

The Voice Department Mission and Philosophy

The Vocal Department of Lawrence University Conservatory of Music is committed to the serious pre-professional training of the undergraduate singer. Students receive individualized attention in a demanding yet close-knit, collegial learning environment. An excellent faculty carefully manages the vocal health and progress of each singer in a performance-centered program that is musically rich and diverse.

Voice Majors at Lawrence

Lawrence offers a variety of degrees which feature voice as the major applied study: the Bachelor of Music in Performance, the Bachelor of Music in (choral)Education, the Bachelor of Arts, and any double major including one of these degrees. (A double major usually takes five years to complete.) Other degrees which may involve voice study are the student-designed major and the Bachelor of Music in Education (choral with keyboard emphasis.) Let us help you review the pertinent information before deciding what your degree plan should be.

Entering the Voice Major

An audition is one of the requirements for entry into the Conservatory as a voice major. For this audition you should be prepared to sing two selections of contrasting style and language which best represent your level of vocal, musical and linguistic development. Having your audition accepted by the Voice Department means that we believe you have the potential to undertake a major in voice and qualifies you upon enrollment to receive six units of voice instruction (two half hour lessons or one hour lesson weekly) for six terms. (Most students will have completed this audition before matriculation.)

During the New Student Week you will be heard by the voice faculty in a second brief audition (one selection). On the basis of this hearing, the voice faculty will make studio assignments, taking into consideration your particular performance skills and needs, available studio space, etc. Those who have good reason to request a particular studio teacher may do so with a written request sent to the chair of the voice department and to the teacher being requested. In any event, you will be auditioned when you arrive in the fall. Please remember that acceptance for entry into the voice major does not guarantee your success at future examinations and hearings. Your completion of requirements for the degree includes developing the potential identified by the voice department faculty.

Course of Study (Course requirements)

The course requirements for the various degrees involving a vocal major can be found in the on-line Lawrence University Course Catalog under the heading **Conservatory of Music**. Read the information pertaining to your intended degree and major carefully. Early planning of a curriculum is important for all students and *imperative* for students in the five-year double degree program. Five-year students have two faculty advisors and should meet with both of them before beginning their studies at Lawrence in order to permit sufficient time for the preparation of a curriculum encompassing the major requirements of both degrees.

Vocal Examinations

Each year you will be heard at least once by the entire voice faculty, either in a first-year performance review, a sophomore qualifying examination, a junior or senior recital, or in a year-end hearing. *At the end of the freshman year all students with voice as their major instrument will sing a first-year performance review.* This examination provides an opportunity for the voice faculty to formally assess and advise each student about his or her progress. *By the end of the sophomore year all*

students with voice as the major instrument must have passed the qualifying examination appropriate to their intended major. Exceptions to this time frame must be at the request of the voice teacher to the voice department chair. **You must pass these qualifying examinations to continue with a voice major at Lawrence.** The forms at the end of this document show you what is expected at the qualifying examination for each major.

Assessment Terminology

The following terms and definitions are used by the department:

Audition: an audition either :	-to obtain voice instruction
<u>B.M. Entry Audition</u>	-to enter the B.M. program (taken before matriculation or any time thereafter prior to undertaking a qualifying exam, but no later than the end of the sophomore year)
<u>B.A. in Music Entry Audition:</u>	-to affirm the propriety of the B.A. degree with voice as primary instrument; 3-4 songs, must be taken by the end of the freshman year.
First-year Performance Review:	-all students with voice as a primary instrument have a performance review at the end of the first year; see appended forms.
Qualifying Examination:	-one of several examinations qualifying a student to enter or continue in a specific voice major; must be passed by the end of the sophomore year.
<u>B.A. in Music Qualifying Exam:</u>	-required of all BA music majors with voice as the primary instrument; see appended examination form;
<u>B.M.in Education Qualifying Exam:</u>	-required of all vocal music education majors; see appended form.
<u>B.M. in Performance Qualifying Exam:</u>	-required of all vocal performance majors; see appended form.
Jury:	-a routine end of term and/or annual assessment. Usually two to four songs (literature at the teacher's discretion).
Hearing:	-pre-recital hearing, taken approximately 30 days prior to recital; all material must be memorized and musically secure; the hearing must be passed to confirm recital plans.

