwriter and commercial jingle singer, she has sung background vocal tracks in recording studios for Vanessa Williams, Shirley Caesar, BeBe and CeCe Winans, Amy Grant, Vince Gill and participated in a recording of *Handel's Messiah: A Soulful Celebration*. She has performed in concert with Natalie Cole, Take Six, Tremaine Hawkins, Sounds of Blackness, and Garth Brooks. Donna was a 1991 Grammy Nominee for her solo performance that year.

Duane Moody

Duane A. Moody has studied at The Peabody Conservatory of Music of Johns Hopkins University and Boston University earning a Bachelor's and a Master's Degree in Vocal Performance. Mr. Moody also received a Graduate Performance Diploma in Operatic Studies from The Peabody. In October of 1997, he made his professional recital debut at The Terrace Theatre of the Kennedy Center for the Performing Arts. In that same year, he joined the Mike Malone production of Black Nativity also at the Kennedy Center's Terrace Theater. In 1998, he made his professional stage debut at the IV Festival des Artes in Itu, Brazil in the role of "Sportin' Life" in the opera Porgy and Bess. Since then, Mr. Moody has been starring in several productions of Porgy and Bess in Singapore, China, Japan, Israel, England, Ireland, Canada, Austria, Sweden and Scotland as well as with the Delaware Opera, Des Moines Opera, and Orlando Opera. Other operatic roles include the lead role of Philip Herriton in the premiere of Mark Lanz Weiser's, *Where Angels Fear To Tread*. Mr. Moody's musical theater credits include *The Wiz*, *Showboat* and *Fiddler on the Roof*. In 2001 Mr. Moody received The Outstanding Emerging Artist Award in Music from the D.C. Commission of the Arts and Humanities. He is currently performing in the hugely successful "Three Mo' Tenors"

Nichelle Mungo

A summa sum laude graduate of Berklee, Nichelle Mungo is a singer/songwriter, choral director, performer, actress, and certified music educator. Nichelle has performed with Natalie Cole, Sister Sledge, James Taylor, Patti LaBelle, Andre Crouch, Terry Gresham, Billie D Williams, Antonio Jackson, Livingston Taylor, and sang a duet with Neo-Soul prodigy Amel Larrieux. Having won "Showtime at the Apollo" three times, she went on to record background vocals for contemporary Christian artist, Bernie Choiniere and Gospel artist Natalie Wilson and SOP. Nichelle has also served as the Vocal Musical Director for Tarralyn Ramsey, and was featured on a comedy tour with Talent, Cedric the Entertainer, and Bro-Man (from the hit show Martin.) Her experience also includes commercials for the

Massachusetts Department of Public Health, and performing the National Anthem for The New England Patriots and The New England Revolution.

Paul Pampinella

Paul Pampinella plays guitar and sings. Paul is a member of the original jazz A Cappella group, Vox One, recording 5 albums to date and touring the USA, as well as abroad. He later joined the A Cappella group 'Five O Clock Shadow' - performing live in thousands of concerts a year. IN 1998 the group earned the contemporary A Cappella Recording Award for the "Best Pop/Rock Original Song". The band has appeared as an opener and headliner at venues throughout the country, including Boston's Avalon, Somerville Theater, Sander's Theater and Symphony Hall; Washington D.C.'s Kennedy Center; New York City's The Bottom Line, The Bitter End and The Supper Club; Nashville's Douglas Corner Café; Foxwood's Casino, Toronto's Orbit Room and Cameron House, and Tokyo's Club Citta, among others. Five o'clock shadow has shared the stage with James Brown, Patti LaBelle, Sister Hazel, Edwin McCain, and Blessed Union of Souls, and by special invitation, Aaron Neville and the Boston Pops. Five o'clock shadow has appeared on national television in the U.S. (A&E, PBS) and Japan (Fuji). Paul teaches private lessons, specializing in jazz and pop/rock styles.

