

# **STUDIO POLICIES, INFORMATION AND COURSE OUTLINE (1920 1925 2920 2925 3920 3929 4920 4929 Applied Voice)**

From the Studio of Barbara Dunn-Prosser 2021-2022

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## **THE COVID CODE OF CONDUCT**

As we continue to navigate the world of COVID-19 our goal is always to provide the best learning environment and opportunities possible while upholding Western University's health and safety guidelines and particularly those outlined by the Faculty of Music.

Don Wright Faculty of Music COVID-19 website

<https://music.uwo.ca/news/2020/covid-19-information.html>

In general, the university expects that you will take responsibility for protecting your own health and the health of everyone with whom you come in contact according to the directions given on the website above. Western recently announced that all on campus students, staff be fully vaccinated or agree to regular COVID-19 testing. These regulations have been introduced after much forethought and research in order to keep everyone as safe as possible. The DWFOM guidelines specify the following expected behaviour.

- a) Wearing of face coverings/non-medical masks or other approved personal protective equipment in enclosed public spaces.
- b) Maintaining physical distance of at least six feet from other individuals. Practicing good personal hygiene by covering coughs and sneezes, staying home if sick, and washing hands thoroughly with soap and water or using hand sanitizer before and after class.
- c) Following guidance communicated by the university and via public postings/signage related to directional traffic flow, maximum occupancy of spaces, assigned seating, and closed-off desks/chairs/rooms.

## **OBJECTIVES/OUTCOMES**

The primary objective of this course is to develop healthy vocal production by teaching the fundamental principles of *bel canto*. These include coordinated onset, *appoggio*,

breath management, postural alignment, pharyngeal space, and releasing tension in the tongue and jaw as necessary. Secondly, the singer will develop performing and presentation skills to enhance the communication of lyrics through facial expression, gesture, and a thorough exploration and understanding of the meaning and message of every song or the character and situation of its context. In addition to instruction about healthy vocal production and the development of communication skills, singers will gain knowledge of Italian, German, French, and English repertoire as well as the characteristics of various historical or stylistic practises and interpretive expectations. Singers will learn pronunciation of these languages and possibly other languages through using the International Phonetic Alphabet and by listening to high quality performances.

It is hoped that by fostering trust, and constructive critical analysis of vocal production and performance, the singer will gain self-confidence and knowledge sufficient to maintain a consistently healthy use of the voice in future singing opportunities.

### ATTENDANCE

We expect that voice lessons will be in person this year. Attendance is factored into your studio term mark. If you have a serious conflict please give 24 hours notice and I will try to reschedule although this is not always possible. **Teachers are not obliged to make up a lesson if the student cancels for any reason.** If you want to exchange your time with another student please also give 24 hours notice. If you are unwell you may e-mail me or call me at home the night before your lesson until 10:00 p.m. If you wake up ill please telephone, text, or e-mail me **before 8:00 a.m. or phone the university and connect to the studio and leave a message. (519-661-2111 x 84328)**. I try not to interrupt lessons by checking e-mails. In the event that I am absent for whatever reason I will make up the lesson. If you are more than 10 minutes late for a lesson I will assume you are absent unless I hear from you that you are on your way. Please ensure that I have all your most up-to-date contact information and advise me of any changes that occur throughout the year.

Western University's Senate Policy states the following:

**Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,

- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic\\_Consideration\\_for\\_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)

and for the Student Medical Certificate (SMC), see:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

#### **Special Note for Covid-19-related Situations:**

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

**Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

**Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which

is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

**Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.**

**Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

**Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

**Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

## LESSON FORMAT

There will be 12 lessons per term. Lessons will occur on either Mondays or Tuesdays. In first term Patricia Green's students will be scheduled on Thursdays. We will begin lessons on Thursday, September 9th, Monday September 13th, and Tuesday, September 14th.

Lessons will be 50 minutes long beginning on the half hour with 10 minutes for airing. The first part of the lesson will involve technique sometimes with application to repertoire. Your collaborative pianist will join us at the hour to work on repertoire.

**3<sup>rd</sup> and 4<sup>th</sup> year performance majors** will have 25-minute technique lesson plus a 50-minute repertoire lesson.