Performance Requirements (also see **Public Performance Protocol**)

There are many performances opportunities for singers at Lawrence University, both on and off campus. As a voice major you will be expected to appear frequently in your teacher's weekly studio performance class. The Voice Department presents two Area Recitals per term (six per year), and the ensemble program, in addition to outstanding choral and opera performances, provides frequent solo opportunities. You are required to appear twice on General Student or Area Recitals prior to presenting any required recital of your own. This gives you the opportunity to develop useful stage skills and confidence before having the responsibility of your own recital.

In the junior or senior year, music education majors will present their required one-half recital. This may not coincide with a student teaching term (a time to be very careful with your vocal energies--see **Voice Use**). Performance majors are required to present a one-half recital in the junior year, and the Bachelor of Arts candidates may apply for permission to use a one-half recital in the senior year as their required senior project.

A one-half recital should contain twenty-five to thirty minutes of music. In their senior year performance majors present a required full recital, which should not exceed fifty minutes of music. Occasionally an exceptional student will be permitted to present a non-required recital. These programs require a petition—including a recommendation from the supervising teacher, pianist commitment,

program, and proposed date and time—to the voice faculty. Non-required recitals are not allowed in term III due to calendar crowding.

A pre-recital hearing must be given for all of these recitals approximately one month prior to the scheduled performance date. It is expected that the singer and accompanist will exhibit competence in all musical and linguistic matters, and that sections to be presented from memory will be secure by this hearing. If preparation appears insufficient, the faculty may require a postponement of the recital, a reduction of the program, or a re-hearing of part or all of the material.

Public Performance Protocol

As previously stated, public performance is a very important part of developing your vocal and presentational skills, and you will find an abundance of performance opportunities here, both on and off campus. While we strongly encourage you to take advantage of appropriate opportunities, we have established a rule to monitor them. All student musicians at Lawrence are bound by this rule in the official catalog which reads:

Students should consult their studio teachers in regard to all public performances, including appearances not scheduled by Lawrence University. Conservatory rehearsals and performances take precedence in the case of a conflict with external activities.

This means that while you are studying voice at Lawrence, *any* and *all* solo performances you sing *anywhere* should be discussed with your studio teacher. In fact, we expect to be consulted *before you seek or accept* any such opportunity.

There are a number of reasons for this: first, we want to know about your singing activity so we can help you in your selection of materials and in your musical preparation. We also want to be able to guide you away from possible overuse or misuse of your voice. It is surprising how many times these things bunch up and occur within a few days of each other and how many tempting solos require just a bit more volume or range than you really have.

Finally, there is a professional courtesy involved which you should recognize. As a student, your performances represent not just yourself, but your teacher and the school as well. We have a professional interest in the quality of your performances and expect them to meet our collective standards.

Accompanists/Collaborators

Most of the ‘solo’ performances you present as a singer will require the support of one or more musicians. It is crucial that you 1) develop your ability to assess the relative merits of a potential musical partner; 2) cultivate effective and professional manners when working with another musician; and 3) uphold your responsibility in compensating another musician for service to you. There are many considerations when choosing a pianist or chamber ensemble: skill level, availability and compatibility all contribute to a musical partnership. You should discuss your options with your teacher. It is your responsibility to prepare your material with an accompanist(collaborator), and to make sure your collective performance represents you well. However your teacher will expect your collaborator to be present and prepared for coaching with you at lessons and rehearsals sufficiently prior to your performance. Please consult the conservatory guidelines concerning these arrangements.

Attending Performances

A well-trained ear is essential for a singer and is developed mainly through disciplined listening. Furthermore, much about literature, musicianship, and technique can be learned through hearing your colleagues and teachers perform. For these reasons *we expect vocal students to attend at least 12 of the posted vocal and choral performances per term, in addition to those in which you participate*, and other instrumental programs as time permits. Faculty recitals and guest artist recitals and master classes are especially important. You must communicate with your teacher about any unresolvable conflicts. You will be asked to report your attendance to your teacher at the end of each term. By coordinating the conservatory master calendar with your own planner on a regular basis, you should be able to avoid employment or social conflicts with these required events.

Voice Major Adjunct Study (required of all students whose primary instrument is voice.)

Unlike many instrumentalists who have the stamina to practice two to four hours daily, the physical limitations of the developing vocal instrument usually permit singers to practice only one to two hours daily (in addition to ensemble participation). Yet there is much information to be mastered by the serious vocalist and--to complement your relatively restricted practice--the Department has created a series of courses designed to instruct you in a variety of important adjunct subjects.

