OUACHITA BAPTIST UNIVERSITY

DIVISION of MUSIC



VOICE AREA MANUAL

2026-2027

School of Performing Arts
Division of Music
Vocal Area

Ouachita Baptist University's School of Performing Arts, Division of Music, has established an outstanding reputation in the area of vocal study.

This document is designed to answer questions you may have as an OBU voice major. Please read the material carefully.

Questions regarding its content may be addressed to your voice professor, the Voice Area Coordinator, the Chair of the Division of Music, or the Dean of the School of Performing Arts.

The voice study curriculum has been designed to challenge you, inspire you to your highest artistic level and fulfill your needs as aspiring artists.

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DEPARTMENT OF APPLIED MUSIC/GENERAL INFORMATION:

Credit in Applied Music is arranged as follows:
* Private lessons, half hour credit/25 minutes of instruction per week.
* Private lessons, one hour credit/50 minutes of instruction per week.
* Private lessons, two hours credit/50 minutes of instruction per week.

Course numbers and sequence numbers for applied music courses are available on the OBU Info portal. (info.obu.edu)

MUAP 1011/ Class Voice
This course is designed to provide students an opportunity to take formal voice lessons in a class setting. Students will learn the basics of voice anatomy and technique and receive one-on-one instruction to improve their technique in any genre including Classical, Musical Theatre, Sacred, Pop, R&B, Country, Jazz, and more.

MUAP 1271, 1371/Vocal Diction
This course is a study of the International Phonetic Alphabet and the rules of pronunciation for English, Latin, Italian, German, and French. All new voice majors are required to take the Vocal Diction courses lined out in their respective degree(s) the first one or two semesters of study. Any exceptions to this policy must involve the student's advisor and Voice Area Coordinator.

Applied Lesson Grading Procedures
Your semester grade for applied lessons will be broken down as listed below:
15% Lesson and Studio Attendance
40% Musical and Technical Progress and Preparation
25% Studio and PAC Performance
20% Jury or Hearing Examination grade

General Repertoire Information

Repertoire Studied Previously
No more than twenty-five percent of a semester's repertoire may consist of music studied in the previous semester.

Repertoire from Ensemble Performances
Solo literature performed in Opera Workshop, Musical Theatre Workshop, or in choral ensembles may be listed on the repertoire sheet if memorized. Works from an oratorio can also be included, but do not have to be memorized. This material must be part of the semester's studio literature.

Oratorio Repertoire
Students assigned works from oratorio as part of their semester rep or recital are not required to perform those works by memory for juries, PAC, and Recitals. They are allowed to use their music as they would be in professional concerts.

Language Requirements

Electives
Language requirements are left to the discretion of the voice professor.

Language Requirements for Secondary Voice, and Music Minors
Students in all MUAP courses who are not required to take diction classes may sing in a minimum of two languages to be chosen from English and a foreign language at the instructor's discretion.

Language Requirements for all BA Worship Studies, Music Industry and BFA MT Voice Principals
Students with the following degrees are only required to take Diction I. There is no language requirement after their freshman year.

Language Requirements for all Music Industry Voice Principals
Students with the following are required to take Diction I and Diction II. There is no language requirement after their freshman year.

Language Requirements for all BA Music, BMMT, and BME Voice Principals
Students with the following degrees are required to take Diction I and Diction II. They are required to in least 3 languages each semester. These languages can be Italian, German, and French in addition to English. Once those language requirements have been met, they may also include languages such as Spanish, Latin, Russian, etc. at the teacher's discretion.

Language Requirements for all BM Performance Voice Principals
Students with the following degree are required to take Diction I and Diction II. They are required to sing in at least 4 languages each semester. These languages should include Italian, German, and French in addition to English. Once those language requirements have been met, they may also include languages such as Spanish, Latin, Russian, etc. at the teacher's discretion.

ELECTIVE VOICE

Applied Lessons
1030.5- 1/2 credit (25 minutes)
1031- 1 credit (50 minutes)

Non-music majors may enroll in applied voice as an elective when voice faculty loads permit. Non-music majors enrolled as electives are not required to perform a jury, and repertoire requirements are left to the discretion of the individual teacher.

If faculty loads are full, non-music majors may enroll in Class Voice. Students enrolled in Class Voice are not required to perform a jury, and repertoire requirements are left to the discretion of the individual teacher. Non-music majors cannot receive voice scholarships.

Number of songs
Numbers of selections and genres of repertoire are determined by teacher and student

SECONDARY VOICE

Applied Lessons
1040.5- 1/2 credit (25 minutes)
3040.5- 1/2 credit (25 minutes)

Secondary students are music majors whose primary instrument is not voice. Secondary Students complete 4 semesters of applied lessons, but also have the option to take Class Voice instead. Secondary students taking applied lessons are required to perform a jury. See page 66 for details. Secondary students taking Class Voice are not required to perform a jury. Secondary Students are not eligible for Voice Scholarships.

Number of songs
All four semesters – A minimum of four songs or 10:00 minutes of music.

- 2 Classical pieces
- 2 pieces of any genre

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Come raggio di sol
- Dream Valley
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- My Lord, What a Morning
- My Petersburg (Anastasia)
- Tu lo sai
- When I Sung My Songs to You

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

MUSIC MINORS - VOICE
Freshman Year, First Semester

Applied Lessons
1050.5-1/2 credit (25 minutes)
3050.5- 1/2 credit (25 minutes)

Students who are minoring in music with voice as their principal instrument are required to complete 4 hours of applied lessons. Music Minors are also required to perform a jury at the end of each semester that they are taking applied lessons. See page 66 for details. Music Minors are not eligible for voice scholarships.

Number of songs
Amount of repertoire determined by teacher (selections can fall under the following)
- 2 Classical pieces
- 2 pieces of any genre

Sample Repertoire Choices (and/or pieces of similar difficulty level.)
- Come raggio di sol
- Dream Valley
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- My Lord, What a Morning
- My Petersburg (Anastasia)
- Tu lo sai
- When I Sung My Songs to You

Possible Anthologies
- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Second, Third, and Fourth Semesters

A minimum of 4 songs or 10 minutes of music. (Selections can fall under the following)

- One art song in English
- One art song or aria in English or a foreign language
- One song from musical theatre repertoire
- A fourth song or aria (of any genre) in English or a foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Après un rêve
- Der Nußbaum
- Here I Am (Dirty Rotten Scoundrels)
- House of the Lord (Wickham)
- How Lovely Are Thy Dwellings
- I'll Sail Upon the Dog Star
- Im Abendrot
- Lasciatemi morire
- Liebst du um Schönheit
- Nuit d' étoiles
- Nymphs and Shepherds
- O del mio dolce ardor
- O Mistress Mine
- On the Street Where You Live (My Fair Lady)
- Se Florinda é fedele
- Si mes vers avaient des ailes
- Sorry-Grateful (Company)
- This Day (Bob Chilcott)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

BACHELOR OF ARTS - MUSIC
Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- One aria or art song
- Selections (of any genre) in English or a foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Alma del core
- Go the Distance (Hercules)
- Homeward Bound
- Lass from the Low Countree
- A Little Bit in Love (Wonderful Town)
- Loch Lomond
- Per la gloria
- Rolling Down to Rio
- Se tu m'ami
- Shy (Once Upon a Mattress)
- Some Enchanted Evening (South Pacific)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music

- One art song in English
- One art song in German
- One art song in French or Italian
- One Classical piece in any language
- A fifth song or aria (of any genre) in any language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- An die Musik
- Au bord de l'eau
- Bonjour Suzon!
- Come raggio di sol
- Dein blaues Auge
- Dream Valley
- Du bist wie eine Blume
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- Ici-bas
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- My Petersburg (Anastasia)
- Tu lo sai
- When I Sung My Songs to You

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Sophomore Year

Number of songs

A minimum of six songs or 15 minutes of music

- One art song in English
- One art song in a language other than English
- One additional selection from the classical repertoire
- One song from musical theatre repertoire
- Two additional songs from any genre in English or foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Après un rêve
- Der Nußbaum
- Here I Am (Dirty Rotten Scoundrels)
- How Lovely Are Thy Dwellings
- I'll Sail Upon the Dog Star
- Im Abendrot
- Lasciatemi morire
- Liebst du um Schönheit
- Nuit d' étoiles
- Nymphs and Shepherds
- O del mio dolce ardor
- O Mistress Mine
- On the Street Where You Live (My Fair Lady)
- Se Florinda é fedele
- Si mes vers avaient des ailes
- Sorry-Grateful (Company)
- Stay (Amelie)

