

The Berklee Voice Department Handbook

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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 will gain performance experience and become fluent in contemporary styles including rock, pop, R&B and jazz.

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.

Anne Peckham, Interim Department Chair
Office – 1140 3N

Department Advisors

Department Advisors are available during their 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)

Academic Assistant to the Chair Sean Kelly (Office: 3M)

II. Voice Ensembles and Labs

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Voice Ensembles and 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, available on the registration page at my.berklee.net.

Current Voice courses include:

ENVC-111 Rhythm Section Grooves for Vce 1
ENVC-112 Rhythm Sect Grooves for Vce 2
ENVC-113 Rhythm Sect Grooves for Vce 3
ENVC-122 Jazz/Blues Vox Ens. w/Improv
ENVC-123 R&B Vocal Ens. w/Improv
ENVC-124 Pop/Rock/Country Vox Ens.
ENVC-141 Beg. Improv. Ens. Mxd. Styles
ENVC-143 Vocal Improv Ensemble, R&B
ENVC-218 Eastern Vocal Styles Ensemble
ENVC-232 A Cappella Workshop Ens.
ENVC-241 Jazz Fundmntls Ens. for Vox

ENVC-243 Instrumental Vocal Singing Ens
ENVC-245 Great American Songbook Ens.
ENVC-261 Self-Accompanying Singer Ens.
ENVC-331 Adv. Vocal Perf. Ens. Mxd 1
ENVC-370 Musical Theater Ensemble
ENVC-375 Adv Perf Skills Bckgrnd Singer
ENVC-421 Pop/Rock/Country Ens w/BG Vox
ENVC-423 Adv. R&B Vocal Ensemble
ENVC-424 Adv. Pop/Rck/Cntry Vocal Ens.
ENVC-431 Adv. Vocal Perf Ens Mixd Style
ENVC-432 Spontaneous Comp. Ens. Vox.
ENVC-433 Adv. Latin/Jazz Vocal Workshop
ENVC-480 Vocal Recording Ensemble
ENVC-P212 American Negro Spirituals
ENVC-P221 Historic Vocal Ensemble
ENVC-P235 A Cappella Ensemble
ENVC-P335 The New Group
ILVC-110 Elements of Vocal Technique
ILVC-111 Vocal Sight-Reading Techs 1
ILVC-115 Musical Independence/Singers
ILVC-151 Acting Skills for the Vocalist
ILVC-161 The Prof Vocal Audtion Wrkshp
ILVC-210 Elements Vocal Tech/Nonvoice
ILVC-211 Vocal Sight-Reading Techs 2
ILVC-251 Rehearsal Techniques/Vocalists
ILVC-271 Mics,PAs and the Singer
ILVC-311 Vocal Sight-Reading Techs 3
ILVC-435 Adv Techs of Voice Production

Ensemble Auditions & Offerings

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

Students who wish to improve 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. Performance majors are expected to audition for new ratings every term beginning in their third semester.

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

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 your instructor may choose to discontinue your lesson and you may receive an F*
- Lessons missed due to teacher absence will be made up at a time that is convenient for you and your instructor.

***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 other extenuating 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. Therefore, you must pass your proficiency in order to pass your Private Instruction. 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:

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 following section of this handbook for the [exam requirements](#) for each level.)

The Voice Department proficiency exam has been designed to evaluate your progress in technical proficiency. Upon completion of the exam, a written report will be provided 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 take place online at <http://berklee.net/vc> . Sign ups are halted in the afternoon of the last school day preceding final exam week (generally a Friday). Your private instructor will provide or approve your list of song selections prepared for the exam, and this information will be input into your student voice department record. **Any changes in material must be approved by the instructor before the exam.**

All students at Berklee are required to pass at least four semesters of private instruction (eight credits earned) and four proficiency 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

IV. Credit By Exam for Private Instruction

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Performance, Professional Music and Music Education majors who have been placed into upper level courses may be eligible for credit-by-exam for Private Instruction Levels 1-4. Students cannot receive credit-by-exam for private instruction Levels 5, 6, 7 or 8.