Anne Peckham

Anne directs the Berklee Concert Choir and teaches private lessons, vocal labs, and Musical Theater Scenes Workshop. A proponent of developing vocal technique as a basis for singing in all musical styles, she is active in musical theater as a recitalist, singer, adjudicator, and clinician. Anne has appeared as a soloist with the Boston Pops Orchestra. She is also the author of *The Contemporary Singer*, published by Berklee Press

Janice Pendarvis

Janice Pendarvis is an eclectic, elegant, world-class performer known for her ability to sing R&B, pop, jazz, reggae, rock and avant-garde music. She has worked with a diverse roster of artists including Sting, Roberta Flack, Laurie Anderson, Peter Tosh, Philip Glass, The Rolling Stones, Nona Hendryx, The O'Jays, and Jimmy Cliff. You may have seen Janice on tour with Sting; on Late Night with Letterman and Saturday Night Live over the years as a featured soloist or background singer. She has sung on live shows all over the world; on records and CD's; commercials and films. Janice is featured in the documentary, "Bring on the Night", about the beginning of Sting's solo career, and in "Home of the Brave", Laurie Anderson's filmed version of her Mr. Heartbreak tour. Janice also appears on Sting's "All This Time" DVD. Equally at home in her roles as a lead singer, support vocalist, announcer, voice actor and on-camera personality, Janice also has a distinguished career in voiceovers. She has been one of the voices of NY's Channel Thirteen (WNET) for years and is currently featured in a new book featuring the top voiceover performers in the country, entitled, "Secrets of Voiceover Success."

Dale Pfeiffer

Dale is both an instructor of technique and a coach in style interpretation. Adept in classical, jazz and popular vocal styles, Dale has led a jazz/rhythm & blues band and conducted chamber music workshops in Munich, Germany.

Jeff Ramsey

Jeff is an R&B, gospel and pop vocalist who has toured as a background vocalist with singers including Al Jarreau, Lalah Hathaway, Maxwell and Randy Crawford among others. Jeff sang vocals on the recording of 'Signature' with artist Patrice Rushen which was nominated for a Grammy for Best contemporary Jazz Performance in 1998. He teaches private lessons and vocal labs.

Diane Richardson

Diane Richardson has led and arranged repertoire for Mashandi Jhaz, a four piece all-female ensemble. She has traveled as lead singer with top-40 band, Eli, and with Split Image. Dr. Richardson has also been a frequent participant of the Annual Women in Music festival and has served as a host of "About the Arts", a weekly cable television program in Boston (becoming a community cable arts award nominee). She has performed with Wayne Naus' Heart & Fire and has been a guest artist for Mobius, the Dilloway-Thomas House, and African-Heritage Museum. Diane recently completed her Doctorate degree in jazz studies from The University of Southern California. Diane teaches private lessons and vocal labs - specializing in jazz and vocal technique.

Steve Kowalczyk Santoro

Steve Kowalczyk is a singer/songwriter. He recorded *Moods and Grooves*, produced by **Ahmet** Ertegun, for Atlantic Records in 1995 and has recently issued a second CD, "Soul of the Night". Steve is an experienced session singer, whose credits includes TV and radio ads for Subway, Talbots, Canon, NBC, Nickelodeon, Reader's Digest, La Quinta Inns, and many more. Steve also is a freelance arranger/producer - arranging Kate McGarry's "Show Me", which was highly acclaimed in Billboard Magazine. Steve specializes in pop, R&B and jazz. He teaches private lessons, vocal labs and vocal ensembles.

David Scott

After studying vocal jazz with Phil Mattson for two years, David Scott earned his Masters Degree in Jazz Vocal Performance at the University of Miami, where he became active as a studio singer. Currently he lives in the Boston area, and performs classical and jazz music in the Boston area. He has recently performed on several recordings by Arsis Records with the Boston Bach Ensemble and the Philovox Ensemble, and is working on an album of original songs. David teaches private lessons, vocal labs, and ensembles.

Maggie Scott

Maggie teaches Stage Performance Workshop - Jazz Standards and is one of the Voice Department's primary coaches of jazz repertoire. A noted singer/pianist, Maggie is an active performer throughout the Boston area.

Jan Shapiro (Chair), Office: 3N

Jan teaches private lessons, ensembles and labs. She is an experienced pop and jazz performer, whose performance credits include the Boston Globe Jazz Festival, the National Association of Teachers of Singing Summer Conference, and National Public Radio. She is also a studio vocalist who has recorded many jingles, TV spots,

and demos. Jan is an active clinician and adjudicator, a frequent presenter at the International Association of Jazz Educators conferences and the author of numerous articles on vocal technique, style, and women in jazz.