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music

- One art song in English
- One art song in a language other than English
- One aria from opera or oratorio repertoire
- One additional selection from the classical repertoire
- One song from musical theatre repertoire
- One additional song from any genre in English or foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Automne
- C'est Moi (Camelot)
- Che faro senza Euridice (Orfeo ed Euridice)
- Deh, vieni alla finestra (Don Giovanni)
- Green Finch and Linnet Bird (Sweeny Todd)
- Heavenly Grass
- i carry your heart with me
- Love Walked In
- Love Will Come and Find Me Again (Bandstand)
- Lydia
- The Man I Love
- Money, O!
- Morgen
- O kühler Wald
- Pretty Funny (Dogfight)
- Romance (l'âme évaporée)
- Un moto di gioja
- Vainemant, ma bien-aimee (Le Roi d'Ys)
- Waldesgespräch
- The Year's at the Spring

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- Coloratura Arias for Soprano
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass

Senior Year

Number of songs

A minimum of six songs or 15 minutes of music (at least three languages)

- One art song in English
- One art song in a language other than English
- One aria from opera or oratorio repertoire
- One additional selection from the classical repertoire
- One song from musical theatre repertoire
- One additional song from any genre in English or foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Adieu
- Begin the Beguine
- Bright in the Ring of Words
- Chanson des cueilleuses de lentisques
- Deh, vieni non tardar (Le nozze di Figaro)
- Dust and Ashes (The Great Comet)
- En prière
- Ich grolle nicht
- I'd Rather be Sailing (New Brain)
- Lonely House (Street Scene)
- Die Mainacht
- Music for a While
- Must the winter come so soon (Vanessa)
- Non più andrai (Le nozze di Figaro)
- O del mio amato ben
- On the Steps of the Palace (Into the Woods)
- Raining (Rocky)
- Ridente la calma
- Smoke Gets in Your Eyes
- So anchio la virtu magica (Don Pasquale)
- Verborgenheit

Possible Anthologies

- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- Coloratura Arias for Soprano
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass

BACHELOR OF ARTS - MUSIC INDUSTRY

Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- TWO contrasting full songs: one ballad + one up-tempo. Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument. Tracks are permissable.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Alma del core
- Blackbird (The Beatles)
- Break the Chain (Fleetwood Mac)
- Go the Distance (Hercules)
- Homeward Bound
- Lass from the Low Countree
- A Little Bit in Love (Wonderful Town)
- Loch Lomond
- Ordinary People (John Legend)
- Per la gloria
- Rolling Down to Rio
- Rolling in the Deep (Adele)
- Se tu m'ami
- Shy (Once Upon a Mattress)
- Some Enchanted Evening (South Pacific)
- A Sunday Kind of Love (Etta James)
- Your Song (Elton John)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The Best Pop/Rock Songs Ever
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Anthology of Pop/Rock Ballads
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bas

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music.

- Two Classical selections in any language.
- One Jazz standard or Musical Theatre song
- Two contrasting full songs in any language. Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Call Me (Blondie)
- Come raggio di sol
- Dream Valley
- Faithfully (Journey)
- (Get Your Kicks on) Route 66 (Nat King Cole)
- Give a Man a Horse He Can Ride
- God Bless the Child (Billie Holiday)
- Hey Look Me Over (Wildcat)
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- More Than Words (Extreme)
- My Petersburg (Anastasia)
- Tu lo sai
- When I Have Sung My Songs
- You're still the One (Shania Twain)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The Best Pop/Rock Songs Ever
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Anthology of Pop/Rock Ballads
- The Singer's Book of Jazz Standards
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Sophomore Year

Number of songs

A minimum of six songs or 15 minutes of music (at least two languages)

- One classical piece in English
- One classical piece in any language
- One Jazz standard or Musical Theatre song
- Three contrasting full songs. 2 songs may be original songs, instead of a cover. 2 songs may be self-accompanied on an acoustic instrument. 2 songs may be used with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Barracuda (Heart)
- Beat It (Michael Jackson)
- Here I Am (Dirty Rotten Scoundrels)
- How Lovely Are Thy Dwellings
- If I Ain't Got You (Alicia Keys)
- I'll Sail Upon the Dog Star
- Lasciatemi morire
- Livin' on a Prayer (Bon Jovi)
- Nymphs and Shepherds
- O del mio dolce ardor
- O Mistress Mine
- On the Street Where You Live (My Fair Lady)
- Se Florinda é fedele
- Someday (Mariah Carey)
- Sorry-Grateful (Company)
- Stay (Amelie)
- When Can I See You (Babyface)

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- The Great American Songbook – Jazz
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Anthology of Pop/Rock Ballads
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Ultimate Pop Rock Fake Book
- Vaccai Practical Method of Italian Singing

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music

- One classical piece in English
- One classical piece in any language
- One Jazz standard or Musical Theatre song
- Three contrasting full songs. 2 songs may be original songs, instead of a cover. 2 songs may be self-accompanied on an acoustic instrument. 2 songs may be used with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- C'est Moi (Camelot)
- Closer (Ne-Yo)
- Don't You Worry 'Bout a Thing (Stevie Wonder)
- Esperanto (Kurt Elling)
- Green Finch and Linnet Bird (Sweeney Todd)
- Heart Breaker (Pat Benatar)
- Heavenly Grass
- I Have Nothing (Whitney Houston)
- i carry your heart with me
- Love Walked In
- Love Will Come and Find Me Again (Bandstand)
- The Man I Love
- Money, O!
- Pretty Funny (Dogfight)
- R-E-S-P-E-C-T (Aretha Franklin)
- Un moto di gioja
- The Year's at the Spring

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Art Song in English
- The Great American Songbook – Jazz
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Anthology of Pop/Rock Ballads
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- The Ultimate Pop Rock Fake Book

Senior Year

Music Industry students must complete 6 semesters of Applied Lessons (2 of these semesters must be Jr/Sr hours) until 6 hours are earned. Therefore, Music Industry students complete their requirements by their senior year.

BACHELOR OF ARTS - WORSHIP STUDIES
Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- TWO contrasting full songs: one ballad + one up-tempo. Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument. Only one may be with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Alma del core
- Deep River
- Homeward Bound
- It is Well with My Soul
- I Wonder as I Wander
- Joshua Fought the Battle of Jericho
- Lass from the Low Countree
- Loch Lomond
- Nel cor piú non mi sento
- Per la gloria
- Revelation Song (Jennie Lee Riddle)
- Rolling Down to Rio
- Safe Within Your Arms
- Se tu m'ami

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- The Baptist Hymnal
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- Funky and Fun Vocal Warm-ups
- Hymn Settings of John Ness Beck
- The Mark Hayes Vocal Solo Collection
- Music for the Master (Craig Courtney)
- Psalm Settings of Craig Courtney
- Sacred Songs of John Ness Beck
- Sing! Vocal Warm-ups for All styles
- WOW Worship Songbooks

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music

- One art song in English (hymns and arrangements of hymns and spirituals are acceptable)
- One art song in Italian or Latin
- One Classical Song or Musical Theater piece in English or foreign language
- TWO contrasting full songs. Only one song may be a worship song or original song, instead of a cover. One song may be self-accompanied on an acoustic instrument. Only one may be with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Il mio bel foco (Conti)
- Come raggio di sol (attributed to Caldara)
- Tu lo sai (Torelli)
- When I Sung My Songs (Charles)
- Dream Valley (Quilter)
- Linden Lea (Vaughan Williams)
- Give a Man a Horse He Can Ride (O'Hara)
- At the River (Copland)
- Wade in De Water (Burleigh)
- This Day (Bob Chilcott)
- House of the Lord (Wickham)
- Gratitude (Lake)
- Make a Joyful Noise (Hayes)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- The Baptist Hymnal
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- Funky and Fun Vocal Warm-ups
- Hymn Settings of John Ness Beck
- The Mark Hayes Vocal Solo Collection
- Music for the Master (Craig Courtney)
- Oxford Solo Sacred Songs
- Psalm Settings of Craig Courtney
- Sacred Songs of John Ness Beck
- Sing! Vocal Warm-ups for All styles
- The Spirituals of Harry T. Burleigh
- WOW Worship Songbooks

Sophomore Year

Number of songs

A minimum of six songs or 15 minutes of music At least one-third of the repertoire should be sacred/religious music.