The taking of a Credit-by-exam proficiency must be approved by your current voice teacher and /or the department chair. A student must obtain the minimum exam grade of A- in order to qualify for credit. A student may not attempt more than one credit-by-exam per PI level, and may not test out of the level in which they are currently enrolled.

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.

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).

Students may take the credit by exam proficiency during finals week, or the third Wednesday of the Fall and Spring semesters. Sign ups for finals week proficiencies take place online at <http://berklee.net/vc> beginning week 8 each semester. Sign ups for the third Wednesday proficiencies take place on the first day of class in room 1140 3U.

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, and incur a private instruction fee as detailed in the registration manual.

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.

Non-leveled 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.

V. Private Instruction Final Exam Requirements

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Students are responsible for preparing for the correct 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.

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:
Vaccari (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:
Vaccari Lesson II: Intervals of Fifths
- 2 pieces prepared
- One of the pieces must be Traditional*

Level 3 (All Students)

- Technical: Level 3 exercise:
Vaccari 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:
Vaccari 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

*"Traditional" in this context refers to Western European Classical pieces (arias and art songs) and classical song repertoire written by American composers. [See section IX for repertoire examples](#). Any questions on appropriate pieces should be addressed to the

department chair.

** Technical and 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

Proficiency Procedures

- Proficiency sign ups begin week 8 each semester online at <http://berklee.net/vc>. The deadline for sign ups 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 students are required to provide their own accompanist for each proficiency, including make up proficiencies for level 1.
- One self-accompanied selection may be performed per proficiency beginning in PI level 3, if approved by the private teacher.
- Upper semester students (level 5+) may self-accompany on two songs.
- Dual principals may accompany themselves on all songs at any level.
- CDs or iPods may be used for vocal proficiency accompaniment. Students are encouraged to consult with their private teacher to ensure that accompaniment tracks are of appropriate quality. All students are required to have a back-up 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, with the exception of credit-by-exams which have scored less than an A-.
- 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.
- Only one accompanist is allowed per proficiency.
- 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 at the discretion of the private teacher and by approval of the department chair.
- 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.

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 (excluding summer) 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 below)

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 should not call the Voice Dept office to cancel a proficiency

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

VI. The Performance Major

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It is recommended that students declare their 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, style 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.)

The performance major application process consists of the following steps:

- Go to the Professional Performance Division (PPD) Office (fifth floor of 1140 building) and ask for a proposed student program report (PSPR).
- Make an appointment with the Voice 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>
- An audition for the voice department may be required.
- Submit a completed Intent to Declare Performance Major form to the Voice 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 should have a Cumulative GPA 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

PIVC-111

Private Instruction level 1, 30 minutes.

PIVC-112

Private Instruction level 2, 30 minutes.

PIVC-211 and RPVC-211

Private Instruction 3 with Recital Preparation 3 (30 minutes each). May be taken with one teacher, or split between two.

PIVC-212 and RPVC-212

Private Instruction 4 with Recital Preparation 4 (30 minutes each) . May be taken with one teacher, or split between two.

PIVC-311 with RPVC-311 and ILRE-375

Private Instruction 5 with Recital Preparation 5 (30 minutes each) and The Recital Workshop lab. *See details below.*

PIVC-312 with RPVC-312

Private Instruction 6 with Recital Preparation 6 (30 minutes each) . A 10 minute performance is your final for RPVC-312. *See details below.*

PIVC-411 with RPVC-411

Private Instruction 7 with Recital Preparation 7 (30 minutes each). A 30 minute jury performance is your final for RPVC-411. See your syllabus for details. *See details below.*

PIVC-412 with RPVC-412

Private Instruction 8 with Recital Preparation 8 (30 minutes each). Your senior recital is your final for RPVC-412. See your syllabus for details. *See details below.*

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.

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.

Recital Preparation Lessons

Recital Preparation lessons are required of Performance majors in the 3rd 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.

Students may take their Recital Preparation lessons with the same instructor they study Private Instruction with, or they may be divided between two instructors. Students may also take their Voice Recital Preparation with an instructor in a different instrumental department, or on a declared secondary instrument (see below).