Charlie Sorrento, Office: 3Y1

Charlie is an experienced professional vocalist, pianist, arranger, composer, private voice teacher (with 25 years experience) as well as a much sought after vocal consultant. He has recorded albums on the legendary MGM Verve Forecast and Warner Bros. labels. His critically acclaimed, Boston based blues band, The Colwell Winfield Blues Band (MGM) was part of the first world tour of Led Zeppelin. He has been lead singer, director and/or pianist with the following bands/performers as well: Swallow (WB), The Platters, Dee Clark, Tavares, Peppermint Rainbow, New Direction Band, and the Ben Blake Band. He has performed in Broadway style reviews and even as a singing waiter many summer seasons on Cape Cod. He is presently active in his band, Bellevue Cadillac. He is lead singer (and sometimes pianist). Bellevue's 2005 CD, Love All Ways has received positive critical acclaim as one of the top ten CDs of 2005 along side of artists such as, Elvis Costello and Bruce Springsteen (Patriot Ledger December, 2005). Bellevue music has been featured on the TV programs: The Sopranos, Crossing Jordan, One Life to Live and in the movies, Shallow Hal, and Me and Irene. His writing credits include co-author of The Bea Dobelle Mechanics of Singing for Popular and Broadway Singing and author of Recipes for Singing. Charlie teaches vocal technique as well as style and interpretation in popular singing styles (pop, R & B, Blues, Jazz and Classical). He has taught all core courses, voice labs and ensembles at Berklee but has chosen to focus on private lessons of late.

Stan Strickland

Saxophonist/vocalist Stan Strickland has toured extensively in the US, Europe, Scandinavia and the former Soviet Union with notable performances at clubs and concert halls including Jordan and Symphony Halls in Boston, Carnegie Recital Hall and Town Hall in NYC and the Kennedy Center in Washington D.C. Stan has been featured on the recordings of Bob Moses, Mary Erhlick, Mamma Tongue, Webster Lewis and Brute Force. In addition Stan has composed many original scores for television, video and dance productions. Mr. Strickland has a MA degree in Expressive Arts Therapy and presents body movement workshops worldwide. Stan teaches private lessons and labs.

Bob Stoloff (Asst. Chair), Office: 3M

Bob is a jazz vocalist and multi-instrumentalist who has performed with Bobby McFerrin and Urszula Dudziak. Mr. Stoloff is also a well-known clinician who specializes in spontaneous group improvisation, jazz choir and rhythm section grooves. Bob teaches Vocal Improvisation in the Jazz Idiom and private lessons.

DiDi Stewart

DiDi teaches private lessons and pop/rock/country vocal styles labs and is known to incorporate vocal technique with pop/rock and other contemporary idioms. A seasoned and active performer, DiDi sings rock, pop, R&B and cabaret. She has won two Boston Music Awards: Best Female Rock Vocalist and the Encore Award for Best New Cabaret Performer. Also recognized as an outstanding songwriter, DiDi

has released two albums of original songs entitled *Begin Here* (on Kirshner /Epic) and *One True Heart* (on Northeastern).

Lisa Thorson

Specializing in jazz vocal styles and jazz improvisation, Lisa teaches private lessons and jazz/blues vocal styles labs while helping students to apply the fundamentals of vocal technique to the jazz idiom. She has performed nationally with her quintet and duo at venues including Blues Alley, West Texas Jazz Society, The Maine Festival, and the DeCordova Jazz Festival. Lisa has also appeared with well-known artists Sheila Jordan, Harvie Swartz, Kenny Wheeler, Linda Hopkins and Herb Pomeroy.

Lawrence Watson

Larry teaches vocal styles labs and stage performance workshops in the R&B and rock/pop idioms, as well as private lessons. His numerous nightclub, cabaret, and special events performances include lead vocalist at 1993 Playboy Jazz Festival with Bill Cosby and Dorothy Donegan and special guest with Al Green in the Bank of Boston concert series.

Kathryn Wright

Kathryn teaches private lessons with emphasis on vocal technique. Experienced in concert performance and opera, she has appeared with more than sixty orchestras in the United States and Canada, including the Metropolitan Opera Guild, Chautauqua Opera, Central City Opera, Texas Opera Theater, the Hollybush Festival and the Minnesota Opera. Kathryn recently premiered *Symphony for Soprano and Strings*, by Andreas Makris, with the National Chamber Orchestra in Washington, D.C.

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Faculty Artist Series and Visiting Artist Series

Berklee's Faculty Artist Series and Visiting Artist Series offer opportunities for students to meet and learn from experts in a wide variety of musical fields. These events are advertised on posters around the school.

