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Shenandoah Conservatory's
**CONTEMPORARY
COMMERCIAL
MUSIC**

VOCAL PEDAGOGY INSTITUTE 2015

“This nine-day experience has given me a sense of renewal, revival, and a much-needed boost in my spirit as a singer and a teacher.”

– Dr. Lynell Kruckeberg

VOICE FACULTY
NORTHWEST COLLEGE | POWELL, WYOMING

CELEBRATING THIRTEEN YEARS



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

Shenandoah Conservatory's
**CONTEMPORARY
COMMERCIAL MUSIC***
VOCAL PEDAGOGY INSTITUTE 2015

Pedagogy for the 21st Century

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 1000 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 relevant voice training. 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.

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™ training. Guest experts from the worlds of Broadway, medicine, and voice science are also featured.

Shenandoah Conservatory has established the first-ever CCM master's degree. Both the master's and doctoral programs include CCM Institute courses in functional voice training. Those who wish to thrive in the 21st century equipped with relevant knowledge and skills are invited to join their colleagues July 2015 in Winchester, Virginia. All courses fill quickly, so please register early to avoid the late penalty. Deadline is May 15th.

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

**SUMMER
SESSIONS
JULY 18-26**

SESSION DATES

Level I: July 18-20

Level II: July 21-23

Level III: July 24-26

Vocal Pedagogy Institute Faculty

Jeannette LoVetri
Artistic Director

Dr. Kathryn Green
Executive Director

Matthew Edwards
Associate Director

Tom Arduini
Robert Doyle
Marcelle Gauvin
Jamie Leonhart
Ed Reisert
Michelle Rosen

Guest Faculty

Beth Amin
SLP, Voice Specialist and
Singer/Songwriter

Andy Einhorn
Broadway Music
Director/Conductor

Jonathan Flom
Acting Coach and Director

Rebekka Goldsmith
Improvisation Specialist

Dr. Wendy LeBorgne
Voice Pathologist and
Singing Voice Specialist

Suzan Postel
Certified Pilates Instructor

Edward Reisert
Choral Specialist

Dr. Adam Rubin
Otolaryngologist

Peter Shor
Massage Therapist



“This is exactly what I have been looking for! A common sense, nurturing way to teach voice so that students can sing many styles of music passionately, [without] vocal damage. I recommend this institute to any teacher regardless of their past experience.”

– Chester Imhausen
Private Voice Teacher, Cincinnati, Ohio

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 18-20

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 21-23

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 24-26

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. Adam Rubin.
- 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. Rubin's lecture at no cost.

ADDITIONAL CCM COURSES

JULY 18-20

Brazilian Song: A taste of Baião and Samba

Taught by Beth Amin

Brazilian music is one of the major exports of the country. Its roots are in the European music brought to Brazil by the Portuguese during the 16th century combined with the native Brazilian and African culture. A “speech like” configuration of the vocal tract with almost no vibrato along with very specific percussion patterns typify almost all styles of Brazilian music, particularly after the “Bossa Nova” period. In this course participants will experience Brazilian music in several ways, through body percussion and vocal improvisation with two of the most important Brazilian rhythms: baião and samba. She is Level III certified in Somatic Voicework™.

JULY 18-20

The Spontaneous Voice

Taught by Rebekka Goldsmith

What happens when you let go of the composed song, put your sheet music away and open up to creating music spontaneously? Somatic Voicework™ The LoVetri Method prepares your voice to fly, and in this 3-day course we will explore the improvised sound world using melodic, rhythmic, harmonic, and storytelling exercises to discover and deepen the creative capacity of the individual and collective voice. You will walk away with practical improvising tools to enhance your own vocal practice and increase the creative possibilities in your work with students. Expect this course to be rich, surprising, healing, fun and joyful. Improvisation is the place where your Somatic Voicework™ skills and intuition will meet — and who knows what that powerful combination will bring forth?

JULY 21-23

The Body Sings™: Deepening the Somatic Experience

Taught by Suzan Postel

In this class we will delve deeper into the whole body aspect of SVW™. Just as we seek natural vocal function, we want the whole body to be free, resilient, and expressive. We will explore the body's natural alignment and biomechanics, and enhance body awareness in ourselves and by observation of one another. We will learn to release the muscles that restrict and inhibit the voice, and to strengthen those that support it. We will learn to optimize the breathing mechanism, accessing the deep abdominals to support the airflow while the ribcage remains free and open. We will reference and expand upon the applicable sections of the SVW™ course manuals.

“I greatly appreciated the student-centered approach. Seeing all faculty work with students on the foundational concepts was invaluable.”

— Jana Holzmeier

Nebraska Wesleyan University, Lincoln, Nebraska

JULY 24-26

The CCM Choral Singer

Taught by Edward Reisert

From classical to gospel, from pop to contemporary a cappella, participants will be able to use the basics of functional voice training to inform their work with choirs of all ages and levels. Participants will sing, perform and conduct a variety of choral literature appropriate for school, community, church and collegiate ensembles. In addition to working with CCM styles, this course will present a philosophical framework for working with choirs that aligns with Somatic Voicework™. This is an excellent class for people in real-world situations who work with small vocal ensembles, large choral ensembles and class voice.

