



Shenandoah Conservatory's  
**CONTEMPORARY  
COMMERCIAL  
MUSIC 2014**

VOCAL PEDAGOGY INSTITUTE

*"Somatic Voicework<sup>™</sup>—The LoVetri Method is  
the doorway for any singer looking to sing  
with vocal freedom, knowledge and honesty."*

— Luciana Souza  
2008 GRAMMY AWARD WINNER

CELEBRATING TWELVE YEARS



C E L E B R A T I N G   T W E L V E   Y E A R S

# Shenandoah Conservatory's CONTEMPORARY COMMERCIAL MUSIC\* VOCAL PEDAGOGY INSTITUTE 2014

## Breaking New Ground in Voice Training!

Both the Contemporary Commercial Music (CCM) Vocal Pedagogy Institute and Shenandoah Conservatory's graduate vocal pedagogy program have been instrumental in establishing CCM vocal pedagogy as a viable area of training at the highest academic level. More than 600 participants from the United States and 11 other countries—ranging from young people just beginning their careers to seasoned educators and singers—have come to Shenandoah's campus to receive this training.

Over the past 12 years, the CCM Vocal Pedagogy Institute has produced a network of dedicated vocal professionals who value voice science, vocal health and vocal function. Experts who are curious, open-minded and excited about exploring new ideas with like-minded colleagues gather to learn as well as to develop and expand their skills.

In addition to recognizing the value of *Somatic Voicework™-The LoVetri Method* (SVW), participants appreciate the collegial atmosphere at Shenandoah, where they can flourish and enjoy the process of learning. The practical information imparted by caring, knowledgeable faculty allows for exploration and growth without pressure.

The institute continues to offer three levels of training using SVW as the applied methodology, and features guest experts from the worlds of Broadway, medicine and voice science.

Shenandoah Conservatory has established the first-ever CCM master's degree. All of the graduate pedagogy programs include institute courses in CCM training. Those who wish to thrive in the 21st century equipped with one of the best approaches to non-classical vocal training are invited to join their colleagues July 2014 in Winchester, Virginia. All courses fill quickly, so please register early.

Past Participants have included:

- \* singing teachers   \* professional singers   \* jazz educators   \* speech coaches
- \* choral conductors (secular & sacred)   \* speech pathologists

\* Musical Theatre, Jazz, Cabaret, Pop, Rock, Country, Folk, Gospel, Rhythm & Blues and Rap



## JULY 12-20

### SESSION DATES

Level I: July 12-14

Level II: July 15-17

Level III: July 18-20

## Vocal Pedagogy Institute Faculty

Jeannette LoVetri  
Artist-In-Residence

Dr. Kathryn Green  
Director

Tom Arduini

Robert Doyle

Ed Reisert

Michelle Rosen

Dr. Barbara Streets

## Guest Faculty

Dr. Barbara Caprilli  
Soprano

Matthew Edwards  
Pop/Rock Specialist

Andy Einhorn  
Broadway Conductor

Dr. Chandra Ivey  
Laryngologist

Dr. Wendy LeBorgne  
Voice Pathologist and  
Singing Voice Specialist

Golder O'Neil  
Sound Recording Engineer

Dr. Trineice Robinson-Martin  
Gospel Specialist

Peter Shor  
Body Work Therapist





“I have waited for this information my whole life! Somatic Voicework™ has strengthened my classical voice and still allowed me to belt Broadway. It’s simply an amazing method!”

– Maurie Tarbox, 2011 Participant

## CCM Vocal Pedagogy: Somatic Voicework™ – The LoVetri Method

Somatic Voicework™ is a system of pedagogy based on voice science and health. Self-knowledge, musical intuition and artistic individuality are high priorities in this methodology. SVW rests upon functional principles and cultivates aural and physical perception as well as kinesthetic awareness. It can be adapted to fit the artistic needs of each individual. Sources are drawn from diverse disciplines, including classical vocal traditions as well as dance, acting, speech pathology, yoga and the Alexander Technique®. SVW is particularly useful in CCM styles, but can also be used in classical singing.

### What You’ll Learn:

#### LEVEL I: JULY 12-14

##### Basic Application & Learning Modules

- Learn an organized pedagogical approach based upon vocal function, the principles of voice science and medicine.
- Educate the eyes and ears about the healthy use of the voice in any CCM style.
- Enhance perception and increase awareness of sound and feeling.
- Augment existing skills by sharpening aural discrimination, increasing the recognition of possible vocal health and production issues.
- Sing in the three main registers and two basic vowel sound qualities to facilitate accurate demonstration of CCM production.
- Examine “belting” and the term “mix” and clarify other jargon.