- One classical piece in English (hymns and arrangements of hymns and spirituals are acceptable)
- Two classical pieces in a language of their choosing
- One song from musical theatre repertoire
- TWO contrasting full songs. Only one song may be a worship song or an original song, instead of a cover. One song may be self-accompanied on an acoustic instrument. Only one may be with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- The Beatitudes
- Come Thou Fount of Every Blessing
- Creator (Phil Wickham)
- The Crucifixion
- He Shall Feed His Flock (Messiah)
- If I . . .
- If With all Your Heart (Elijah)
- Joy in the Morning (Elevation Worship)
- Lasciatemi morire
- O del mio dolce ardor
- O Mistress Mine
- Panis Angelicus
- Pietà, Signore!
- Steal Away
- Vergin Tutt' amor
- Were You There

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- Art Song in English
- The Baptist Hymnal
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Handel's *Messiah* score
- Hymn Settings of John Ness Beck
- The Mark Hayes Vocal Solo Collection
- The Oratorio Anthology
- Oxford Solo Sacred Songs
- Psalm Settings of Craig Courtney
- Sing! Vocal Warm-ups for All styles
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- The Spirituals of Harry T. Burleigh
- WOW Worship Songbooks

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music At least one-third of the repertoire should be sacred/religious music.

- One classical piece in English (hymns and arrangements of hymns and spirituals are acceptable)
- Two classical pieces in a language of their choosing
- One song from musical theatre repertoire
- TWO contrasting full songs Only one song may be a worship song or an original song, instead of a cover. Up to 1 song may be self-accompanied on an acoustic instrument. Only one may be with a track.

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Automne
- Che faro senza Euridice (Orfeo ed Euridice)
- Close Every Door (Joseph and the Amazing Technicolor Dreamcoat)
- Deh, vieni alla finestra (Don Giovanni)
- Future/Past (John Mark McMillan)
- God is My Shepherd
- The Lord's Prayer
- Mein gläubiges Herze
- Mi Vida Construiré (I Will Build My Life)
- Must the Winter Come So Soon (Vanessa)
- Nun wandre, Maria
- The Only Home I Know (Shenandoah)
- Rejoice Greatly (Messiah)
- Simple Song (Mass)
- Un moto di gioja
- We Sing to Him
- Why Do They Shut Me Out of Heaven?

Possible Anthologies

- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Handel's *Messiah* score
- The Mark Hayes Vocal Solo Collection
- The Oratorio Anthology
- Oxford Solo Sacred Songs
- Psalm Settings of Craig Courtney
- Sing! Vocal Warm-ups for All styles
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- The Spirituals of Harry T. Burleigh
- WOW Worship Songbooks

Senior Year

Worship Studies Students are only required 1 hour of voice their senior year. These can be distributed at the discretion of the Chair of the Worship Studies Department and the student's voice teacher.

Students must work with their voice professor and the Chair of the Worship Studies Department to complete the Worship Project Checklist beginning the semester prior to their Senior Worship Project.

Faculty may adjust the required number of selections based on how many credit hours the student registers for each semester; the primary focus during the semester of their senior worship project is to prepare for the worship project. For other semesters, the following guidelines should be followed:

Number of songs

A minimum of 4 songs or 10 minutes of music. Regardless of registered hours, only 1 song is chosen at juries.

- 1 Classical selection
- 1 CCM selection
- 1 Song of the student's choice
- 1 Song of the professor's choice

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Alive (Natalie Grant)
- Die ihr schwebet
- En prière
- He's Got the Whole World in His Hands
- I Want to Be Ready
- Non piu andrai (Le Nozze di Figaro)
- O del mio amato ben
- O thou that tellest good tidings to Zion (Messiah)Ridente la calma
- Qui sedes (Gloria)
- So anchio la virtu magica (Don Pasquale)
- We are (Kari Jobe)

Possible Anthologies

- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Handel's *Messiah* score
- The Mark Hayes Vocal Solo Collection
- The Oratorio Anthology
- Oxford Solo Sacred Songs
- Psalm Settings of Craig Courtney
- Sing! Vocal Warm-ups for All styles
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- The Spirituals of Harry T. Burleigh
- WOW Worship Songbooks

BACHELOR OF MUSIC - MUSIC EDUCATION CHORAL

Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- One aria or art song
- Selections (of any genre) in English or a foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Alma del core
- Go the Distance (Hercules)
- Homeward Bound
- Lass from the Low Countree
- A Little Bit in Love (Wonderful Town)
- Loch Lomond
- Make Me a channel of Your Peace
- Per la gloria
- Rolling Down to Rio
- Se tu m'ami
- Shy (Once Upon a Mattress)
- Some Enchanted Evening (South Pacific)

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music.

- One art song in English
- One art song in German
- One art song in French
- One Classical piece in any language
- A fifth song or aria (of any genre) in English or a foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- An Die Musik
- Au bord de l'eau
- Bonjour Suzon!
- Come raggio di sol
- Dein blaues Auge
- Dream Valley
- Du bist wie eine Blume
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- Ici-bas!
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- My Petersburg (Anastasia)
- Tu lo sai
- When I Have Sung My Songs

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solo
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- Vaccai Practical Method of Italian Singing

Sophomore Year

Number of songs

A minimum of six songs or 15 minutes of music.

- One art song in English
- One art song in a language other than English
- One additional selection from the classical repertoire
- One song from musical theatre repertoire
- Two additional pieces from any genre in English or foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Après un rêve
- Here I Am (Dirty Rotten Scoundrels)
- How Lovely Are Thy Dwellings
- I'll Sail Upon the Dog Star
- Im Abendrot
- Lasciatemi morire
- Liebst du um Schönheit
- Nuit d' étoiles
- Der Nußbaum
- Nymphs and Shepherds
- O del mio dolce ardor
- O Mistress Mine
- On the Street Where You Live (My Fair Lady)
- Se Florinda é fedele
- Si mes vers avaient des ailes
- Sorry-Grateful (Company)
- Stay (Amelie)

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solo
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- Vaccai Practical Method of Italian Singing

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music.

- One art song in English
- One art song in a language other than English
- Two additional classical songs in any language (aria preferred at the discretion of the professor)
- One song from musical theatre repertoire
- One additional song from any genre in English or foreign language

Sample Repertoire Choices (and/or pieces of similar difficulty level.)

- Automne
- C'est Moi (Camelot)
- Che faro senza Euridice (Orfeo ed Euridice)
- Deh, vieni alla finestra (Don Giovanni)
- Green Finch and Linnet Bird (Sweeney Todd)
- i carry your heart with me
- Love Walked In
- Love Will Come and Find Me Again (Bandstand)
- Lydia
- The Man I Love
- Money, O!
- Morgen
- O kühler Wald
- Pretty Funny (Dogfight)
- Romance (l'âme évaporée)
- Un moto di gioja
- Vainemant, ma bien-aimee (Le Roi d'Ys)
- Waldesgespräch
- The Year's at the Spring

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- Coloratura Arias for Soprano
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass

Senior Year, Fall Semester

Students will perform a 25-minute recital during the fall semester of their senior year. The spring semester of their senior year consists of student teaching.

Senior Recital/25 minutes-(11:00 am) PAC Recital in McBeth Recital Hall

The recital must include literature in English, French, German, and Italian. Fifty- percent must be in French, German, and Italian. Other foreign languages may be included but cannot be substituted for the fifty-percent requirement. Recitalist must have works from 3 of the 5 Musical Eras (See page 40 that has recital form) represented on their program. If the student has met all the above requirements and has time remaining in her recital, they may include works of other languages such as Spanish, Russian etc. They may also include genres other than classical such as, musical theatre, gospel, worship, jazz, and pop/rock.