JULY 24-26

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 that includes video examples, audio examples, and live performance/assessment.

JULY 27

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 2014 or earlier.



FACULTY



Jeannette LoVetri, artistic director

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. The courses of the CCM Institute are 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) in New York City. She still occasionally performs as both a classical soprano and a cabaret artist in New York City.



Dr. Kathryn Green, executive director

Kathryn Green is a full professor of voice and director of Shenandoah Conservatory's graduate vocal pedagogy program. She has been instrumental in developing the Doctor of Musical Arts in Vocal Pedagogy program and initiating the first Master of Music degree in CCM Voice in the United States. Her research has been published in the *Journal of Voice (An Analysis of Current Casting Trends in Musical Theatre)* and pending publication in the *Journal of Singing (Deciphering Vocal Demands for Today's Broadway Leading Ladies)*. Her previous research has included a 10-year tracking of market trends in collegiate voice teaching positions presented at the Voice Foundation and a survey of vocal pedagogy graduate program in the United States at the Pan-European Voice Conference (PEVOC) in Dresden, Germany. Before coming to Shenandoah University, she enjoyed a decade-long professional singing career performing as the operatic Diva with a troupe of artists and clowns that toured throughout Europe and the United States. 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 and Sao Paulo University in Brazil.

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Matthew Edwards, associate director

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. His first book *So You Want to Sing Rock: A Guide for Professionals*, developed in coordination with the National Association of Teachers of Singing, has recently been published on Amazon.com and BarnesandNoble.com. Online at EdwardsVoice.com & AuditioningForCollege.com.

SPECIAL GUESTS



Beth Amin, SLP, voice specialist and singer/songwriter, graduated from Berklee College of Music. As an SLP she has been working with voice disorders in singers and actors since 1987. She works at the University of São Paulo's Choir (CORALUSP), coaching and teaching voice. She works as a voice teacher with internationally prominent performers in her private studio as well as a Singing Voice Specialist, rehabilitating injured singing voices. She sings professionally and has been performing her own music since 1987 throughout Brazil as well as Colombia and Canada. She is a level III graduate of SVWTM and was the first Brazilian to attend the summer institute in 2006, bringing many Brazilians after that. <http://www.myspace.com/bethamin>

SPECIAL GUESTS CONTINUED



Andy Einhorn, music director, conductor, pianist, orchestrator, arranger, and vocal coach, 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. Last year he served as music director/

conductor and vocal arranger of the original Broadway musical, *Bullets Over Broadway*. Off-Broadway, Einhorn worked on Adam Gwon's *Ordinary Days*, while international work includes the European premiere of *The Light in the Piazza*. He was music director of *The 25th Annual Putnam County Spelling Bee* for the Philadelphia Theatre Company and the world-premiere production of Tony®-nominated Henry Krieger's new musical, *Radio Girl*, at the Goodspeed Opera House. Equally at home in the concert hall, Einhorn has served as music director and pianist for the Grammy and Tony Award-winning Audra McDonald since 2010. Recently, Einhorn has begun television work, serving as the music director for the HBO documentary, *Six by Sondheim*. He also created all the arrangements and worked as the music supervisor for the Great Performances special, *Broadway Musicals: A Jewish Legacy*. He has appeared on the David Letterman show, the Colbert Report and ABC's *The View*.



Jonathan Flom, acting coach & director, is a professional stage director, having worked all over the northeastern US, Chicago, and most recently Denmark (William Finn's *A New Brain* at Det Danske Musicalakademi). This past fall, he directed the college/regional premiere of Green Day's *American Idiot* at Shenandoah, which received tremendous praise and

press attention, including two full features on Playbill.com. Jonathan is the author of two theatre trade books: *Get the Callback: The Art of Auditioning for Musical Theatre*, and *Act Like It's Your Business: Branding and Marketing Strategies for Actors*. He teaches workshops on branding, audition technique, acting the song, and Meisner technique all over the world.



Rebekka Goldsmith, vocalist and improviser, teaches vocal improvisation as a technique for developing music skills, personal intuition, risk-taking, creative capacity and healing. Rebekka has studied and taught with master vocal improviser, Rhiannon, and facilitates beginning through advanced voice workshops for youth and adults throughout the US and Canada.

Rebekka is a Level III certified teacher in Somatic Voicework™: The LoVetri Method. She lives in Seattle where she directs *The Path with Art Singers* and has a private voice studio.



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 entitled *Laryngeal Videostroboscopic Images: Normal and Pathologic Samples*, distributed by Plural Publishing and co-authored *The Vocal Athlete* with Marci Rosenberg. Dr. LeBorgne has been a guest faculty member of the Shenandoah University CCM Institute since 2006. In addition to her duties as a voice pathologist, she continues to maintain an active professional performing career.