## LESSON REQUIREMENTS

**You should have 3 songs prepared for each lesson. At least one should be memorized. All songs should be prepared with IPA, literal and figurative translations.**

**Keep a singing/practise/listening journal** to monitor your observations and questions about what you hear or experience in your lessons.

**Purchase a metronome that gives beats and pitches, eg. KORG-MA 30 or use your phone app if it has one.**

**Use a mirror to develop an awareness of your posture, facial expression, tongue position etc.**

**Organize your music in a binder. Divide it into languages. Provide copies of your music for your accompanist.** I have copies of most music but may require you to make a third copy for me. **Make double sided copies.** I encourage you to purchase music anthologies especially if you intend to enter performance or compete in any festivals or take exams where photocopies are not permitted.

**Please dress appropriately for the lessons.** Be comfortable. There may be some movement as part of a warm- up.

**Bring water.**

## REPERTOIRE

Undergraduate repertoire will cover primarily Italian, German, French and English songs with some oratorio and opera arias in upper years depending on suitability. Performance majors must sing oratorio arias in 3<sup>rd</sup> year and opera arias in fourth year.

**You will be expected to learn between 16-20 songs per year, ideally 4 in each language depending on the song's length.** I will make repertoire suggestions but you may bring songs to me and if they are appropriate, you may sing them. (Sometimes singing repertoire that is too advanced or in an uncomfortable range can cause unhealthy vocal production). From these songs, we will choose a programme for your spring jury. The length of your jury is determined by your year and program. Please consult the Voice Division handbook to be sure you know the requirements of your specific degree and year.

**Memorize** your music as soon as possible. At least one song should be “off book” for your lessons and for your coachings with your collaborative pianist. You are expected to learn your repertoire independently and not in coachings and lessons. You should plan to memorize 2-3 songs per month.

The following is a sample guide to the expectations regarding undergraduate repertoire. It may be adapted to suit the individual singer’s development and capabilities.

**Performance Programme:**

First year (a general year):	16 songs
Second year:	20 songs
Third year:	15- minute Oratorio jury (3 arias + 2 recits) plus a 35-45-minute recital
Fourth year:	15- minute Opera jury (3-4 arias + 1 post 1960 Canadian art song) plus a 45-55-minute recital

**Education Programme:**

First Year:	16 songs fully prepared and memorised
Second Year:	18 songs
Third Year:	20 songs
Fourth Year:	up to 20 songs – 30- minute jury

**Artist Diploma Programme:**

First Year:	24 songs fully prepared and memorised
Second Year:	Short recital plus 12 songs
Third Year:	Full recital plus 12 songs

**Bachelor of Musical Arts:**

3<sup>rd</sup> and 4<sup>th</sup> year: (half hour lessons) Four languages are required.  
10 - 12 songs – 15-minute jury.

**Translations** of foreign texts must be accomplished in three ways: phonetically, (IPA) literally, and poetically. **IPA transcriptions should be put directly onto your music** in pencil. Learning this pronunciation tool is essential for voice students. **Literal translations with the exact meaning of each word should also be written on your music.** Poetic or general translations may appear on a separate page with notes about the composer and the lyricist and, if possible, the context of the song.

**Resources:** Vocal anthologies of genres or specific composers are recommended here. You are also encouraged to source material in the music library or find public domain editions of songs online through IMSLP. However, often online arrangements are flawed or incomplete so please be careful to confirm that you are using an acceptable edition.

The following is a very basic list of suggested anthologies that you might wish to access or purchase.

*26/28 Italian Arias (high/low)* ed. John Glenn Paton, Alfred. (has helpful IPA and background information)

*24 Italian Arias* (medium high/ medium low) Schirmer

*The Lieder Anthology*, pub. Hal Leonard

*Schubert German Lieder*, pub. Hal Leonard

Any German composer- based anthology: Schumann, Strauss, Wolf, Mendelssohn, Haydn, Beethoven, Mozart

*Nineteenth Century French Song*, ed. Meister

*40 French Songs* (high/low) ed. Kagen, pub. International

*The French Song Anthology* pub. Hal Leonard

Any French composer composer-based anthology: Fauré, Debussy, Gounod, Hahn, Chausson, Duparc, Bizet, Poulenc