RECITAL PREP FORM for BME

Recitalist:_____ Voice Teacher:_____

Pianist:_____ Date of Recital: _____

TITLE (Include Title of Larger Work if Applicable)	COMPOSER with Dates	LENGTH
	TOTAL RECITAL LENGTH:	

REQUIRED TIME PERIODS (Include at least 3 or more):

☐ Renaissance ☐ Baroque ☐ Classical ☐ Romantic ☐ Contemporary (20th/21st Century)

REQUIRED LANGUAGES (Include all):

☐ Italian ☐ German ☐ French ☐ English

If time allows the recitalist may include an additional language of their choice.

OPTIONAL REPERTOIRE: If the recitalist has met the requirements above, and there is still time remaining, they are encouraged to include a selection from the following genres: MT, Worship, Gospel, Jazz, Pop/Rock.

FLYER (Optional)

☐ Performer Name ☐ Event Title ☐ Pianist Name ☐ Collaborators ☐ Date ☐ Time ☐ Location

BACHELOR OF MUSIC - PERFORMANCE
Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- One aria or art song in English or a foreign language
- Selections (of any genre) in English or a foreign language

Possible Repertoire Choices

- Alma del core
- The Black Dress
- Dream Valley
- Homeward Bound
- Lass from the Low Countree
- A Little Bit in Love (Wonderful Town)
- A Little China Figure
- Loch Lomond
- Make Me a channel of Your Peace
- Per la gloria
- Rolling Down to Rio
- Se tu m'ami
- Shy (Once Upon a Mattress)
- Some Enchanted Evening (South Pacific)
- When I have sung my songs to you

Possible Anthologies

- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- Vaccai Practical Method of Italian Singing

Freshman Year, Second Semester

Number of songs
A minimum of five songs or 15 minutes of music.

- One art song in English
- One art song in German
- One art song in French or Italian
- One Classical piece in any language
- A fifth piece (of any genre) in English or a foreign language

Possible Repertoire Choices
- An Die Musik
- Au bord de l'eau
- Bonjour Suzon!
- Come raggio di sol
- Dein blaues Auge
- Du bist wie eine Blume
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- Ici-bas!
- If the World Should End (Spiderman)
- Il mio bel foco
- Impossible Dream (Man of La Mancha)
- Linden Lea
- My Petersburg (Anastasia)
- Si mes vers avaient des ailes
- Tu lo sai
- Wie Melodien

Possible Anthologies
- 15 Easy Folksongs
- 24, 26, or 28 Italian Arias and Art Songs
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solo
- Folk Songs for Solo Singers
- French Melodies; An Anthology of French Song and Interpretation
- Gateway to German Lieder
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- Vaccai Practical Method of Italian Singing

Sophomore Year (Non-recital Semester)

Number of songs

A minimum of seven songs or 17:30 minutes of music. (At least three languages)

- One art song in English.
- One art song in a language other than English.
- One art song in a language other than English.
- One aria in English or a foreign language.
- Two additional selections from the classical repertoire.
- An additional song (of any genre) in English or a foreign language

Possible Repertoire Choices

- Automne
- C'est Moi (Camelot)
- Che faro senza Euridice (Orfeo ed Euridice)
- Deh, vieni alla finestra (Don Giovanni)
- False Phillis
- Green Finch and Linnet Bird (Sweeny Todd)
- i carry your heart with me
- Into the Night
- Liebst du um Schönheit
- Lydia
- Morgen
- O kühler Wald
- Romance (l'âme évaporée)
- Sure, on this shining night
- Un moto di gioja
- Vainemant, ma bien-aimee (Le Roi d'Ys)
- Waldesgespräch
- The Year's at the Spring

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solo
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass

Junior Year (Non-recital Semester)

Number of songs

A minimum of seven songs or 17:30 minutes of music. (At least three languages)

- One art song in English.
- One art song in a language other than English.
- One art song in a language other than English.
- One operatic aria.
- One oratorio/cantata aria.
- One additional selection from the classical repertoire.
- An additional song (of any genre) in English or a foreign language

Possible Repertoire Choices

- Chanson d'avril
- Fear no more the heat of the sun
- God is My Shepherd
- I Want to Be Ready
- Mein gläubiges Herze
- Must the Winter Come So Soon (Vanessa)
- Nun wandre, Maria
- Pretty Funny (Dogfight)
- Quanto è bella (L'elisir d'amore)
- Rejoice Greatly (Messiah)
- Se Florindo é fedele
- Simple Song (Mass)
- Stizzoso, mio stizzoso (La serva padrona)
- Vecchia zimarra (La Bohème)
- Vedrai, Carino (Don Giovanni)
- Vergebliches Ständchen
- Voi che sapete (Le nozze di Figaro)
- We Sing to Him
- Why Do They Shut Me Out of Heaven?

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- Coloratura Arias for Soprano
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Handel's *Messiah* score
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Oratorio Anthology
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- The Spirituals of Harry T. Burleigh

Senior Year (Non-recital Semester)

Number of songs

A minimum of seven songs or 17:30 minutes of music. (At least three languages)

- One art song in English.
- One art song in a language other than English.
- One art song in a language other than English.
- One operatic aria.
- One oratorio/cantata aria.
- One additional selection from the classical repertoire.
- An additional song (of any genre) in English or a foreign language

Possible Repertoire Choices

- Deh vieni non tardar (Le nozze di Figaro)
- Die ihr schwebet
- Du ring an meinem Finger
- En prière
- Erlkönig
- He's Got the Whole World in His Hands
- Mandoline
- Non piu andrai (Le nozze di Figaro)
- O del mio amato ben
- O mio babino caro (Gianni Schicchi)
- O thou that tellest good tidings to Zion (Messiah)
- Oh! Had I Jubal's lyre
- Oh, quand je dors
- Qui sedes (Gloria)
- Se vuol ballare (Le nozze di Figaro)
- So anchio la virtu magica (Don Pasquale)
- Total Eclipse
- The Vagabond
- Das Wandern

Possible Anthologies

- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- Art Song in English
- Coloratura Arias for Soprano
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Handel's *Messiah* score
- The Oratorio Anthology
- The Prima Donna's Album
- The Spirituals of Harry T. Burleigh

Recital Requirements for Bachelor of Music- Performance

- **Sophomore Recital/15 minutes - (2:00 pm) PAC Recital in McBeth Recital Hall**
- **Junior Recital/25 minutes - (11:00 am) PAC Recital in McBeth Recital Hall**
- **Senior Recital/ 50 minutes - (7:30 pm) Evening Recital in McBeth Recital Hall**

The recital must include literature in English, French, German, and Italian. Fifty- percent must be in French, German, and Italian. Other foreign languages may be included but cannot be substituted for the fifty-percent requirement. Recitalist must have works from 4 of the 5 Musical Eras represented on their program. If the student has met all the above requirements and has time remaining in their recital, they may include works of other languages such as Spanish, Russian etc. They may also include genres other than classical such as, musical theatre, gospel, worship, jazz, and pop/rock once all requirements have been met.

RECITAL PREP FORM for BM PERFORMANCE

Recitalist:_____ Voice Teacher:_____

Pianist:_____ Date of Recital: _____

☐ BM Perf. Soph. - 15 mins. ☐ BM Perf. Junior - 25 mins. ☐ BM Perf. Senior – 50 mins.

TITLE (Include Title of Larger Work if Applicable)	COMPOSER with Dates	LENGTH
	TOTAL RECITAL LENGTH:	

REQUIRED TIME PERIODS (Include at least 4 or more):

☐ Renaissance ☐ Baroque ☐ Classical ☐ Romantic ☐ Contemporary (20th/21st Century)

REQUIRED LANGUAGES (Include all):

☐ Italian ☐ German ☐ French ☐ English

If time allows the recitalist may include an additional language of their choice.

OPTIONAL REPERTOIRE: If the recitalist has met the requirements above, and there is still time remaining, they are encouraged to include a selection from the following genres: MT, Worship, Gospel, Jazz, Pop/Rock.

FLYER (Optional)
☐ Performer Name ☐ Event Title ☐ Pianist Name ☐ Collaborators ☐ Date ☐ Time ☐ Location

BACHELOR OF MUSIC - MUSICAL THEATRE
Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- Two contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles.