Suzan Postel, singer and certified Pilates instructor, whose diverse performing career has ranged from playing leading roles in musicals as a singer and dancer on Broadway, across the U.S. and abroad, to performing or recording with such artists as Michael Buble, Enya, Ben Harper, and Lili Haydn. She is currently recording a new CD of her original material. Suzan developed *The Body Sings*™ as an amalgamation

of her experience in vocal and body arts practices. Her mind/body practice integrates Pilates' method and principles with elements from the Alexander Technique, Feldenkreis, Franklin Method, Ideokineses, Yoga, Thompson Bodywork, Physical Therapy, and Mindfulness Meditation. Her clients have included members of the NYC Opera, Metropolitan Opera, NYC Ballet, Alvin Ailey, American Ballet Theatre, and the 2009 Tony Award winning Broadway production of *West Side Story*. Suzan attended Princeton University and the Mannes College of Music, and received her Pilates Certification at the Greene Street Studio in NY. Suzan was a Master Teacher Trainer with the Pilates Sports Center, is a member of the Pilates Method Alliance, and is certified in Somatic Voicework™.



Edward Reisert, choral specialist, earned his Bachelor of Music degree from The Boston Conservatory and his Masters Degree from State University of New York at Oswego. He has completed additional studies at Hartt School of Music and Shenandoah Conservatory. He began his career teaching elementary general music in upstate New York, and now

teaches high school choral music in the Bedford Central School District in Westchester County, New York. Mr. Reisert sang with the Glimmerglass Opera for five seasons and has performed as a piano soloist, church organist and recital accompanist. He has conducted Regional and County festivals at the Elementary, Intermediate and High School levels in New York and Connecticut. Mr. Reisert currently serves on the Board of the New York Chapter of the American Choral Directors Association. He is Past-President of the Westchester County School Music Association and a member of the National Association of Teachers of Singing. Mr. Reisert is a Level III certified teacher in Somatic Voicework™: The LoVetri Method.



Dr. Adam Rubin, otolaryngologist, is the Director of the Lakeshore Professional Voice Center in St. Clair Shores, MI. He graduated summa cum laude from Yale College with degrees in Theater Studies and Economics. He received his medical doctorate from Harvard Medical School. Following his residency in Otolaryngology-Head and Neck Surgery at the University of Michigan, he completed a fellowship

in Laryngology and Care of the Professional Voice under the direction of Robert T. Sataloff, M.D., D.M.A., at the American Institute for Voice and Ear Research. In addition to his clinical and artistic expertise, Dr. Rubin is active in voice research. He has been published in major otolaryngology journals and is a frequent presenter at national and international meetings. He is a member of the American Academy of Otolaryngology, American Laryngological Association, Triological Society, and Michigan Otolaryngology Society. He has academic appointments at the University of Michigan, Michigan State University, and the Oakland University William Beaumont School of Medicine. Dr. Rubin recently published "The Vocal Pitstop: Keeping Your Voice On Track," available on Amazon.



Peter Shor, 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 many years. He is a performing vocalist, musician, and composer, and visual artist. He has a passion for teaching and sharing his unique perspective and understanding of the body and mind and is Level III certified in Somatic Voicework™.

PRICE, LODGING AND MEALS

Price

All courses are **\$390 until the May 15th** deadline, after which the cost is \$460. The July 27th Jeannette LoVetri Seminar Day is \$190.

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

*Shenandoah Conservatory may be offering a limited shuttle service from Dulles airport to and from Winchester. Check our website for updates on this service.

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 before the deadlines. 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



“I feel like I can breathe again and finally begin to embark on the journey to find the greatness within me.”

– Khepe-Ra Maat-Het-Heru
Singer, New Bedford, Massachusetts

“I absolutely loved the CCM Institute. I found the information invaluable and I hope to take part in the masters program.”

– Louise VanGilder
Choral teacher, Frederick, Maryland

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

“This has been the single best investment in myself, both professionally and personally that I've made.”

– Michelle Perrine

Private Voice Teacher, Aldie, Virginia

About the Master of Music in Vocal Pedagogy

This innovative 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 offers courses in functional voice pedagogy, which 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), Repertoire for the Singing Teacher (MUPP 511) 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.

Credit Information and Grading Options

All students registered in the 2015 institute are registered for one academic credit per certification level.

TO REGISTER

STEP 1
DOWNLOAD
APPLICATION



STEP 2
FILL OUT



STEP 3
EMAIL, FAX
OR MAIL



Download* application at
www.ccminstitute.com
and submit to: (payment must be mailed)

Business Office
Shenandoah University
1460 University Drive
Winchester, VA 22601

Email: acctsrec@su.edu

Fax: 540-665-5433

REGISTRATION AND PAYMENT DUE BY
May 15, 2015

FOR MORE INFORMATION CONTACT CCM

www.ccminstitute.com | ccminstitute@su.edu | 540-665-4556

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