During each term of the first and second years of the degree, topics essential to the educated singer are addressed. In the first year an introduction to vocal studies, English diction and German diction are studied. In the second year, French and Italian and Latin diction and recitative style are studied.

The sequence of the vocal major adjunct studies is:

<u>Term:</u>	I	II	III
Freshman	MURP 271 Introduction to Vocal Studies	MURP 272 English Diction	MURP 274 German Diction
Sophomore	MURP 275 French Diction	MURP 273 Italian/Latin Diction	MURP 276 Recitative Class

The six terms of adjunct courses involve formal registration. While these courses only carry one unit of credit weighting, sufficiently serious attention to them will significantly improve efficiency of preparation of repertoire and thus help all of your performance work.

Evaluating Progress

Learning how to sing is a lengthy process. Some estimate that this process takes from eight to ten years of consistent effort, and truly mastering one's instrument may be a life-long quest. To measure growth in short intervals is therefore difficult and must be somewhat subjective. There are, however, certain basic criteria which help us to measure your work. Being aware of these should help you in organizing your efforts to the best advantage. They are: **vocal progress** (your ability to grasp and apply vocal concepts with resultant improved singing), **effort** (the amount, regularity and quality of your practice time), **literature learned** (the careful, prompt preparation of assigned literature), and **performance activity** (the amount and quality of performance accomplished within the term). We are always ready to discuss your work with you.

Studio Changes

Although studio changes should not be lightly or quickly undertaken, a student or teacher may consider a studio change if there is an irreparable personality conflict, a serious lack of communication or other circumstance which significantly inhibits the vocal progress of the student. In any case, teacher and student should discuss the problem first to see if it can be resolved. If the situation does not improve, either party may request a new studio assignment. *Appropriate professional courtesy and respect should guide the actions and conversations of all parties involved. (See **Professional Responsibility** below.)* In any such situation you should be assured that we are more interested in your development and progress than in which studio you study.

Voice Use

Very few undergraduates can physically sustain a schedule of four hours of active voice use per day. Still fewer profit from it. Even three hours of daily voice use is quite strenuous and must be very wisely done in order to make it beneficial rather than detrimental. Obviously then, one of your basic concerns as a voice student must be how to spend this limited and important time.

Compare these daily schedules of two upperclassmen and you will see what this can mean. First, an ideal day: three, well-spaced, half-hour practice sessions, a voice lesson and an hour in ensemble rehearsal. This totals as much use as can benefit most young voices. Now the other extreme: a half-hour lesson, an hour each in two ensembles, and another hour of singing in a local church choir and an *ad hoc* extra-curricular *a cappella* group. Heavy overuse with no time or energy left for practicing.

If this sounds like an anti-ensemble lecture, let us quickly clarify: *it is not*. We believe that the experience of singing in an ensemble is so valuable that we require you to participate in one every term you are on campus and we provide you with a wide variety of ensemble choices: Lawrence Chorale, Women's Choir, Concert Choir, Opera Theatre, Chamber Singers, Collegium Musicum, and Vocal Jazz Ensemble.

What we *are* saying is that it is very easy to make the wrong mix of your daily voice time if you are not aware of how limited and important it is. In line with these concerns, we limit the number of performing ensembles in which you may participate by requiring the permission of your studio instructor in order to participate in more than two ensembles per term. You should report all curricular and extra curricular vocal activity to your studio teacher.

Ensemble Requirements

Please consult the course catalogue for the specific ensemble requirements for each vocal major. All entering vocal students should audition for the vocal ensemble directors at the start of the year. Many first-year students will be assigned to the Lawrence Chorale, a fine ensemble designed in part to maximize mental and aural training while keeping the vocal/physical demands at a conservative level during the first year--a time when new vocal ideas and techniques are being incorporated. A few students may be physically and technically ready for the more strenuous vocal and time demands of Cantata or Concert Choir and--with the permission of their studio teacher--may be accepted into one of those ensembles.

All new voice students are encouraged to enroll in **MUEN 280 Performance Skills for Singers** in term II of the freshman year. Performance majors are required to enroll. Since voice use in this ensemble is light, it is deemed an exception to the one-ensemble-per-term policy stated above and may be taken in conjunction with Lawrence Chorale, Women's Choir, or Concert Choir. Information concerning other choral ensembles may be obtained from the director of choral studies.