Possible Repertoire Choices

- Everywhere I look
- Homeward Bound
- Lass from the Low Countree
- A Little Bit in Love (Wonderful Town)
- Loch Lomond
- Make Me a channel of Your Peace
- My Favorite Things (The Sound of Music)
- Nel cor piú non mi sento
- Oh, what I beautiful morning (Oklahoma)
- On the Street Where You Live (My Fair Lady)
- Per la gloria
- Poor Wayfaring Stranger (arr. Althouse)
- Proud of Your Boy (Aladdin)
- Rolling Down to Rio
- Se tu m'ami
- Shy (Once Upon a Mattress)
- Some Enchanted Evening (South Pacific)
- When I have sung my songs to you

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The Broadway Ingenue
- Disney Ingenue Songbook
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Solo Singers
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Teen's Musical Theatre Collection (Young Women's Edition/Young Men's Edition)

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music

- One art song in English
- One art song in a language other than English
- One aria or art song in English or a foreign language
- Two contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles.

Possible Repertoire Choices

- Au bord de l'eau
- Bonjour Suzon!
- Come raggio di sol
- Dein blaues Auge
- Du bist wie eine Blume
- Don't wanna be here (Ordinary Days)
- Give a Man a Horse He Can Ride
- Hey Look Me Over (Wildcat)
- Home (Beauty and the Beast)
- I hate men (Kiss me Kate)
- Ici-bas!
- Il mio bel foco
- I'm Not afraid of anything (Songs for a New World)
- Impossible Dream (Man of La Mancha)
- Tu lo sai
- Wie Melodien
- When I have sung my songs to you

Possible Anthologies

- 24, 26, or 28 Italian Arias and Art Songs
- The Broadway Ingenue
- Disney Ingenue Songbook
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Teen's Musical Theatre Collection (Young Women's Edition/Young Men's Edition)
- Vaccai Practical Method of Italian Singing

Sophomore Year (Non-recital Semester)

Number of songs

A minimum of six songs or 15 minutes of music.

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**

Possible Repertoire Choices

- Alma del core
- Black is the color of my true love's hair
- False Phillis
- Into the Night
- Liebst du um Schönheit
- Razzle Dazzle (Chicago)
- Right hand man (Something Rotten)
- Sure, on this shining night
- This is the moment (Jekyll and Hyde)
- Times are hard for dreamers (Amélie)

Possible Anthologies

- 21st Century Musical Theatre
- 24, 26, or 28 Italian Arias and Art Songs
- Alfred's Singer's Library of Musical Theatre
- The Broadway Ingenue
- Disney Ingenue Songbook
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Jason Robert Brown Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Singer's Musical Theatre Anthology (Teen Edition)
- The Songs of Richard Rodgers
- The Teen's Musical Theatre Collection (Young Women's Edition/Young Men's Edition)

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music.

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**

Possible Repertoire Choices

- Chanson d'avril
- Clair de lune
- Cute Boys with Short Haircuts (Vanities)
- Fear no more the heat of the sun
- Nothing Short of Wonderful (Dogfight)
- O mistress mine
- Quanto è bella (L'elisir d'amore)
- Se florindo e Fedele
- Stizzoso, mio stizzoso (La serva padrona)
- Vecchia zimarra (La Bohème)
- Vedrai Carino (Don Giovanni)
- Vergebliches Ständchen
- Waving Through a Window (Dear Evan Hansen)
- Who I'd Be (Shrek the Musical)
- Widmung

Possible Anthologies

- 21st Century Musical Theatre
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- The Art of French Song
- Art Song in English
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- Handel's *Messiah* score
- Italian Arias of the Baroque and Classical Eras
- Jason Robert Brown Collection
- Kerrigan-Lowdermilk Songbook
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Oratorio Anthology (Soprano, Alto/Mezzo-Soprano, Tenor, Baritone/Bass)
- The Prima Donna's Album
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- Sondheim for Singers
- The Songs of Richard Rodgers

Senior Year (Non-recital Semester)

Number of songs

A minimum of six songs or 15 minutes of music.

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**

Possible Repertoire Choices

- Du ring an meinem Finger
- Erlkönig
- Evermore (Beauty and the Beast)
- He's Got the Whole World in His Hands
- The Light in the Piazza (Light in the Piazza)
- Live Out Loud (A Little Princess)
- Lonely House (Street Scene)
- Non piu andrai (Le nozze di Figaro)
- O mio babbino caro (Gianni Schicchi)
- O thou that tellest good tidings to Zion (Messiah)
- Oh, quand je dors
- She Used to Be Mine (Waitress)
- So anchio la virtu magica (Don Pasquale)
- The Vagabond

Possible Anthologies

- 21st Century Musical Theatre
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- The Art of French Song
- Art Song in English
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- Handel's *Messiah* score
- Italian Arias of the Baroque and Classical Eras
- Jason Robert Brown Collection
- Kerrigan-Lowdermilk Songbook
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Oratorio Anthology (Soprano, Alto/Mezzo-Soprano, Tenor, Baritone/Bass)
- The Prima Donna's Album
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass
- Sondheim for Singers
- The Songs of Richard Rodgers

Recital Requirements for Bachelor of Music- Musical Theatre

Sophomore Barrier Recital/ 15 minutes-(2:00 pm) PAC Recital in McBeth Recital Hall

Students pursuing the Bachelor of Music in Musical Theatre present a fifteen-minute sophomore barrier recital. The BM Musical Theatre sophomore recital is an assessment of the student's ability to perform in the genres of Classical and Musical Theatre as singer, dancer, and actor. The recital should demonstrate strong proficiency in musicianship, healthy, style-appropriate vocal technique, character development, and movement. It is generally recommended that this recital be presented during the second semester of the sophomore year.

One-half of the recital shall consist of standard musical theatre repertoire. The Musical Theatre selections must represent the two of the main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.** Furthermore, this repertoire must include a **duet and a song with movement and** shall not exceed 7:30 minutes in length (half of the program), including transitions.

The remaining half of the program must be standard classical literature, and must include songs or arias sung in Italian, German and French. The repertoire should feature contrasts in compositional style and historical period. This half of the program shall not exceed 7:30 minutes in length, including transitions.

No costume changes will be allowed during the program. Augmentations of attire can be achieved by adding a scarf, jacket, or other accessory piece, on top of the existing outfit.

It is expected that the performance skillset and overall quality of both sections of the program be equally strong. Balancing both aspects of this degree make it entirely unique when compared with the other degrees offered. Sophomore BMMT recitals will be scheduled during the 2 p.m. PAC hour. Dates for these recitals will be requested by the student's applied singing instructor in consultation with their assigned theatre coach. Non-OBU students such as family, friends, or alumni will not be allowed to participate in recitals.

Senior Recital/50 minutes-(7:30 pm) Evening Recital in McBeth Recital Hall

Students pursuing the Bachelor of Music in Musical Theatre present a fifty-minute senior recital. The BM Musical Theatre Senior recital is an assessment of the student's ability to perform in the genres of Classical and Musical Theatre as singer, dancer, and actor. The recital should demonstrate strong proficiency in musicianship, healthy, style-appropriate vocal technique, character development, and movement.

One-half of the recital shall consist of standard musical theatre repertoire. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.** Furthermore, this repertoire must include a **ballad, duet, scene, song and dance number (solo, duet or ensemble**), and shall not exceed 25 minutes in length, including transitions.

The remaining half of the program must be standard classical literature, and must include songs and arias sung in Italian, German and French. This repertoire should also feature contrasts in compositional style and historical period. The classical portion of the program will be a minimum of twenty minutes and not exceed 25 minutes in length, including transitions.

There will be no more than one costume change allowed during the program (the transition from the classical section to the music theatre section, or vice versa, is the most logical place for this change to occur). Other augmentations of attire can be achieved by adding a scarf, jacket, or other accessory piece, on top of the existing outfit.

At least three months prior to the recital date, or, by the end of the prior semester, whichever is earlier, the recitalist is required to submit all performance material for approval, along with the name of each person assisting in the recital. The program material and recital assistants must be approved by both the student's applied singing instructor and theatre coach.

It is expected that the performance skillset and overall quality of both sections of the program be equally strong. Balancing both aspects of this degree makes it entirely unique when compared with the other degrees offered. Senior BMMT recitals will be scheduled as evening recitals on the School of Performing Arts calendar. Dates for these recitals will be requested by the student's applied singing instructor in consultation with their assigned theatre coach. Non-OBU students such as family, friends, or alumni will not be allowed to participate in recitals.