#### LEVEL II: JULY 15-17

##### Advanced Application & the Solution Sequence®

- Master the Solution Sequence® under the guidance of the institute faculty.
- Examine the specific effects of vocal exercises on vocal production.
- Determine which exercises work to solve specific vocal problems.
- Understand the difference between style and vocal production.
- Organize style and health into a cohesive whole.
- Learn to teach from the perspective of vocal function.
- Address age, including children as young as five and adults beyond 65.
- Examine style demands and time frame (open-ended versus pending performance).
- Serve the needs of the student and the music easily.

#### LEVEL III: JULY 18-20

##### Repertoire, Problem Solving & Voice Medicine\* featuring guest experts

- Explore medical terminology, common causes of vocal pathology, typical surgeries for singers and the effects of medication with Dr. Chandra Ivey.
- Observe Broadway Conductor Andy Einhorn during a mock audition, working with participants on song selection, musical arrangements and performance choices.
- Improve techniques to work with professionals or professional-level amateurs to solve the problems working singers encounter in the marketplace.
- Learn fast and easy pitch-matching techniques useful for actors, dancers and singers.
- Learn simple ways to quickly sharpen acting skills.
- Examine remedies for voices that sound healthy, but still exhibit functional problems.

\* As a courtesy to the community, doctors and SLPs may attend Dr. Ivey’s lecture at no cost.

# POST CERTIFICATION COURSES

**JULY 12-14**

## **Soul Ingredients®: Pedagogy of Soul Singing**

**Taught by Dr. Trineice Robinson-Martin**

This three-day workshop combines SVW™ the LoVetri Method with Soul Ingredients® to create a pedagogic approach to the vocal and musical development of “Soul Singers.” A Soul Singer is defined by this presenter as one who performs using vocal and performance practices commonly associated with African-American folk-based music genres (i.e. blues, gospel, jazz, and R&B) and culture.

**JULY 15-17**

## **Body Work for Vocalists: Essential Care and Maintenance for our Instrument**

**Taught by Peter Shor**

In this course we will look at how the brain and nervous system affect vocal performance through the body and its responses. We will explore methods of shifting from sympathetic to parasympathetic dominance of the nervous system and look at postural dynamics and how they affect our voices and our health. We will study the concepts of resonance and entrainment and examine the muscles that are important for vocalists; learning about fascia and connective tissue, and what we can do to keep them healthy. Participants will learn easy and effective techniques for self-massage and everyone will explore ways to use the voice to facilitate well-being in our own lives and in the lives of others.

**JULY 15-17**

## **SVW in the Classical World**

**Taught by Dr. Barbara Caprilli**

This course will address the use of SVW™ pedagogy in the classical bel canto voice studio, using functional voice training and exercises to create a healthy classical sound and emphasizing the use of register balance, vowel sound purity and posture/breathing coordination. There will also be a description of the various voice categories and a discussion of the differences in style between Baroque, Classic, Romantic and verismo. It will be particularly useful to those who do not have a strong background in classical singing or repertoire or those who wish to have help in applying SVW to their classical students.

**JULY 18-20:**

## **Working with Technology & Somatic Voicework™**

**Taught by Matthew Edwards & Golder O'Neil**

As musical theatre and CCM become increasingly reliant on live sound reinforcement and studio effects, it's important for the SVW teacher to have an understanding of the equipment and how it can be used to help students take their performing and recording to the next level. This class covers mic technique; basic live sound setup and controls; selecting equipment for students' live gigs; and understanding and using recording studio equipment, including graphical auto-tune, compression and reverb. Participants will spend time in Shenandoah's state-of-the-art recording studio and in the classroom discussing SVW approaches to helping students find healthy ways to produce sought-after vocal effects such as growl, scream and extreme falsetto. There is limited space for this class, so you will want to sign up early.

**JULY 18-20**

## **Evaluation & Treatment of the Injured Singing Voice: Tools for Every Singing Teacher**

**Taught by Dr. Wendy LeBorgne**

This course provides participants with a means to prevent, identify, and remediate potential vocal injury in singers. Each participant will complete a systematic voice evaluation and create an appropriate plan for referral and/or remediation. Additionally, participants will be able to identify appropriate strategies for remediation of vocal injuries. This is a workshop-style course with multimedia, including video examples, audio examples and live performance/assessment.