*EnglishSongs: Renaissance to Baroque – The Vocal Library*, pub. Hal Leonard

*Art Songs in English* (contemporary), pub. Hal Leonard

*Heritage of 20<sup>th</sup> century British Song*, 4 volumes pub. Boosey & Hawkes

*American Art Songs* (contemporary), pub. Hal Leonard

*The Toronto Songbook* pub. Plangere

*Canadian Art Songs* pub. Alberta Keys

Any English/American/Canadian composer-based anthology: Quilter, Thiman, Elgar, Duke, Moore, Purcell, Barber, Hill-Duncan, Emery,

*First Books of Soprano/Mezzo-soprano/Tenor/Baritone Solos* ed. Joan Frey Boytim, pub. Hal Leonard

*Second Books of Soprano/Mezzo-soprano/Tenor/Baritone Solos* ed. Joan Frey Boytim, pub. By Hal Leonard.

## ASSIGNMENT

### First and second-year students

**Submit an annotated script of one song by the END OF October. (in either French, German or Italian) with**

**a) IPA transcriptions written above the words**

**b) a literal translation written on the music where each word is.**

**c) a poetic translation or description in your own words of the meaning of the text.**

**d) a brief biography of the composer and lyricist. (dates, nationality, influences)**

You may use the internet tool [www.ipasource.com/free](http://www.ipasource.com/free) to assist with this. You will be expected to speak the text and translate it word for word in both your lesson and in master class. It is acceptable to copy and send this to me via email or OWL.

**ASSIGNMENT: AUDITING & REVIEWING (RECITALS, CONCERTS, ETC.)  
First, second, third and fourth-year students**

**You will NOT be required to attend 12 recitals or submit a recital card this year although you are encouraged to attend as many performances as possible with safety protocols. There will be one major written assignment the purpose of which is to compensate for the 12 hours of listening to recitals you would normally have been expected to complete and the 6 recitals reviews that are normally expected of you in this studio.**

Choose **ONE** of the following options. A guideline to the content of the reviews will be provided. **DUE DATE: After reading week term 2 but accepted at any time in the year. As with recital cards and reviews this will be part of your performance class mark.**

**1. Video: Watch 3 on-line recitals** (not full-length operas) of approximately 1 hour in length given by different international acclaimed classical singers preferably in your voice type. Write a 500-word review of **each** recital. **OR watch 3 online videos of different artists singing 3 songs in your repertoire.** Discuss the differences in interpretation and style. (3x3 = 9 videos: 500 words for each song, total: 1500 words)

**2. Audio: Listen to 3 full length CDs of different acclaimed classical singers**, again, preferably by singers whose voice type is similar to yours. (It may be possible to borrow CDs from the music library or access them through apps like Spotify.) Write a 500-word review of each CD. **OR Listen to 3 CDs of a specific genre** like Lieder or French *mélodie*, by different artists and compare their interpretations. Write a compare and contrast essay of not more than 1,500 words.

**3. COVID Comfort:** Write about what music has helped you find solace and joy throughout the past year of the pandemic. Select 10 pieces of music (vocal or instrumental) and write a short back story of the song, the composer, and some analysis of why you feel it has brought you comfort or joy. Length: maximum 1,500 words. Provide links to recordings of each piece or, if it is an original composition then make your own recording.

**4. Write** 2 short essays (max. 1000 words each) on 2 different internationally acclaimed singers whose work appeals to you. You should listen to at least 2 CDs or watch 2 recitals or operas for each singer. Your research and report would include a brief biography, discography, analysis of the artist's vocal qualities and *fach*. Be very careful not to plagiarize on-line articles and make sure you cite any sources you have used. This assignment is more suited to third and fourth-year students.

5. Review 5 in person music events that you have attended. Outline the programs in details and discuss your impressions of the performances. Maximum: 1500 words.

**For voice majors this assignment is mandatory and will be factored into your Master/Performance Class mark.** For non-music majors this assignment is not mandatory but strongly encouraged.

### **STUDIO PERFORMANCE/MASTER CLASSES 10% of final mark**

There will be a studio performance/master classes on **Mondays** in Room **MB27** from 12:30-1:30 beginning **September 13<sup>th</sup>**.