RECITAL PREP FORM for BMMT (Musical Theatre)

Recitalist:_____ Voice Teacher:_____

Pianist:_____ Theatre Coach:_____

Date of Recital: _____

☐ BM Perf. Soph. - 15 mins. ☐ BM Perf. Senior - 50 mins.

.

CLASSICAL REPETOIRE (Include Title of Larger Work if Applicable)	COMPOSER with Dates	LENGTH

REQUIRED TIME PERIODS (Include at least 3 or more):

☐ Renaissance ☐ Baroque ☐ Classical ☐ Romantic ☐ Contemporary (20th/21st Century)

REQUIRED LANGUAGES (Include all):

☐ Italian ☐ German ☐ French ☐ English

If time allows the recitalist may include an additional language of their choice.

MT REPERTOIRE (Include Title of Larger Work)	COMPOSER with Dates	LENGTH
	TOTAL RECITAL LENGTH:	

BACHELOR OF FINE ARTS - MUSICAL THEATRE
Freshman Year, First Semester

Number of songs

A minimum of 4 songs or 10 minutes of music.

- One art song in English
- One art song in Italian
- Two Contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles.

Possible Repertoire Choices

- Everywhere I look
- My Favorite Things (The Sound of Music)
- Nel cor piú non mi sento
- Oh, what I beautiful morning (Oklahoma)
- On the Street Where You Live (My Fair Lady)
- Per la gloria
- Poor Wayfaring Stranger
- Proud of Your Boy (Aladdin)
- When I have sung my songs to you
- Where the Lost Things Go (Mary Poppins Returns)

Possible Anthologies

- 10 Folk Songs for solo Voice (arr. Mark Hayes)
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The Broadway Ingenue
- Disney Ingenue Songbook
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Singers, Vols. 1 & 2
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Singer's Musical Theatre Anthology (Teen Edition)
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)
- The Teen's Musical Theatre Collection (Young Women's Edition/Young Men's Edition)
- Vaccai Practical Method of Italian Singing

Freshman Year, Second Semester

Number of songs

A minimum of five songs or 12:30 minutes of music

- One art song in English
- One art song in a language other than English
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles.

Possible Repertoire Choices

- Beau Soir
- Close Every Door (Joseph and the Amazing Technicolor Dreamcoat)
- Home (Beauty and the Beast)
- I Hate Men (Kiss me Kate)
- Ici-bas!
- I'm Calm (A Funny Thing Happened on the Way to the Forum)
- Tonight at Eight (She Loves me)
- Widmung
- Wie Melodien zieht es

Possible Anthologies

- 10 Folk Songs for solo Voice (arr. Mark Hayes)
- 24, 26, or 28 Italian Arias and Art Songs
- Adventures in Singing
- The Broadway Ingenue
- Disney Ingenue Songbook
- Favorite German Art Songs
- Favorite French Art Songs
- The First Book of Baritone/Bass Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Soprano Solos
- The First Book of Tenor Solos
- Folk Songs for Singers, Vols. 1 & 2
- The Mark Hayes Vocal Solo Collection
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone, Bass
- The Singer's Musical Theatre Anthology (Teen Edition)
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)
- The Teen's Musical Theatre Collection (Young Women's Edition/Young Men's Edition)
- Vaccai Practical Method of Italian Singing

Sophomore Year (Non-recital Semester)

Number of songs

A minimum of six songs or 15 minutes of music.

- One classical piece in English
- One classical piece in English or foreign language
- Three musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, musical theatre CCM style, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**
- One selection that can be either CCM or Musical Theatre

Possible Repertoire Choices

- Alma del core
- Don't wanna be here (Ordinary Days)
- I Can Do That (A Chorus Line)
- I'm Not Afraid of Anything (Songs for a New World)
- Into the Night
- The Mermaid Song
- My Grand Plan (The Lightning Thief)
- On the Steps of the Palace (Into the Woods)
- Poor Wand 'ring One (The Pirates of Penzance)
- Razzle Dazzle (Chicago)
- Right hand man (Something Rotten)
- Se Florindo è Fedele
- Sure, on this shining night
- Times are hard for dreamers (Amélie)
- Vanilla Ice Cream (She Loves Me)

Possible Anthologies

- 21st Century Musical Theatre
- 24, 26, or 28 Italian Arias and Art Songs
- Alfred's Singer's Library of Musical Theatre
- American Art Song
- The Broadway Ingenue
- Disney Ingenue Songbook
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- Jason Robert Brown Collection
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- The Songs of Richard Rodgers

Junior Year

Number of songs

A minimum of six songs or 15 minutes of music.

- One classical piece in English
- One classical piece in English or foreign language
- Three musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, musical theatre CCM style, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**
- One selection that can be either CCM or Musical Theatre

Possible Repertoire Choices

- Automne (Fauré)
- Clair de lune (Debussy)
- Cute Boys with Short Haircuts (Vanities)
- Kindergarten Boyfriend (Heathers)
- Must the Winter Come So soon (Vanessa)
- Nothing Short of Wonderful (Dogfight)
- O mio babbino caro (Gianni Schicchi)
- Vedrai Carino (Don Giovanni)
- Verborgenheit (Wolf)
- Voi che sapete (Le nozze di Figaro)
- Waving Through a Window (Dear Evan Hansen)
- Who I'd Be (Shrek the Musical)
- Wondering (Bridges of Madison County)
- Zueignung (R. Strauss)

Possible Anthologies

- 21st Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- The Art of French Song
- Art Song in English
- The Broadway Ingenue
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- Italian Arias of the Baroque and Classical Eras
- Jason Robert Brown Collection
- Kerrigan-Lowdermilk Songbook
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- Sondheim for Singers
- The Songs of Richard Rodgers
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)

Senior Year (Non-recital Semester)

Number of songs

A minimum of six songs or 15 minutes of music.

- One classical piece in English
- One classical piece in English or foreign language
- Three musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, musical theatre CCM style, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**
- One selection that can be either CCM or Musical Theatre

Possible Repertoire Choices

- Always Starting Over (If/Then)
- Evermore (Beauty and the Beast)
- Fly, Fly Away (Catch Me if You Can)
- Get Out and Stay Out (9 to 5)
- Glitter and Be Gay (Candide)
- Gretchen am Spinnrade
- Habanera (Carmen)
- The Light in the Piazza (Light in the Piazza)
- Lonely House (Street Scene)
- Luck Be a Lady (Guys and Dolls)
- Lullaby (The Consul)
- See Rock City (See Rock City)
- The Streets of Dublin (A Man of No Importance)
- Stride la vampa (Il Trovatore)
- World Burn (Mean Girls)

Possible Anthologies

- 21st Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Arias for Soprano, Mezzo-Soprano, Tenor, Baritone, and Bass
- The Art of French Song
- Art Song in English
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- Italian Arias of the Baroque and Classical Eras
- Jason Robert Brown Collection
- Kerrigan-Lowdermilk Songbook
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- Sondheim for Singers
- The Songs of Richard Rodgers
- Vocal Selections from Broadway Musicals (Songs for a New World, Les Misérables, Wicked, etc.)

Recital Requirements for Bachelor of Fine Arts- Musical Theatre

Sophomore Barrier Recital/15 minutes-(2:00 pm) PAC Recital in McBeth Recital Hall

Students pursuing the Bachelor of Fine Arts in Musical Theatre will present a fifteen-minute sophomore barrier recital. The BFA Musical Theatre sophomore recital is an assessment of the student's ability to perform in the genre of Musical Theatre as singer, dancer, and actor. The recital should demonstrate strong proficiency in musicianship, healthy, style-appropriate vocal technique, character development, and dance. Based on recommendations made by theatre faculty, the recital may be presented in either the fall or spring of the sophomore year.

The sophomore BFA Musical Theatre recital consists of 15 minutes of material, including transitions. The material required for a BFA Musical Theatre recital includes a ballad, a duet, a legitimate song and dance number, and a scene lasting approximately 3 minutes. At least one of the required musical selections must be from a musical theatre work composed prior to 1970.