Missed Lessons

There is only one reason for your missing a voice lesson: sickness. And *you* are the one who really knows how you feel. Obviously, if you are bodily ill, hospitalized, etc., there is no question about it-- you should cancel. But head colds and minor infections can be hard to judge. They are also too complicated to discuss here, so your studio teacher will discuss them with you early in the year.

If you know you are going to miss a lesson, for any reason, let the teacher know as soon as possible. Use of your lesson time can often be made if even a few hours prior notice is given, but twenty-four hours notice is appreciated.

Missed lessons can be made up when they were caused by illness and if enough advance notice was given so that use could be made of the lesson time. Lessons missed because of the absence of the teacher may also be made up, but all others are simply lost.

The idea of a makeup lesson is not just to go through the formality of replacing a lesson. It should be undertaken only when you have recovered and gained some stamina. It should be carefully scheduled so that you can give it the extra preparation time that will make it truly useful.

Afterthoughts: If you have a fresh cold or a sore throat, it is just a professional courtesy to do what you can to keep it from your fellow singers, *including your teacher!* Don't bring your cold to the studio to share it with everyone--use the telephone or e-mail!

When you are incapable of taking a lesson you obviously should not participate in *any* vocal rehearsals or performances, but you may be expected to attend and observe if you are capable of class attendance.

Professional Responsibility

Your entry into the Voice Department at Lawrence is also your first step towards entry into the musical profession. You will be joining a group of teachers and students who will expect you to join them in actively practicing and upholding good professional behavior. Here are some formal guidelines which are generally accepted by our profession*:

(1) It is important to both teacher and student that throughout their relationship a spirit of mutual respect and confidence prevail.

(2) It is unfair, and therefore unethical, for a teacher to assume a domineering and possessive attitude toward the student.

(3) It is unethical for a student to study with two vocal teachers at the same time. It is obvious that with a two-way approach, confusion and uncertainty in the mind and work of the student must result, and that no properly integrated objective can possibly be achieved.

(4) Students should feel free to bring to the teacher all problems pertaining to their studies or careers. In turn, the teacher should give the student the best possible judgment and advice.

(5) It is unethical for the vocal teacher to engage in any form of proselytizing, or to make an attempt of any nature to attract to him/ or herself the student of a colleague. Unfortunately proselytizing can be, and is, employed in numerous, varied and subtle forms. In all social and professional contacts the teacher should be constantly on the alert, in order to avoid any gesture or action that approaches a breach of professional ethics.

It is likewise unethical for the student of one vocal teacher with or without the latter's knowledge to proselytize students of another teacher by means of direct request, insinuation or any other device.

(6) In the event of a student's decision to change from one teacher to another, accepted ethical principles of procedure should be strictly observed by all parties concerned, especially those relating to personal and professional courtesy.

(7) Mutual respect for work being performed by any associated colleague is incumbent on the part of all other students and teachers concerned.

(8) It is unethical on the part of one teacher to criticize either by suggestion, innuendo, or in any other fashion, the work of any other associated teacher.

(9) Students are encouraged to listen attentively to colleagues' performances and to discuss intelligently matters of vocal technique or musical style and interpretation. However, all should be done with a view to learning and improving and in a spirit of mutual respect and support. One must learn to differentiate between helpful critical analysis and destructive, competitive commentary.

*Based on a pronouncement of the American Academy of Teachers of Singing.

Following these professional ethics will foster a community environment of mutual respect and encouragement, in which we learn from and support each other.

PERSONAL MUSIC LIBRARY

As you are building your music library we recommend that you consider these editions of the basic vocal albums. Where multiple editions are listed, discuss the strengths and weaknesses of each with your teacher before making a purchase.