**Voice majors must attend these classes whether you are performing or not. Non-music majors are not required to attend performance classes but your attendance and participation will be credited towards your final studio mark.**

These classes give you the opportunity to practise performing, hear other repertoire, observe and assess common technical issues and to support your colleagues.

Either provide photocopies of the text and translations of pieces that you sing for our studio performance/master class or be prepared to introduce and give a detailed explanation of the meaning and context of your song and give a full and detailed translation of the text.

### **STUDIO PERFORMANCE RECITALS**

There will be at least **one studio recital per term**. We will discuss the theme and repertoire of these recitals. In addition to singing 1 or 2 songs you may also be asked to be part of an ensemble number and repertoire may not always be curriculum based. The recitals will be recorded and you may also record them privately if your colleagues agree.

Our **first term recitals** will be on **Thursday October 7<sup>th</sup>, at 6:00 p.m. in MB 242** and **Thursday November 18<sup>th</sup> at 6:00 p.m.** The **second term recital** will be on **Tuesday, February 15<sup>th</sup>, at 6:00 p.m. in MB 242.**

Performance majors presenting credit recitals (**third and fourth year**) **should ideally perform their recitals in public before presentation for grading.** You will also have a dress rehearsal approximately one week before your recital. Consider booking your recital dates as soon as possible.

### **OTHER PERFORMANCE OPPORTUNITIES**

I encourage you to take every opportunity available to perform even if you are not in performance. Many community music festivals are going online. There is money to win at these events! The **Royal Conservatory examinations** are occurring online at any time and beginning in January 2022, in person in select locations. These exams are a good measure of your overall musicianship. For education majors, understanding the role of this time-honoured institution plays in fostering the development of musicianship in private music studios is a valuable asset. **The National Association of Teachers of Singing, Ontario Chapter** holds an annual **NATS Vocal Showcase**. This year the Showcase is both virtual and in person at Western on November 20<sup>th</sup> and 21<sup>st</sup>. You may audition for Western's **Opera program**. There are **choral scholarships** available for church choirs in the London area and you may apply for these. It's always possible to offer your services as a virtual soloist to church choir directors who aren't yet conducting in person services.

Performance majors are encouraged to audition for summer opera or song recital programs such as: COAA (Western) AEDO (Western in Italy) COSI (U. of T. in Italy), SOLT (Toronto) NUOVA (Banff) Highlands Summer Opera Festival (Haliburton) Stratford Summer Music Opera (Stratford)

### **COLLABORATIVE PIANISTS (ACCOMPANISTS)**

**You are responsible for booking and paying your accompanist for your lessons, coachings, recitals, master classes and any other extra recordings, auditions or performances that you ask them to play for you. You will have a separate contract with them. NEVER MAKE THEM WAIT FOR THEIR FEE. These individuals will be your constant support and help throughout your time at Western. Their feedback to your teachers is highly valued.**

### **GRADING/EVALUATION**

Please read the **Voice Jury/Recital Requirements** document and the **Department of Performance Studies Handbook** very carefully. These online documents outline what the Faculty of Music requires of you.

The following is taken from Western University's Senate Policy:

i) **Course Prerequisites: [successful completion of preceding Applied Music course or entrance audition]**. Unless you have either the prerequisites for this course or written special permission from your Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

Your Applied Music grade will be calculated in the following manner:

**BMus and and BMA students:**

- 65% - Studio work (32.5% per term)
- 25% - Spring Jury
- 10% - Performance Class and Class Recital participation

**Performance Majors 3<sup>rd</sup> and 4<sup>th</sup> year**

- 70% Studio work
- 20 % December jury
- 10% Studio performance/master class/assignment

**Non-music majors:**

- 75% - Studio work (37.5% per term)
- 25% - Spring Jury

**Studio mark:** This will be based on attendance, attitude, preparation of music, foreign language skills and development, understanding and research of the text or lyrics of your songs, vocal production, musicianship, presentation, and the ability to take direction and make changes.