The **Faculty Artist Series** is designed to put you in touch with teachers both within the Voice Department and throughout the college. At clinics, concerts, and informal rap sessions, faculty artists showcase their specialties, answer your questions, and inform you about special department offerings. These events are a good way for students and faculty to get acquainted. Some Faculty Artist clinics recently sponsored by the Voice Department have included:

- "Vocal Abuse: How to Avoid Vocal Burnout"

- "How to Get the Job--Marketing Strategies for Singers"
- "Vocal Health and the Contemporary Singer"
- "Surviving in the Music Business"

The Boston musical community supports and attracts many professional musicians. The **Visiting Artist Series** invites many of these professionals to share their expertise in clinics/demonstrations, master classes, and concerts. Recent visiting voice professionals have included:

- Patti Austin
- Greg Phillinganes
- Kevin Mahogany
- Kurt Elling
- The Bobs
- Gabrielle Goodman
- Ruth Pointer
- New York Voices
- Nancy Wilson
- Nneena Freelon
- Rebecca Parris
- Dr. Steven Zeitels
- Tierney Sutton
- Cheryl Bentyne
- Sunny Wilkinson
- Carmen Bradford
- Peter Eldridge
- Brenda Russell
- Joan Lader
- Deborah Hurwitz
- Paula Cole
- Sweet Honey In The Rock

Suggestions for Practice and Performance to Avoid Strain and Injury

Learning fundamental vocal techniques is the key to successful singing. Work with a private instructor/music teacher for guidance in singing scales, developing your voice and overall technique.

Practice scales slowly, concentrating on taking deep breaths from your diaphragm. Be careful NOT to raise your shoulders while you sing. Keep your whole body (including throat and facial muscles) relaxed. Try to establish a balanced daily workout that includes breath management.

It is important to practice singing scales slowly and taking care to sing in a range that is always comfortable. You may want to practice deep breathing first. As you sing, aim to keep the tone of your voice consistent and smooth throughout each scale. Be careful not to over-sing or sing when you are over-tired. If your voice is tired or your throat hurts, stop practicing and rest!

You should become aware of your own limits of endurance, and any increase in your practice and performance time should be made gradually. **Avoid mechanical, unthinking practice.**

IX. Song Repertoire and Categories of Style:

[Welcome](#) | [Ensemble/Lab Program](#) | [Private Instruction](#) | [Final Exam Requirements](#)
[The Performance Major](#) | [Performance Studies Electives](#) | [Faculty](#) | [ETC](#) | [Repertoire](#)

TRADITIONAL IDIOM refers to Western European Classical pieces (arias and art songs) and classical song repertoire written by American composers. (See examples at end of booklet).

Note: "Musical Theater and Operetta pieces" refers to early 'American Music Theater Classics' and operettas circa 1910-1960. A musical theater or operetta can be used as the Traditional requirement utilizing the following criteria:

- Song repertoire must be from early Music Theater, circa 1910-1960..
- Musical Theater piece must be sung in a 'legit' style (no embellishments unless indicated by the composer) and demonstrate smooth, connected movement between notes (legato lines).

Song Examples from early Musical Theater Shows include:

Showboat, Babes in Arms, Kiss Me Kate, The Music Man, The Fantasticks, Carousel, Roberta, Song of Norway, South Pacific, Street Scene, Finian's Rainbow, Brigadoon, The King and I, HMS Pinafore, The Merry Widow, The Chocolate Soldier, Rose Marie, Camelot, Kismet, My Fair Lady, Allegro, Lost in the Stars, Flower Drum Song, Porgy and Bess, Oklahoma, Pal Joey, and Sound of Music

NEGRO SPIRITUALS:

There are many opinions and theories in regards to the authenticity of how spirituals evolved and how they should be sung. (Spirituals included songs used in church revival meetings in the late 18th century, religious songs, slave songs, work songs and field hollers).