**JULY 21**

## **Jeannette LoVetri One-Day Seminar\***

**Taught by Jeannette LoVetri**

This will be a day of working in an intimate setting with LoVetri on issues of CCM vocal production. Topics will be determined by those in attendance. This course generally fills up very fast, so early registration is advised. Enrollment is limited.

\* Open only to participants who have completed SVW III in 2013 or earlier.

**“If anything is worth  
travelling 10,000 miles  
for, this is it!”**

**— Melissa Forbes, Australia**





*Institute co-founded  
in 2003 by Donna  
Gullstrand and Edrie  
Means-Weekly*

“After many years of training, performing and teaching, I have learned more than I can believe possible in nine days from Jeannette LoVetri and the faculty at the CCM Institute. I recommend these courses for any voice teacher serious about serving the needs of the student in all styles of music.”

– Dr. Roxane LaCombe  
*Voice Professor, Mid-America Christian University*

## FACULTY



### Jeannette LoVetri, artist-in-residence

Jeannette LoVetri has been teaching singing since 1971 and has worked with all levels of singers, from absolute beginners to international celebrities. Her work has been recognized through awards and certifications worldwide. She is creator of Somatic Voicework™ The LoVetri Method which serves as Shenandoah Conservatory's chosen method of voice training for the CCM Vocal Pedagogy Institute. These courses are also required for both master and doctoral degrees in vocal pedagogy and stand as the only CCM courses that are part of an accredited graduate program in the United States. Jeannette travels extensively, teaching, lecturing and conducting master classes throughout the United States and in Australia, South America and Europe. In New York, her students are Tony-nominated actors, Grammy-winning jazz artists, international rock stars and nationally recognized children's entertainers. She was on faculty at both Tisch and Steinhardt Schools at New York University for 10 years and has been a lecturer at Teachers College, Columbia University. She was appointed lecturer at Drexel University College of Medicine by Dr. Robert Sataloff in 2008 and is a consultant to several of New York's hospitals, working to retrain injured singers. Jeannette has been a keynote speaker at medical and educational conferences and published chapters in books on vocal health as well as pedagogical articles and voice science papers in top textbooks and journals. She is the recipient of the Van Lawrence Fellowship given by the National Association of Teachers of Singing (NATS) and The Voice Foundation, where she is also on the Advisory Board. She is director of The Voice Workshop™ ([thevoiceworkshop.com](http://thevoiceworkshop.com)) in New York City.



### Dr. Kathryn Green, director

Dr. Green is director of both the CCM Vocal Pedagogy Institute and Shenandoah Conservatory's graduate vocal pedagogy program. She has been instrumental in developing the Doctor of Musical Arts in Vocal Pedagogy program and initiated the first Master of Music degree in CCM Voice in the United States. She recently presented research on the market trends in collegiate voice teaching positions at The Voice Foundation's 41st Annual Symposium and has presented research on vocal pedagogy graduate program trends at the Pan-European Voice Conference (PEVOC) in Dresden, Germany. She has appeared with the Erie and Buffalo Philharmonics as alto soloist in several oratorio performances. Her other roles have included *Carmen* (Carmen), *Juditha Triumphant* (Juditha), *Gianni Schicchi* (Zita), *Seven Deadly Sins* (Anna), *Madame Butterfly* (Suzuki), *Hansel and Gretel* (witch) and *Suor Angelica* (Principessa). Dr. Green received her DMA in Performance at Cincinnati Conservatory of Music and a substantial scholarship from the state of New York to research the Hymnody of the Seneca Native Americans, which became her doctoral thesis. She has been a guest clinician throughout the United States and internationally, including the Universität der Künste Berlin and Hochschule der Künste Lübeck in Germany.

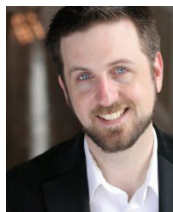
## SPECIAL GUESTS



**Dr. Barbara DeMaio Caprilli**, has a deserved international stature. Her vast repertoire includes all the great roles of a Puccini and Verdi soprano; Tosca (Palermo, Torre del Lago Puccini); Lady Macbeth (Firenze); Turandot (Genova, Torre del Lago Puccini, Seoul, Cagliari, Palma de Mallorca); Aida (Caracalla in Rome, Arena di Verona, Taiwan, Avenches), Abigail in *Nabucco* (Bern, Barcelona, Tel Aviv, Brussels, Torino, Genova), and also Amelia in *Ballo in Maschera*, Elvira in *Ernani*, Lucrezia in *I Due Foscari*, Leonora in *La Forza del Destino* and Odabella in La Scala's *Attila* directed by Riccardo Muti. Her interpretation of Norma at the Teatro Carlo Felice in Genova in 1994 solidified her as an irreplaceable interpreter of this important Bellini character. Since then, she has sung the role with immense success in Bologna, Marseille, Chicago and Germany. Barbara DeMaio Caprilli is also known for her modern repertoire, including *The Makropulos Affair* (sung in Italian) in Bologna and Torino, as well as William Bolcom's