Italian

Anthologies (primarily Baroque)

Twenty-six Italian Songs and Arias	Alfred
Italian Arias of the Baroque and Classical Eras H, M, L	Alfred
Italian Art Songs of the Romantic Era MH, ML	Alfred
Twenty-four Italian Songs and Arias Med. High-Med. Low	G. Schirmer
Anthology of Italian Songs of the 17th and 18th Centuries, 2 Vol.	G. Schirmer
La Gioia di cantare in Italiano L, M, H	Pocket Coach Pub.
36 Arie Italiane (ed. Maffeo Zanon)	Ricordi
La Flora (2 Vols)	Wilhelm Hansen
<i>Not recommended:</i> Classic Italian Songs for school and studio	O. Ditson

Composer Collections

Vivaldi Six Arias	Ricordi
Vivaldi Five Arias from Solo Cantatas H,L	R.D.Row
Rossini Serate Musicali Parte I: 8 Ariette	Ricordi
Bellini 15 Composizione da camera	Ricordi
Donizetti: Composizioni da Camera	Ricordi
Donizetti: 20 Songs	Alfred
Donaudy: 36 Arie Di Stile Antico	Ricordi

German

45 Arias of Handel, 3 Vol. H,L (contains Italian and English arias)	International
Bach Schemelli Song Book, 69 Sacred Songs and Arias	Peters
J. S. Bach Sacred Songs from Schemelli's Gesangbuch	Concordia
Haydn Canzonettas and Songs	Peters
Songs and Arias of Mozart	Boosey, Peters, Kalmus
Mozart 12 Songs H, M	Alfred
Songs and Arias of Beethoven H, L	Kalmus-Belwin
100 Songs Schubert, 2 Vol. H, L	G. Schirmer
200 Songs Schubert, 3 Vol. H, L	International
Songs Schubert, 10 Vol. H, L	Peters
Songs Schubert	Breitkopf, and H.
Mendelssohn 24 Songs H, M	Alfred
85 Songs Schumann High	International
90 Songs Schumann Low	International
Vocal Album Schumann H, L	G. Schirmer
70 Songs Brahms H, L	International
Songs Brahms H, L	Peters, Belwin
Folk Songs Brahms 2 Vol. H, L	Breitkopf, International
50 Songs Wolf	Schirmer
50 Songs Wolf	International
Franz Liszt Thirty Songs	Dover
Songs Mahler, 4 Vol. H, L	International
Wunderhorn Songs Mahler	Schirmer
30 Songs Strauss	International
Richard Strauss Fifty-Seven Songs	Dover

French

Songs Fauré, 3 Vol. H, L	Belwin
25 Songs Fauré H, L	Schirmer
50 Songs Fauré...H, L	Hal Leonard
30 Songs Fauré H, L	International
12 Songs Duparc	International
20 Songs Chausson	International
43 Songs Debussy H	International
37 Songs Debussy L	International
40 French Songs, 2 Vol. H, L	International
Ravel 5 Greek Folk Songs	International
Maurice Ravel Songs	Dover
Francis Poulenc Complete Volume of Melodies and Songs	Salabert

American and English

Anthologies	
50 Art Songs from Modern Repertoire H	G. Schirmer
Standard Vocal Repertoire, 2 Vol. H, L	R. D. Row

Contemporary Songs in English 16 Songs, ed. B. Taylor H, L
 Songs by 22 Americans, ed. B. Taylor H,L
 American Art Songs, Barry O'Neal Med.

Carl Fischer
 G. Schirmer
 Assoc. Mus. Pub.

British

40 Songs and Arias of Purcell H, L (4 vol.; available in 1 vol.)
 Songs of Travel (Male) Vaughan Williams H, L
 Five Shakespeare Songs R. Quilter H, L
 Seven Elizabethan Lyrics R. Quilter H, L
 Let Us Garlands Bring 5 Shakespeare Finzi
 Folksong Arrangements, 6 Vol. H, L Britten
 Irish Country Songs (Hughes)

International
 Boosey & Hawkes
 Boosey or Masters
 Boosey or Masters
 Boosey
 Boosey
 Boosey

American

Old American Songs 2 Vol. H, L Copland
 Collected Songs Samuel Barber H, L
 5 Gambling Songs (Male, except for the Gambler's Wife) Niles
 14 Songs on American Poetry N. Rorem
 13 Songs....Lee Hoiby

Boosey
 Schirmer
 Schirmer
 Peters
 Schirmer

Other

Biblical Songs Dvorak English

International

Opera

Operatic Anthology, SATB (baritone-bass)
 Prima Donna Album soprano
 Arias for Soprano (Mezzo, Tenor, Baritone, Bass)
 Singer's Edition, Operatic Arias (by Fach)
 American Arias for Soprano