For the **First Four Semesters**, vocalists may include **only ONE** spiritual to fulfill the Traditional requirement. The spiritual must be sung in the original key and arrangement of the composer/arranger and approved by the Chair or Assistant Chair. Qualifying Song Repertoire must demonstrate the following:

Vocal Performance must demonstrate:

- Range
- Upper register
- Skillful diction appropriate for song style

- Smooth connected movement between notes (legato lines)
- Coordinated, low breath support
- Appropriate phrasing
- Tone quality that is unforced and clear
- No embellishment of melody unless indicated by composer/arranger

ENGLISH AYRES AND/OR TRADITIONAL FOLK SONGS may be included within the first four semesters to fulfill the Traditional Requirement utilizing the following criteria:

- Song repertoire must be from early 1910 - 1960
- Piece must be sung in a 'legit' style (no embellishment unless indicated by composer) and demonstrate smooth, connected movement between notes.
- Must be sung with a tone quality that is unforced and clear

JAZZ IDIOM refers to all styles and eras of jazz (from early blues and jazz to avant-garde), written primarily by American composers and displaying specific improvisational techniques characteristic of the idiom. Selections that qualify under the Jazz Idiom should demonstrate the following:

- Vocal approach should be sung in a non-classical or non-'legit' style
- Song must demonstrate rhythmic phrasing and improvisation indicative of jazz style
- Song delivery should demonstrate improvisational techniques such as scat singing, back phrasing, control of vibrato, altering of rhythm or melody

CONTEMPORARY IDIOM refers to all styles of vocal music that are non-Traditional, written primarily by American composers and considered to be the commercial music of general audiences (e.g., pop, rock, country, folk, rhythm & blues).

Representative Classical Repertoire for Vocal Study (17th Century - Present)

ENGLAND

Britten, Benjamin	20th century
Campion, Thomas	Renaissance
Dowland, John	Renaissance
Handel, George Frideric	Baroque
Purcell, Henry	Baroque
Sullivan, Arthur	19th century
Vaughan Williams, Ralph	19th - 20th century

ITALY

Caccini, Giulio	Baroque
Donizetti, Gaetano	Romantic

GERMANY

Bach, Johann Sebastian	Baroque
Beethoven, Ludwig van	Classical
Brahms, Johannes	Romantic
Franz, Robert	Romantic
Haydn, Franz Joseph	Classical
Mendelssohn, Felix	Romantic
Mozart, Wolfgang Amadeus	Classical
Schoenberg, Arnold	Expressionism
Schubert, Franz	Romantic
Schumann, Robert	Romantic
Strauss, Richard	Romantic

Gluck, Christoph Willibald	Classical	Wagner, Richard	Romantic
Monteverdi, Claudio	Baroque	Webern, Anton von	Expressionism
Mozart, Wolfgang Amadeus	Classical	Wolf, Hugo	Romantic
Pergolesi, Giovanni	Baroque		
Scarlatti, Alessandro	Baroque	CZECHOSLOVAKIA	
Verdi, Giuseppe	Romantic	Dvorak, Antonin	Nationalism - 19th century
FRANCE			
Debussy, Claude	Impressionism	NORWAY	
Lully, Jean Baptiste	Baroque	Grieg, Edvard	Nationalism - 19th century
Milhaud, Darius	20th century		
Poulenc, Francis	20th century	UNITED STATES	
Rameau, Jean-Philippe	Baroque	Bernstein, Leonard	20th c.
Ravel, Maurice	Impressionism	Cook, Will Marion	19th - 20th c.
Saint-Saens, Camille	19th - 20th century	Copland, Aaron	20th c.
		Griffes, Charles	20th c.
		Ives, Charles	19th - 20th century
		MacDowell, Edward	19th - 20th century

CLASSICAL REPRESENTATIVE SONG MATERIALS

"Candide (Selections)"	Leonard Bernstein
"Folk Songs"	Benjamin Britten
"How Still The Night"	Adolf Jensen
"I Attempt From Love's Sickness To Fly"	Henry Purcell
"In The Garden" (English)	William Schuman
"Love Has Eyes"	Sir Henry Bishop
"Page, The"	Anton Rubinstein
"Peter Pan (Selections)"	Leonard Bernstein
"When Love Passed By"	William J. McCo
"Compensation"	Charles Lloyd, Jr.
"Grief"	William Grant Still
"I Love Thee" (English)	Edvard Grieg
"Lament"	George Walker
"Lass With The Delicate Air, The"	Michael Arne
"Last Rose Of Summer, The"	Old Irish Air
"Londonderry Air"	Old Irish Air
"Minstrel Man"	Margaret Bonds
"My Heart At Thy Sweet Voice" (English; from Samson and Delilah)	Camille Saint-Saens