*Medusa* and Julia Child in Lee Hoiby's *Bon Appetit!* She has continued to add to her repertoire with highly regarded interpretations of the Gingerbread Witch in *Hansel and Gretel* with Greensboro Opera and Piedmont Opera. In 2003 she returned to the United States, where she is a renowned teacher of both Opera and Contemporary Commercial Music Styles, Artistic Director of the American Singers' Opera Project, and a Level III Certified Somatic Voicework® teacher. She recently completed a DMA in Vocal Pedagogy at Shenandoah Conservatory with her dissertation titled “The Effect of Menopause on the Elite Singing Voice: Singing through the Storm.”

## SPECIAL GUESTS CONTINUED



**Matthew Edwards** is an assistant professor of voice at Shenandoah Conservatory, where he teaches Pop, Rock, Country, and R&B to musical theatre majors. He has sung leading roles in classical and musical theatre performances with Tri-Cities Opera, Ash Lawn Opera, Opera New Jersey, Cincinnati Opera and Lyric Opera Cleveland Outreach, Atlantic Coast Opera Festival, Bay View Music Festival, Acadiana Symphony, and Dayton Philharmonic among others. Edwards performed as a lead singer, guitarist, and keyboardist with numerous bands, and worked with recording studios and record labels developing vocal artists. He has presented papers, lectures, and workshops at IU New Voice Educator's Symposium, Voice Foundation Annual Symposium, Virginia Theatre Association, the Musical Theatre Educator's Alliance, Southeastern Theatre Conference, Georgia NATS, Virginia NATS, Illinois Wesleyan University, University of Mary Hardin-Baylor, University of Northern Colorado, Ohio Northern University, Clayton State University, and others. He published articles for the *Journal of Voice*, *Journal of Singing*, *Southern Theatre*, *NYSTA VoicePrints*, and written book chapters for *A Modern Singer's Dictionary* by Dr. Matthew Hoch and *The Hybrid Singer: Bridging the Gap Between Art and Science for the 21st Century Vocal Athlete* by Dr. Wendy LeBorgne and Marci Rosenberg. He is currently working on his first book *So You Want to Sing Rock: A Guide for Professionals*, developed in coordination with the National Association of Teachers of Singing. Online at [EdwardsVoice.com](http://EdwardsVoice.com) & [AuditioningForCollege.com](http://AuditioningForCollege.com).



**Andy Einhorn** is in demand as music director, conductor, pianist, orchestrator, arranger, and vocal coach, and boasts Broadway credits for *Rodgers and Hammerstein's Cinderella*, *Brief Encounter*, *The Light in the Piazza*, the recent revival of *Evita*, and *Sondheim on Sondheim*, which won a Grammy® nod for Best Original Broadway Cast Recording. He is also recognized for his frequent collaborations with many of the musical theater world's biggest stars, including F. Murray Abraham, Kristin Chenoweth, Barbara Cook, Ana Gasteyer, and Audra McDonald. This coming season, he will serve as music director/conductor and vocal arranger of the world premiere Broadway musical, *Bullets Over Broadway*, written by Woody Allen. He was music director of the world-premiere production of Tony®-nominated Henry Krieger's new musical, *Radio Girl*, at the Goodspeed Opera House. He was principal vocal coach and pianist for the world-premiere production of *An Evening with Audra McDonald* at Houston Grand Opera, which featured the singer in a double-bill of Poulenc's monodrama *La voix humaine* and the world premiere of *Send*, a companion-piece written by composer Michael John LaChiusa. Einhorn has served as music director and pianist for the Grammy and Tony Award-winning Audra McDonald since 2010, performing with her at the San Francisco Symphony, and Carnegie Hall. Einhorn made his Carnegie Hall debut accompanying the Academy Award-winning F. Murray Abraham and has assumed the role of music director for the Tony Award-winning Barbara Cook at venues including New York's Feinstein's at the Regency. Recently, Einhorn has begun making the foray into television work, serving as the music director for the HBO documentary, *Six by Sondheim*. He has appeared on the David Letterman show, the Colbert Report and ABC's *The View*.