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 6 levels of Recital Preparation in 6 successive semesters, and they must take the corresponding Private Instruction levels (3 through 8) at the same time.

RPVC 211 - Recital Preparation Level 3 Voice

Recital Preparation 3 is the first level of Recital Prep. This one-on-one instruction begins to prepare you for your senior recital. There is no final performance requirement for RPs level 3 through 5.

RPVC 212 - Recital Preparation Level 4 Voice

Recital Preparation 4 prepares you for your senior recital. There is no final performance requirement for RP level 5.

RPVC 311 - Recital Preparation Level 5 Voice

Recital Preparation 5 prepares you for your senior recital. There is no final performance requirement for RP level 5.

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 Level 6 Voice

Recital Preparation 6 ("RP6") includes a ten minute private performance before Voice Department Faculty. You will be contacted before mid-terms with your RP6 Final Performance date and time. You must have your program approved by your Recital Prep instructor. Your RP6 Final Performance program should be prepared with the following guidelines:

- RP6 students must provide their own rhythm section for their performance.
- Students should prepare 10 minutes of music, including between two and three selections.
- All selections must be performed from memory.
- Songs must be approved by your Recital Prep teacher.
- All prepared songs must be included in your Senior Recital.
- RP6 students must have lead sheets prepared for rhythm section accompaniment
- Vocalists are responsible for bringing a microphone and cord, hooking it up to the PA and adjusting volume, eq, and processor settings.

RPVC 411 - Recital Preparation Level 7 Voice

Recital Preparation 7 ("RP7") 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 private performance of material included in your Senior Recital. You will be contacted before mid-terms with your RP7 Jury date and time. You must have your program approved by your Recital Prep instructor. Your Jury program should be prepared with the following guidelines:

Repertoire

- RP7 students must provide their own rhythm section for their performance.

- Students should prepare 25 minutes of music, including at least six selections. All selections must be performed from memory.
- Songs must be approved by your Recital Prep teacher.
- 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 the Department Chair.

Sound Reinforcement

- The Voice Department requires the use of appropriate sound reinforcement equipment (e.g., PA system, microphone, monitor speakers) for the Jury performance.

RPVC 412 - Recital Preparation 8 / Senior Recital

Recital Preparation 8 (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 by your Recital Prep teacher. The Recital is scheduled through the Concert Office. 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.

Rehearsal Considerations

- You are expected to work closely with your RP teacher 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 RP teacher.

Approved Specified Electives in the Performance Major

All 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. A sampling of Performance Studies courses are listed [below](#). See the registration manual for a full listing.

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.

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Vocal Performance majors who also play an instrument proficiently may declare it as their secondary instrument.

Minimum private instruction residency on a secondary instrument is two semesters of study. Students may declare only one secondary instrument. Students who wish to

declare a secondary instrument need to see the department chair of that instrument to schedule an audition. The instrumental department chairs will schedule recital preparation lessons on secondary instruments and any additional lessons outside their department.

Recital Preparation lessons on the secondary instrument support the Recital Preparation Program. Preferential registration for PIXX and RPXX courses is provided for performance majors: principal instruments, first choice; and secondary instrument, second choice. To participate in ensembles on a secondary instrument, contact the Ensemble Department for an audition.

VIII. 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.

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.

IX. Song Repertoire and Categories of Style

[Welcome](#) | [Voice Ensembles and Labs](#) | [Private Instruction](#) | [Credit By Exam](#) | [Final Exams](#)
[Performance Major](#) | [Secondary Instruments](#) | [Performance Studies](#) | [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
Gluck, Christoph	Classical