"Solveig's Song" (English)	Edvard Grieg
"Song Of The Volga Boatmen" (English) Russian Folk Song	Felix Mendelssohn
"I Loved You"	Adolphus C. Hailstork
"I Loved You" (English)	Claus Ogerman
"Mary Magdalen" (Selected Arias; English)	Jules Massenet
"My Heart Ever Faithful, Sing Praises" (English)	Johann Sebastian Bach
"My Spirit Was In Heaviness " (Selected Arias; English)	Johann Sebastian Bach
"Paradise Lost "(Selected Arias)	Anton Rubinstein
"Simple Song, A" (from Mass)	Leonard Bernstein
"Song Album"	Aaron Copland
"Song Without Words, A"	Charles Brown
"Estrellita"	Ponce

OTHER TRADITIONAL SONGS:

<i>Five Shakespeare Songs</i> - Roger Quilter	<i>Ol American Songs</i> Boosey & Hawkes
"Come Away, Death"	"The Boatmen's Dance"
"O Mistress Mine"	"The Little Horses"
"Blow, Blow, Thou Winter Wind"	"Zion's Walls"
"Fear No More The Heat O' The Sun"	"The Dodger"
"Under The Greenwood Tree"	"The Golden Willow Tree"
"It Was A Lover And His Lass"	"Long Time Ago"
"Take O Take Those Lips Away"	"At The River"
"Hey, Ho, The Wind And The Rain"	"I Bought Me A Cat"
<i>Song Anthology One</i> - Selected, arr., trans. by Anne and William Leyerle	"Ching-A-Ring Chaw"
"Ah! Mio Cor"	"Simple Gifts"
"Lou Bailero"	<i>Five Folk Songs</i> - Luigi Zaminelli
"Ah! Mon Berger"	"The Water Is Wide"
"Madrigal"	"Come All You Fair And Tender Ladies"
"Apres Un Reve"	"Go 'Way From My Window"
"Mandoline"	"I Know Where I'm Goin' "
"Arise, Sweet Messenger Of Morn"	"All The Pretty Little Horses"
"Nel Cor Piu Non Me Sento"	Folk Songs For Solo Singers - Jay
"Bist Du Bei Mir"	Althouse
"Nur Wer Die Sehnsucht Kennt"	"Amazing Grace"
"Black Is The Color Of My True Love's Hair"	"Greensleeves"
"Ombra Mai Fu"	"Liza Jane"
"O Mistress Mine"	"Danny Boy"
"Caro Mio Ben"	"To The Sky"
"Rapsodia Primaveraile"	"Scarborough Fair"
"Come Again, Sweet Love "	"She's Like The Swallow"
"Romance"	"Angels Trough The Night"
"Come Unto These Yellow Sands"	"Homeward Bound"
"Rule Britannia"	"Cross The Wide Missouri"

"Deep River"
 "Schlagende Herzen"
 "Der Leiermann"
 "Shenandoah"
 "Die Nacht"
 "Sigh No More, Ladies"
 "Die Ring An Meinem Finger"
 "Un Moto Di Gioja"
 "Elegie"
 "Vado Ben Spesso"
 "Villanelle"
 "Fare You Well"
 "Vittoria mio Core"
 "Greensleeves"
 "Kommt Dir Manchmal In Den Sinn"

International Folk Songs, such as:
 "Valentina" (Mexico)
 "El Tecolote" (Mexico)
 "A Thousand Mile Away" (Australian)
 "Do You Think That I Do Not Know"
 (Australian)
 "The Bird in the Bush" (Celtic)
 "Yerushalem" (Uganda)
 "Half Moon Climbing" (Chinese)
 "My Beloved Home" (Chinese)
 "Topitsya vogorode banya"
 (Russian)"Volksliedchen"
 "I Attempt From Love's Sickness To Fly"
 "Wayfaring Stranger"
 "In Haven"
 "Where Corals Lie"
 "Joshua Fit The Battle Of Jerico"