**Dr. Chandra M. Ivey**, is director of the Division of Laryngology, Voice and Swallowing in the Department of Otolaryngology, Head and Neck Surgery, Columbia University Medical Center in New York City. Dr. Ivey is Board Certified in Otolaryngology and is a member of the American Board of Otolaryngology and a Fellow of the American College of Surgeons. She has had clinical appointments at Mount Sinai Medical Center, Beth Israel Medical Center and the New York Eye and Ear Infirmary, all in New York. She is a laryngologist specializing in treating voice professionals but sees a wide variety of patients in her clinical practice, many of whom receive in-office evaluation, biopsy and treatment whenever possible. She is currently leading investigation of sensory testing in the larynx and its role in safe diet recommendation.



**Dr. Wendy LeBorgne**, voice pathologist and singing voice specialist, is the clinical director of the Blaine Block Institute for Voice Analysis and Rehabilitation (Dayton, Ohio) and the Professional Voice Center of Greater Cincinnati. She is on the adjunct faculty at the University of Cincinnati College-Conservatory of Music. Dr. LeBorgne holds a Bachelor of Fine Arts in Musical Theatre from Shenandoah University and master and doctoral degrees in communication sciences and disorders with a specialty in voice disorders from the University of Cincinnati. Her research has focused primarily on the area of the Broadway "belt" voice. Dr. LeBorgne's original peer-reviewed research has been published in the *Journal of Voice*, and she is a contributing author to the book *Voice Therapy: Clinical Studies*, providing a case study on "Vocal Intervention with the Touring Broadway Actor." She has authored a training DVD titled *Laryngeal Videostroboscopic Images: Normal and Pathologic Samples*, distributed by Plural Publishing. Other

original published articles include "The Young Singer: Consideration for Vocal Training in Children Through Adolescence;" "Vocal Health in the Musical Theater Performer: What Is Normal?"; and "I Am Changing: Understanding the Adolescent Voice." In addition to her duties as a voice pathologist, she continues to maintain an active professional performing career.



**Dr. Trineice Robinson-Martin** has expertise in researching, performing and teaching African-American folk-based music styles — jazz, gospel, R&B, and blues — all part of Contemporary Commercial Music. After receiving her doctorate from Teachers College Columbia University, where she conducted research focused on applied vocal pedagogy for these CCM styles and on gospel music performance practices, Dr. Robinson-Martin designed Soul Ingredients®, a pedagogical method for developing a singer's musical style/interpretation in them. Dr. Robinson-Martin has taught students from all over the world and has traveled and lectured nationally and internationally on a variety of Soul Ingredients® topics. She has sung extensively in a wide variety of venues, and has performed with concert choirs and chorales, large and small jazz and Latin music ensembles, at corporate events, in a POP orchestra, and with R&B groups, including tours with international R&B recording group CHANGE and *Standing in the Shadows of Motown Live*. Dr. Robinson-Martin has authored and produced a number of published works. Her most recent publications include a chapter

in *Perspectives on Teaching Singing: A Celebration of Vocal Pedagogy in the 21 Century* and the self-published *Voice Training for the Gospel Soloist* book and CD, which encompasses her complete method and approach to training. For more information go to [www.DrTrineice.com](http://www.DrTrineice.com).



**Peter Shor**, A licensed massage therapist, specializing in Advanced Intuitive Massage, Myoskeletal alignment, neuromuscular therapy, myofascial release, deep tissue, Matrix Energetics®, Quantum-Touch™, Heartfulness Training, and neurofeedback. He has been a guest lecturer at the CCM Institute for the last eight years. He is a performing vocalist, musician and composer, as well as a visual artist. He has a passion for teaching and sharing his unique perspective and understanding of the body and mind.



# PRICE, LODGING AND MEALS

## Price

Level I Institute -----	\$390	Barbershop -----	\$390
Level II Institute -----	\$390	Training Injured Voices --	\$390
Level III Institute -----	\$390	Technology & Voice ----	\$390
Speaking & Singing ----	\$390	LoVetri Seminar -----	\$190
Voicenoise -----	\$390	Repeat any course -----	\$200

## Location

Shenandoah University is located in Winchester, Va., about 75 miles west of Washington, D.C., and one hour from Dulles International Airport.