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
Wagner, Richard	Romantic

Willibald			
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. Hailstori
"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 Bailerio"	<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 Althouse
"Bist Du Bei Mir"	"Amazing Grace"
"Nur Wer Die Sehnsucht Kennt"	"Greensleeves"
"Black Is The Color Of My True Love's Hair"	"Liza Jane"
"Ombra Mai Fu"	"Danny Boy"
"O Mistress Mine"	"To The Sky"
"Caro Mio Ben"	"Scarborough Fair"
"Rapsodia Primaveraile"	"She's Like The Swallow"
"Come Again, Sweet Love "	"Angels Trough The Night"
"Romance"	"Homeward Bound"
"Come Unto These Yellow Sands"	"Cross The Wide Missouri"
"Rule Britannia"	
"Deep River"	<i>International Folk Songs, such as:</i>
"Schlagende Herzen"	"Valentina" (Mexico)
"Der Leiermann"	"El Tecolote" (Mexico)
"Shenandoah"	"A Thousand Mile Away" (Australian)
"Die Nacht"	"Do You Think That I Do Not Know" (Australian)

"Sigh No More, Ladies"	"The Bird in the Bush" (Celtic)
"Die Ring An Meinem Finger"	"Yerushalem" (Uganda)
"Un Moto Di Gioja"	"Half Moon Climbing" (Chinese)
"Elegie"	"My Beloved Home" (Chinese)
"Vado Ben Spesso"	"Topitsya vogorode banya"
"Villanelle"	(Russian)"Volksliedchen"
"Fare You Well"	"I Attempt From Love's Sickness To Fly"
"Vittoria mio Core"	"Wayfaring Stranger"
"Greensleeves"	"In Haven"
"Kommt Dir Manchmal In Den Sinn"	"Where Corals Lie"
	"Joshua Fought The Battle Of Jerico"

JAZZ REPRESENTATIVE SONGS

"Ain't Misbehavin' "	- Razaf/Waller & Brool	"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 (More Blues)"	(N- 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 To Stay"	- George & Ira Gershwin
"I Concentrate On You"	- C. Porter	"Round Midnight"	- Monk-Williams-Hanighen
"I Loves You, Porgy"	- Heyward /George & Ira Gershwin	"Satin Doll"	- Mercer-Strayhorn Ellington
"I Remember Clifford"	- B. Golson	"Someone To Watch Over Me"	- George & Ira Gershwin
"I Should Care"	- Cahn-Stordahl-West	"Sophisticated Lady"	- Mills & Parish-

"If You Could See Me - T. Dameron Now"	"Spring Is Here" - Ellington - Rodgers-Hart
"In A Mellow Tone" - Gabler-Ellington	"Take The 'A' Train" - Strayhorn
"In A Sentimental Mood" - Mills-Kurt- Ellington	"Triste" - A. Jobim
"It Had To Be You" - Kahn-Jones	"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	David Foster	Michel LeGrand	Bonnie Raitt
Joan Baez	Glenn Frey	John Lennon	Kenny Rogers
Anita Baker	David Gates	Melissa Manchester	Linda Ronstadt
Regina Belle	Larry Gatlin	Henry Mancini	Lionel Richie
Cheryl Bentyne	Barry Gibb	Johnny Mandel	Carole Bayer Sager
(Manhattan Transfer)*	Gabrielle Goodman**	Barry Manilow	Boz Scaggs
Marilyn & Alan Bergm:	Randy Goodrum	Barry Mann & Cynthia Weil	Neil Sedaka
Stephen Bishop	Jay Graydon	J. D. Martin	Carly Simon
Michael Bolton	Marvin Hamlisch	Michael Masser	Paul Simon
David Bowie	Lalah Hathaway*	Paul McCartney	Tom Snow
Peabo Bryson	Juliana Hatfield*	Michael McDonald	Sting
Kate Bush	Don Henley	Bette Midler	Michael Stipe
Mariah Carey	James Horner	Joni Mitchell	Barbra Streisand
Peter Cetera	Bruce Hornsby	Michael Murphy	Tierney Sutton *
Ray Charles	Whitney Houston	Willie Nelson	James Taylor
Armsted Christian	Janice Ian	Billy Ocean	Luther Vandross
Paula Cole*	James Ingram	Jeffrey Osborne	Gino Vannelli
Judy Collins	Billy Joel	Dolly Parton	Jimmy Webb
Phil Collins	Chaka Khan	Steve Perry	Paul Williams
John Denver	Carole King	Robert Plant	Steve Winwood
Celine Dion	Patti LaBelle		Stevie Wonder

* Voice Department Alumni

** Voice Department Faculty