When developing the program, the recitalist should consider that the material performed can be combined, such as a duet that is also a song and dance number, which may also be from a musical prior to 1970. This allows for flexibility within the programmed material, while still meeting the established time requirements.
The 15-minute time limit makes the economy of transitions extremely important. To this end, the recitalist should select material that limits changes between pieces by planning the logistics in a manner that allows the program to be performed within the allotted time. Furniture and props should be pre-set, and no costume changes are permitted. Augmentations of attire can be achieved by adding a scarf, jacket, or other accessory piece, on top of the existing outfit.

Sophomore BFAMT recitals will be scheduled during the 2 p.m. PAC hour. Dates for these recitals will be requested by the student's applied singing instructor in consultation with their assigned theatre coach.
Non-OBU students such as family, friends, or alumni will not be allowed to participate in recitals.

Senior Recital/25 minutes-(11:00 am) PAC Recital in McBeth Recital Hall

Students pursuing the Bachelor of Fine Arts in Musical Theatre will present a twenty-five-minute senior performance recital. The BFA Musical Theatre senior recital is an assessment of the student's ability to perform in the genre of Musical Theatre as singer, dancer, and actor. The recital should demonstrate strong proficiency in musicianship, healthy, style-appropriate vocal technique, character development, and dance.

The senior BFA Musical Theatre recital consists of 25 minutes of material, including transitions. The material required for a BFA Musical Theatre recital includes a ballad, a duet, a legitimate song and dance number, a comedic scene, and a serious scene (scenes should not total more than ten minutes). Selections must represent the three main style periods of musical theatre, including **(1) the 1900s-1960s, (2) the 1970s-1990s, and (3) the 2000s-present.**

When developing the program, the recitalist should consider that the material performed can be combined, such as a duet that is also a song and dance number, which may also be from a musical prior to 1970. This allows for flexibility within the programmed material, while still meeting the established time requirements.
The recital should show versatility and depth in character development, rather than a focusing on a particular theme or style. The recitalist may present more than two scenes, as long as the cumulative performance time for those scenes does not exceed 10 minutes.

The 25-minute time limit makes the economy of transitions extremely important. Furniture and props should be pre-set. The recitalist should plan the logistics in a manner that allows the program to be performed within the allotted time. One complete costume change is allowed.

At least three months prior to the recital date, or, by the end of the prior semester, whichever is earlier, the recitalist is required to submit all performance material for approval, along with the name of each person assisting in the recital. The program material and recital assistants must be approved by both the student's applied singing instructor and theatre coach.

The recitalist may share a date with another recitalist whether the two perform jointly or not. In any case, students may use only two additional performers to assist with the program. In addition, no student performer, especially senior recitalists, shall be involved in more than two recitals during a given semester, outside of their own.

Senior BFAMT recitals will be scheduled during the 11 a.m. PAC hour. Dates for these recitals will be requested by the student's applied singing instructor in consultation with their assigned theatre coach. Non-OBU students such as family, friends, or alumni will not be allowed to participate in recitals.

RECITAL PREP FORM for BFAMT (Musical Theatre)

Recitalist:_____ Voice Teacher:_____

Pianist:_____ Theatre Coach:_____

Date of Recital: _____

MT REPERTOIRE (Include Title of Larger Work)	COMPOSER with Dates	LENGTH
	TOTAL RECITAL LENGTH:	

SOPHOMORE CHECKLIST

REQUIREMENTS (Include all – individual pieces may meet more than one requirement):

☐ Duet ☐ Dance/Movement

ERA REQUIREMENTS (Include at least 2):

☐ 1900s-1960s ☐ 1970s-present

SENIOR CHECKLIST

MUSIC REQUIREMENTS (Include all – individual pieces may meet more than one requirement):

☐ Duet ☐ Song with Dance Break ☐ Ballad

THEATRE REQUIREMENT

☐ Comedic Scene ☐ Serious Scene

ERA REQUIREMENTS (Include all 3):

☐ 1900s-1960s ☐ 1970s-1990s ☐ 2000-present

FLYER (Optional)

☐ Performer Name ☐ Event Title ☐ Pianist Name ☐ Collaborators ☐ Date ☐ Time ☐ Location

PAC AND DEGREE RECITALS

Forms and Procedures for Performing Arts Class and Degree Recitals:
https://obu.edu/_resources/docs/finearts/PERFORMING-ARTS-CLASS-AND-DEGREE-RECITALS.pdf

Performing Arts Class (PAC)

All Voice Principals that are taking applied voice lessons are required to perform in PAC once per semester. This includes music minors. If a student wants to sing in PAC more than 1 time, they should wait until after the first 5 weeks of classes before signing up again. Voice Principals are only exempt from PAC if they are currently in their first semester of voice lessons or if they are giving a recital that semester. Students taking applied voice lessons as secondaries are not required to perform in PAC.

PAC Performance Requirements for BFA, BM, BME Choral, BA Music and Music Industry
Students with the following degrees can perform any genre for their PAC performance each semester at the discretion of their professor.

PAC Performance Requirements for all BA Worship Studies
Students with the following degree may perform 1 CCM selection in the semester of their choosing. The other semester they must perform as song from their rep that is **NOT** CCM.

Recital Programs and Printing
All programs are prepared by the students and given to the faculty who then give it to the Division Chair no less than **two weeks** ahead of time. Students should bring their program to the recital hearing. Sophomores and Juniors have their programs printed through the School of Performing Arts. Seniors are responsible for printing their own programs and printing costs. Seniors may use the student printers provided on campus or utilize the UPS store or similar printing shops of their choice.

Props/Costumes
Musical Theatre students (BFA and BMMT) are allowed to use limited props for their recitals. A limited amount of space to store props is available on a first come, first served basis in Room 225. **No props/costumes may be stored in the Copy Room, Choir Room, or Organ Room.** It is the student's responsibility to make sure that all props are returned to the Theatre Department as quickly as possible following the recital (no later than a week after the recital date). Failure to do this may result in a student taking an incomplete in voice for that semester.

Recital Hearings and Grading Procedures
All recitalists must perform a hearing approximately two weeks prior to the scheduled recital. A panel consisting of voice teachers and theatre instructors (where appropriate) will provide a numerical grade for the hearing. This will count towards the jury portion of the student's Applied Voice semester grade. The hearing will determine whether the program is suitable for public performance. The Division of Music Chair completes the grading process for this and provides a form letter with recital results to student and faculty member(s). If the recitalist fails the hearing, it will be rescheduled one additional time. Failing the hearing a second time will result in the student not being allowed to pursue the chosen degree.

Recital Scheduling and Structure
There are **NO** joint recitals allowed for any degree recital. All recitalists are required to fulfill their own separate requirements that cannot be counted for another recitalist's requirements. If recitalists are scheduled for the same PAC date, each recital will be performed separately. Please refer to your degree chapter for specifics on what you are required to present for your recitals.

JURIES

Voice Principals or those taking 1-hour lessons
The voice faculty selects 2 pieces to be chosen from the student's jury sheet.
The student's professor is not allowed to make a selection.

Minors or those taking 30-minute lessons
The voice faculty selects 1 piece to be chosen from the student's jury sheet.
The student's professor is not allowed to make a selection.

Secondaries
The voice faculty selects 1 piece to be chosen from the student's jury sheet.
The faculty provide comments, but the grade is determined solely by the student's professor.

Jury Procedures
1. The songs that you study each semester in your voice studio will be the songs that you present at your juries. The number of songs that each student is required to present at their jury along with the times are listed under the requirements for each degree starting on page 6.

2.Every student enrolled in voice under a principal applied course number must perform a jury at the end of the semester. Music minors with a voice principal must perform a jury at the end of each semester until their voice requirements are complete.

Jury Exemptions
The only students exempt from the jury requirement are elective students, those who have performed a recital during that semester, students who performed in the David Allen Glaze Competition, and students who have completed the voice requirements for their chosen degree.

The jury consists of the student's voice professor and no fewer than two other voice professors.

Juries are to be performed by memory unless the student is performing a work from an oratorio.

Based upon this performance, each member of the jury panel will award a numerical score on the scale of 90-100 = A, 80-89= B, 70-79= C, etc.

You jury grade is averaged between the scores provided by each teacher present in your jury. Your jury grade is 20% of your final semester grade.