JAZZ REPRESENTATIVE SONGS

"Ain't Misbehavin' "	- Razaf/Waller & Brooks	"I've Got A Crush On You"	- George & Ira Gershwin
"All Blues"	- M. Davis	"I've Got You Under My Skin"	- C. Porter
"All Of Me"	- Simons & Marks	"Joy Spring"	- Kaye-Brown
"All Of You"	- C. Porter	"Just One Of Those Things"	- C. Porter
"All The Things You Are"	- Hammerstein-Kern	"Little Girl Blue"	- Rodgers-Hart
"Always"	- I. Berlin	"Love For Sale"	- C. Porter
"Bewitched"	- Rodgers-Hart	"Meditation"	- A. Jobim
"But Not For Me"	- George & Ira Gershwin	"Midnight Sun"	- Mercer-Burke & Hampton
"Chega De Saudade (No More Blues)"	- A. Jobim	"Mood Indigo"	- Ellington-Mills-Bigard
"Come Rain Or Come Shine"	- Mercer-Arlen	"Moody's Mood For Love"	- Moody-Jefferson
"Ev'ry Time We Say Goodbye"	- C. Porter	"My Funny Valentine"	- Rodgers-Hart
"Folks Who Live On The Hill, The"	- Hammerstein - Kern	"Night And Day"	- C. Porter
"Girl From Ipanema The"	- A. Jobim	"Night Has A Thousand Eyes, The"	- Garrett-Wayne-Weisman
"Good Bait"	- T. Dameron	"On Green Dolphin Street"	- Washington-Kaper
"Have You Met Miss Jones"	- Rodgers-Hart	"One Note Samba"	- A. Jobim
"I Can't Get Started"	- I. Gershwin-Duke	"Our Love Is Here T"	- George & Ira

"I Concentrate On You" - C. Porter	"Stay" - Gershwin
"I Loves You, Porgy- Heyward /George & Ira Gershwin	"Round Midnight" - Monk-Williams-Hanighen
"I Remember Clifford- B. Golson	"Satin Doll" - Mercer-Strayhorn & Ellington
"I Should Care" - Cahn-Stordahl-Weston	"Someone To Watch Over Me" - George & Ira Gershwin
"If You Could See Me Now" - T. Dameron	"Sophisticated Lady- Mills & Parish-Ellington
"In A Mellow Tone" - Gabler-Ellington	"Spring Is Here" - Rodgers-Hart
"In A Sentimental Mood" - Mills-Kurt- Ellington	"Take The 'A' Train"- Strayhorn
"It Had To Be You" - Kahn-Jones	"Triste" - A. Jobim
	"Way You Look Tonight, The" - Fields-Kern

REPRESENTATIVE AMERICAN NEGRO SPIRITUALS

"I've Been 'Buked"	"Sweet Little Jesus Boy"
"Walk Together Children"	"Ezekiel Saw de Wheel"
"Ain't got time to die"	"Sometimes I Feel Like A Motherless Child"
"I'll Never Turn Back No Mo"	"Swing Low, Sweet Chariot"
"Ride De Chariot (in the mo'nin Lord)"	"Deep River"
"Good News (De Chariot's Comin)"	"Nobody Knows De Troubles I've Seen"
"Were You There?"	"By An' By"

CONTEMPORARY REPRESENTATIVE ARTISTS AND COMPOSERS

Burt Bacharach	Celine Dion	Patti LaBelle	Bonnie Raitt
Joan Baez	David Foster	Michel LeGrand	Kenny Rogers
Anita Baker	Glenn Frey	John Lennon	Linda Ronstadt
Regina Belle	David Gates	Melissa Manchester	Lionel Ritchie
Cheryl Bentleye (Manhattan Transfer)**	Larry Gatlin	Henry Mancini	Carole Bayer Sager
Marilyn & Alan Bergman	Barry Gibb	Johnny Mandel	Boz Scaggs
Stephen Bishop	Gabrielle Goodman*	Barry Manilow	Neil Sedaka
Michael Bolton	Randy Goodrum	Barry Mann & Cynthia Weil	Carly Simon
David Bowie	Jay Graydon	J. D. Martin	Paul Simon
Peabo Bryson	Marvin Hamlisch	Michael Masser	Tom Snow
Kate Bush	Lalah Hathaway*	Paul McCartney	Sting
Mariah Carey	Juliana Hatfield*	Paul McCartney	Michael Stipe
	Don Henley	Michael McDonald	Barbra Streisand
	James Horner	Bette Midler	Tierney Sutton *
	Bruce Hornsby	Joni Mitchell	James Taylor

Peter Cetera	Whitney Houston	Michael Murphy	Luther Vandross
Ray Charles	Janice Ian	Willie Nelson	Gino Vannelli
Armsted Christian	James Ingram	Billy Ocean	Jimmy Webb
Paula Cole*	Billy Joel	Jeffrey Osborne	Paul Williams
Judy Collins	Chaka Khan	Dolly Parton	Steve Winwood
Phil Collins	Carole King	Steve Perry	Stevie Wonder
John Denver		Robert Plant	

* Voice Department Alumni

** Voice Department Faculty