Everyone's voice matures and develops differently and can be affected by many factors; physical, emotional, and psychological. Your studio mark reflects your personal commitment and progress whereas your jury mark is an objective assessment of your work against a university standard. The performance/master class mark includes preparation, memory, deportment, comments, and observations about your colleague's performances as well as your performance in the studio recitals. For non-music majors participation in this class is reflected in your studio mark.

Western University's Senate policy states that this course has received an exemption from the requirement in the Senate Policy on evaluation of undergraduate academic performance that stipulates that: "three days prior to the deadline for the withdrawal from a 1000 or 2000 level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.

## **WORDS OF WISDOM**

Today's world continues to be uncertain and somewhat complicated. However, by following the directives of experts we are making the best decisions possible to allow us to participate in music education in a meaningful way. More than ever it is important to be kind to yourself and each other. Let us continue to concentrate on maintaining a

positive outlook and focusing on our day-to-day responsibilities. As always, good physical, emotional and spiritual health is essential for good singing. Exercise, proper diet, and sleep are mandatory. Learn to use moderation in all things and develop time management skills. Remember you must practise in order to progress. I recommend an hour a day, preferably early in the day. Make this your first priority, and I guarantee you will feel positive and happy for the rest of the day.

If you are experiencing difficulties either vocally, academically, or personally please know that I am here to listen. I may not always have the answers to questions or be able to help you directly, but I shall certainly do my best to find out who can. There are many “human resources” at Western to assist you with a successful study programme. As we continue to journey together through these uncharted waters, may the joyful and therapeutic act of uplifting our voices create smooth sailing for us all.

Barbara Dunn-Prosser B.A. M.A. B.Ed. A.R.C.T. (voice, piano) C.A.E.A. A.C.T.R.A.  
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*“Being a singer and musician is one of life’s rarest and most precious privileges. It also brings with it exacting responsibilities, which can be both exhilarating and humbling. When you stand before your audience you sing the hopes and dreams of other men and women and you sing the whole range of human emotions and understanding. To be a fit channel for this wonderful but awesome task requires that you do all you can to nurture and sustain your emotional, spiritual and intellectual lives. A vital part of your musical discipline is this readiness to communicate the caring for human values that give substance and understanding to your musical emotions” .....Jan de Gaetani.*

## A SELECT BIBLIOGRAPHY

**The music library at Western is outstanding and our librarians are extremely helpful. Do not hesitate to explore and ask questions.**

**For vocal pedagogy and clarification of terms:**

Miller, Richard. *The Structure of Singing*. New York: Schirmer Books, 1986.  
(MT825.M646 1986)

Stark, James. *Bel Canto: A History of Vocal Pedagogy*. Toronto: University of Toronto Press, 1999. (ML1460.S695 1999)

Bunch, Meribeth. *Dynamics of the Singing Voice 3<sup>rd</sup> ed.* New York: Springer-Verlag, 1995.

**For pronunciation of French and German:**

Grubb, Thomas. *Singing in French: a Manual of French Diction*, New York: Schirmer, 1979.

Johnston, Amanda. *German diction for Singers*, New Jersey: Scarecrow Press, 2011.

**For ideas on interpretation and style:**

Bird, George and Richard Stokes. *The Fischer-Dieskau Book of Lieder*, New York: Limelight Editions, 1984.

Bernac, Pierre. *The Interpretation of French Song*, London: W.W.Norton, 1976.

**For performance practise/acting/presentation suggestions:**

Balk, Wesley, H. *The Complete Singer-Actor*, University of Minnesota, 1976.

Balk, Wesley, H. *Performance Power*, University of Minnesota, 1985.

Emmons, Shirley, Sonntag, Stanley. *The Art of the Song Recital*, New York: Schirmer, 1979.

Linklater, Kristin. *Freeing the Natural Voice*, New York: Drama Books, 1976.

**For your amusement and intellectual curiosity:**

Hines, Jerome. *Great Singers on Great Singing*, Garden City, N.Y.: Doubleday, 1982.

Manley, Beatrice. *My Breath in Art*, New York, Applause, 1998.

Morden, Ethan. *Demented*, New York, Fireside, 1984.

Ristad, Eloise. *A Soprano on Her Head*, Utah, Real People Press, 1982