Schirmer
 Schirmer
 Schirmer
 Pst...Inc
 Schirmer

Oratorio

The Oratorio Anthology, SATB
 Oratorio Songs, SATB

Hal Leonard
 J. Church

Books and Dictionaries

Schirmer Pronouncing Pocket Manuel of Musical Terms
The Concise Oxford Dictionary of Music
The New College Encyclopedia of Music

MacMillan Publishers
 Oxford University Press
 Norton

*Diction for Singers, Joan Wall, Robert Caldwell, et. al.
The Singer's Guide to Languages, Marcie Stapp

Pst... Inc.
 Teddy's Music Press

Singer's Manual of English Diction, Marshall
*French-English Pocket Dictionary
*Cassell's Compact German-English Dictionary
*Italian-English Pocket Dictionary
Webster's New World Italian Dictionary
 *required for the diction sequence.

E.C.Schirmer
 Larousse
 Dell Publishing Co.
 Bantom New College

Music for the Voice, Sergius Kagen
A History of Song, Denis Stevens
The Interpretation of French Song, Pierre Bernac
The Art of the Song Recital, Emmons-Sonntag
The Ring of Words, Philip Miller
Word-by-word Translations of Songs and Arias, Coffin et. al. (2 vols)
The Fischer-Dieskau Book of Lieder, Fischer-Dieskau
Masters of the French Art Song, LeVan
The Spanish Song Companion, Cockburn and Stokes

Indiana Press
 Norton
 Norton
 Schirmer
 Norton
 Scarecrow
 Knopf
 Scarecrow
 Victor Gollancz

First-Year Performance Review and Qualifying Examination Requirements

BM Music Education Majors with Voice as the Primary Instrument

BM Performance Review (1st Year)

(for all BM majors with voice as the primary instrument)

5-6 selections to include:

- 2 English (at least one English art song)
- 2 Italian (at least one baroque period selection)
- 1 French or German song
- self-prepared selection (may overlap with any of the above categories)

BM Music Education Qualifying Exam (2nd Year)

8-9 selections to include:

- 1 song that demonstrates comprehension of cultural diversity
- 3 English selections:
 - 1 from art song, opera, or oratorio
 - 1 from music theater
 - 1 additional from art song, music theater, jazz, opera, or oratorio
- 4 foreign language selections:
 - 1 Italian song or aria
 - 1 German Lied
 - 1 French mélodie or chanson
 - 1 other language (Spanish, Czech, Russian, etc.)
- 1 self-prepared selection (may overlap with any of the above categories)

BM Music Education Majors with Voice as a Secondary Instrument

Music Education Vocal Proficiency Exam (Choral/General—Voice Secondary)
(to be completed before student teaching)

3-4 selections to include:

- 1 English
- 1 Italian or Spanish
- 1 French or German
- 1 self-prepared selection (may overlap with any of the above categories)

BM Performance Majors with Voice as the Primary Instrument

BM Performance Review (1st Year)

(for all BM majors with voice as the primary instrument)

5-6 selections to include:

- 2 English (at least one English art song)
- 2 Italian (at least one baroque period selection)
- 1 French or German song

1 self-prepared selection (may overlap with any of the above categories)

BM Voice Performance Qualifying Exam (2nd Year)

9-11 selections to include:

3 English selections:

1 from art song, opera, or oratorio

1 from music theater

1 additional from art song, music theater, jazz, opera, or oratorio

4 foreign language selections:

1 Italian song or aria

1 German Lied

1 French mélodie or chanson

1 other language (Spanish, Czech, Russian, etc.)

2 arias (in original or traditional languages; one may overlap with English or Italian categories)

1 oratorio aria

1 opera aria

1 secco recitative (ca. one page; may precede either aria, or stand alone.)

1 self-prepared selection (may overlap with any of the above categories)

Students with a double major in education and performance will combine the requirements of both examinations. This is accomplished by adding the diversity song requirement to the performance major examination.

BA Music Majors with Voice as the Primary Instrument

BA Performance Review/Entry Audition (1st Year)

3-4 selections to include:

1 English

1 Italian

1 French or German

1 self-prepared selection (may overlap with any of the above categories)

BA Music Qualifying Exam (2nd Year)

6-7 selections to include:

1 music theater

5 language specific songs (an aria may be substituted for any category below):

1 English

1 Italian (may be a baroque aria)

1 German

1 French

1 Spanish

1 self-prepared selection (may overlap with any of the above categories)