## Transportation\*

Hertz Rent-a-Car (540) 667-8596

AES Limo Service (540) 667-8303

Executive Limousine & Courier Service  
(800) 622-6990 or (540) 667-0111

Taxi USA (540) 662-1199

\*check website for carpool options

## On-Campus Housing & Meals

Each residence hall room is air conditioned with a private bath. All rooms are either single or double occupancy (please state preference on registration form). The on-campus package for students attending during the institute includes housing and three meals per day in the cafeteria. Note: you will need to bring your own linens and lamps, and there is no housekeeping provided. A private room is \$57/night.

## Off-Campus Housing

The Hampton Inn and Wingate Inn offer special rates to CCM participants for reservations made prior to the deadlines listed below. These rooms are limited in number, so be sure to make your reservations as soon as possible.

### HAMPTON INN (across the street from Shenandoah)

- Special 'CCM Institute' Rate: \$70 per night (includes breakfast)
- Non-smoking king and double rooms
- Deadline for special rate: July 2
- (800) 426-7866 | (540) 667-8011

### WINGATE INN (10-minute walk from Shenandoah)

- Special 'CCM Institute' Rate: \$70 per night (includes breakfast)
- Non-smoking king and double rooms
- Deadline for special rate: June 13
- (877) 946-3585 | (540) 678-1926

### OTHER HOTEL ACCOMMODATIONS:

- Best Western-Lee Jackson (800) 528-1234
- Comfort Inn (540) 667-8121
- Red Roof Inn (540) 667-5000
- Travelodge (800) 578-7878
- Holiday Inn (540) 667-3300



“As an SLP/Singing Voice Specialist who specializes in the treatment of voice disorders, this course was by far the most helpful and practical continuing education I’ve ever received for working with singers.”

– Lori Ellen Sutton, MA, CCC-SLP,  
*Voice and Swallowing Center*  
*Charlotte, North Carolina*

## Other Degree Offerings in Voice

Master of Music in Vocal Pedagogy - Classical Voice  
Master of Music in Vocal Pedagogy - CCM Voice  
Master of Music in Vocal Performance  
Bachelor of Fine Arts in Music Theatre  
Doctor of Musical Arts in Vocal Performance  
Doctor of Musical Arts in Vocal Pedagogy

“Simply outstanding! After years of searching for a teacher or methodology, finding only limited satisfaction, I am fully satisfied that Jeannie knows what she is doing.”

— Steve Halbert, *Arlington, Virginia*

## About the Master of Music in Vocal Pedagogy

We are thrilled to offer the Master of Music in Vocal Pedagogy-CCM Voice. This new degree program, perhaps the first of its kind in the nation, allows students to concentrate on CCM technique and repertoire for study and the final culminating performance. The CCM Institute courses in Somatic Voicework™ The LoVetri Method serve as the core of the training. Students are also exposed to a broad range of vocal methods and techniques in Comparative Vocal Teaching Methods (MUPP 600) and the physiology and anatomy of the instrument in The Anatomy and Function of the Singing Voice (MUPP 533).

## About the Doctor of Musical Arts in Vocal Pedagogy

The Doctor of Musical Arts in Pedagogy with a vocal concentration prepares students for professional careers in higher education as researchers and teachers. Students gain advanced knowledge through an interdisciplinary approach in areas of anatomy, physiology, kinesiology, pathology, technology, psychology and applied voice. Classical and CCM vocal techniques are incorporated in the curriculum. The curriculum is set up to accommodate those who are teaching by offering courses during the summer, online and with intensive weekend sessions during the fall and spring semesters.

## Credit Information and Grading Options

Certification is available upon successful completion of each level of contemporary commercial music vocal pedagogy instruction. All students registered in the 2014 institute are registered for one academic credit per certification level.

## TO REGISTRAR

STEP 1  
DOWNLOAD



STEP 2  
FILL OUT



STEP 3  
MAIL



Download\* application at  
**[www.ccminstitute.com](http://www.ccminstitute.com)**  
and mail with payment to:

Business Office  
Shenandoah University  
1460 University Drive  
Winchester, VA 22601

REGISTRATION AND PAYMENT DUE BY  
**June 25, 2014**

**FOR MORE INFORMATION CONTACT CCM**

**[www.ccminstitute.com](http://www.ccminstitute.com) | [ccminstitute@su.edu](mailto:ccminstitute@su.edu) | 540-665-4556**

\* If you would prefer a hard copy sent to you, please email or call.