Incompletes
Students that are physically unable to be present for their jury due to illness or an emergency will be given an Incomplete for that semester. The student will have to complete their jury within the first three weeks of the following semester or their final grade will be changed to an **"F".**
As in any academic course, a student who has missing assignments or lessons may receive an incomplete for the semester until all missing requirements are submitted/complete.

OBU Voice Recital Hearing Rubric

Student's Name_____ Type of Recital_____ Date_____

Place an X in each of the standard headings below (Tone, etc.) that align with your overall score of 70-100.

TECHNICAL EXPECTATIONS

	Low		High
Tone	_____/	_____/	_____
Breathing/Alignment	_____/	_____/	_____
Language/Diction	_____/	_____/	_____
Accuracy	_____/	_____/	_____
Musicianship	_____/	_____/	_____

Any specific pieces of concern?_____

ARTISTIC EXPECTATIONS

	Low		High
Artistically Engaging?	_____/	_____/	_____
Expressive?	_____/	_____/	_____
Smooth Non-musical transitions?	_____/	_____/	_____
Singer/Pianist Coordinated?	_____/	_____/	_____
Musicianship	_____/	_____/	_____

Any specific pieces of concern?_____

BFA RECITALS: Do you feel that the scene and dance work in the recital has been adequately prepared?_____

OVERALL GRADE_____
SIGNATURE OF HEARING PANELIST: _____

RECITAL EVALUATION FORM

RECITALIST: _____

TYPE OF RECITAL: _____

(Soph. piano, Jr. voice, Sr. trumpet, ect.)

DATE OF RECITAL: _____

CIRCLE ONE: **S** **(denotes satisfactory)**

U **(denotes unsatisfactory)**

COMMITTEE:

TEACHER:_____

FACULTY:_____

FACULTY:_____

FACULTY:_____

DATE:_____

OUACHITA BAPTIST UNIVERSITY

Vocal Area Jury Assessment

Name: _____ **Instructor:** _____ **Semester:** _____ **Year:** _____

Course No. _____ **Degree:** BA ☐ BM ☐ BME ☐ BFA ☐ Major _____

Repertoire List: *Please list ALL repertoire studied during the semester. If performed in Performing Arts Class, Evening Recitals, OBU Opera/Musical Solos, Shambarger Competition, and NATS Finals, please indicate to the left of the selection with an **X**).*

X	TITLE	MUSICAL/ OPERA WITH PREMIERE YEAR	COMPOSER	LENGTH
			TOTAL TIME	

Other repertoire studied, but not included in this jury/recital:

X	ADDITIONAL REPERTOIRE/ ROLES

Grade: _____ *Grading Scale: 100-90=A; 89-80=B; 79-70=C; 69-60=D; 59 and below=F*

Feedback:

Jury Member Signature:_____

Jury Grading Rubric

Student Name _____ Semester: Fall or Spring Year _____ Juror _____

	Unacceptable performance	Remediation suggested	Acceptable performance	Successful performance	Exemplary performance
Tone Resonance and timbre are appropriate to the style. Onset and offset are clean, clear and balanced allowing for vibrancy. Intonation is accurate throughout range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.	Resonance, onsets, & offsets are incomplete. Intonation is often problematic. Flexibility & warmth of the voice is never evident. 1 2 3	Resonance is beginning to develop. Onsets and offsets are often incomplete. Intonation is accurate in certain ranges. Flexibility/warmth of the voice is sometimes evident in performance. 4 5 6	Resonance is developing. Onsets are immediate most of the time. Offsets are, mostly silent & allow rebound in the breath system. Intonation is mostly accurate. The flexibility/ warmth of the voice is often evident in the performance. 7 8	Resonance is pretty much complete. Onsets and/or offsets are complete and clear almost all the time with mostly clear timbre. Intonation is accurate almost all the time. Flexibility/warmth of the voice is mostly evident. 9	Resonance is complete. Onsets are immediate & promote clear, complete timbre at all times. Offsets are silent & allow rebound in the breath system. Intonation is always accurate. The flexibility and warmth of the voice is fully evident. 10
Breathing/Alignment Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.	Inhales & exhales are usually insufficient with tension & collapses in the body. The singer usually requires extra breaths to complete phrases. Buoyancy is lacking. 1 2 3	Inhalation is occasionally noisy/insufficient. Exhalation does not provide consistent stability, and the singer often tenses/collapses in the body. The singer often requires extra breaths to complete phrases. Buoyancy is occasional. 4 5 6	Inhalation is mostly silent, easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing. 7 8	Inhales & exhales are almost always silent, easy & sufficient & mostly provide support, balanced stability, and energized phrasing. Alignment is mostly buoyant. 9	Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant. 10
Language/Diction Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.	Languages are often inaccurate in pronunciation & articulation & lack idiomatic characteristics. The singer rarely communicates the meaning of the text. 1 2 3	Languages are frequently inaccurate in pronunciation and articulation, & lack consistent idiomatic characteristics. The singer often does not communicate the meaning of the text. 4 5 6	Some languages are accurate in pronunciation & articulation, & demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text. 7 8	Most languages are accurate in pronunciation & articulation, & demonstrate idiomatic characteristics. The singer communicates the meaning of most of the text. 9	All languages are accurate in pronunciation & articulation, & demonstrate idiomatic characteristics. The singer communicates the meaning of all text. 10
Musicianship/Accuracy Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.	Many pitches & rhythms are inaccurate. Attention to the score lacks any understanding. The style requires much further study. Memorization is mostly incomplete. 1 2 3	Pitches and rhythms are frequently inaccurate. Attention to the score lacks complete understanding. The style requires further study. Memorization is incomplete with occasional errors. 4 5 6	Pitches & rhythms are accurate most of the time. Most of the markings in the music are observed, & much of the style is idiomatic. Memorization is complete with some errors. 7 8	Almost all of the pitches & rhythms are accurate. The markings are observed, & the style is idiomatic almost all of the time. Memorization is complete with minimal errors. 9	All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete. 10
Artistry/Expression/ Ensemble The physicality, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience. The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in performance.	Difficulty making physical, musical & vocal choices, & their artistry rarely engages the listeners in the performance. The performance is rarely expressive & meaningful. Little ensemble connection. 1 2 3	Some difficulty making physical /musical/vocal choices, & individual artistry often does not engage the listeners in the entire performance. The performance is expressive and meaningful some of the time. The singer/pianist are often unsynchronized. 4 5 6	The physical/musical/vocal choices allow individual artistry to engage the listeners in part of the performance. The performance is expressive and meaningful most of the time. The singer/pianist are coordinated in their efforts most of the time. 7 8	The physical/musical/vocal choices allow individual artistry to engage the listeners in most of the performance. The performance is expressive/meaningful almost all of the time. The singer/ pianist are almost fully coordinated in their efforts in the entire performance. 9	The physical/musical/vocal choices allow individual artistry to engage the listeners in the entire performance. The performance is expressive/meaningful all of the time. The singer/ pianist are fully coordinated in their efforts in the entire performance. 10

Total Points Out of 50: Total Points Doubled for Jury Grade:

ANNUAL VOICE COMPETITIONS

The Mary Shambarger Competition for Singers

The Mary Shambarger Competition for Singers honors Mary Shambarger, Professor Emerita of music at Ouachita Baptist University. Mrs. Shambarger served on the music faculty for 32 years. At the time of her retirement in 1998, she was the Lena Goodwin Trimble Professor of Music. Mrs. Shambarger served as a voice instructor, classroom teacher, and choral director. She also served as Coordinator of the Vocal Studies program. Upon retiring Mrs. Shambarger endowed the Competition for Singers and has helped with its adjudication. The competition is a rotating format between classical, commercial, and musical theatre repertoire. OBU Voice Principals who have completed two semesters of study or beyond, are eligible to compete.

The following cash prizes are awarded:
1st Place $500
2nd Place $300
3rd Place $200
Honorable Mention $100

https://obu.edu/voice/shambarger-competition.php

Outstanding Vocal Artist Award

It will be the prerogative of the Applied Voice Faculty to award certificates to anyone giving a degree recital who, in the opinion of the voice faculty, has achieved an extraordinary level of accomplishment in their recital performance. These awards will be presented publicly at the beginning of a regularly scheduled Performing Arts Class.