

**DIVISION of MUSIC
OUACHITA BAPTIST UNIVERSITY**

VOICE MANUAL

2017-2018

School of Fine Arts

Division of Music

Vocal Studies Program

INTRODUCTION

Ouachita Baptist University's School of Fine 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 O.B.U. voice major. Please read the material carefully. Questions regarding its content may be addressed to your teacher, the coordinator of vocal studies, the Chair of the Division of Music, or the Dean of the School of Fine Arts. The program has been designed to challenge you, inspire you to your highest artistic level, and fulfill your needs as aspiring teachers, ministers of music, and performers.

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1. DEPARTMENT OF APPLIED MUSIC/GENERAL INFORMATION:

Credit in Applied Music is arranged as follows:

- * Private lessons, one hour credit/25 minutes of instruction per week.
- * Private lessons, two hours credit/50 minutes of instruction per week.
- * Private lessons, three hours credit/50 minutes of instruction per week.

Course numbers and sequence numbers for Applied Music courses are available in the School of Fine Arts office.

MUAP 1271, 1371/Vocal Diction

This course is a study of the International Phonetic Alphabet and the rules of pronunciation for English, Italian, German, and French.

MUAP 1070/Performing Arts Class

Each music degree candidate is required to complete eight semesters of Performing Arts Class (BME students are exempted during the student teaching semester). A grade is given based on the student's attendance at Performing Arts Class and recitals and concerts at Ouachita and off campus.

Students on vocal scholarship must maintain a "B" average in order to retain their vocal scholarships. A statement of attendance requirements is available in the School of Fine Arts office.

2. REQUIREMENTS FOR VOICE PRINCIPALS (including minors):

A. Minimum Repertoire Requirements for First Semester Freshmen

During the first semester of vocal study the student will be expected to make significant progress primarily in vocal technique. The amount of repertoire to be learned during the first semester will be determined by the instructor. Students will be expected to sing in English and Italian as minimum language requirements. A jury examination is required.

B. Minimum Repertoire Requirements for second semester Freshmen, Sophomores, Juniors, and Seniors for each semester of vocal study

***BME; BM CHURCH MUSIC, THEORY/COMPOSITION, MUSICAL THEATRE; AND BA DEGREES (including music minors):**

1 Hour Credit

A = 12:30 minutes or 5 songs memorized minimum

B = 10:00 minutes or 4 songs memorized minimum

C = 7:30 minutes or 3 songs memorized minimum

D = 5:00 minutes or 2 songs memorized minimum

2 Hours Credit

A = 17:30 minutes or 7 songs memorized minimum

B = 15 minutes or 6 songs memorized minimum

C = 12:30 minutes or 5 songs memorized minimum

D = 10 minutes or 4 songs memorized minimum.

***BM PERFORMANCE DEGREE:**

1 Hour Credit

A = 15:00 minutes or 6 songs memorized minimum

B = 12:30 minutes or 5 songs memorized minimum C

= 10:00 minutes or 4 songs memorized minimum D

= 7:30 minutes or 3 songs memorized minimum

3 Hours Credit

A = 20 minutes or 8 songs memorized minimum

B = 17:30 minutes or 7 songs memorized minimum

C = 15 minutes or 6 songs memorized minimum

D = 12:30 minutes or 5 songs memorized minimum

Note: Students taking four hours credit must have permission from the instructor and the Dean of the School of Fine Arts and are expected to fulfill the same requirements as the BM Performance degree plus any additional requirements determined by the instructor.

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. This material must be part of the semester's studio literature.

***LANGUAGE REQUIREMENTS:**

Freshman year: First Semester - English and Italian; Second Semester - English, Italian, German and French.

Sophomore, Junior, and Senior years: Approximately fifty percent of the student's repertoire should be in a foreign language and must include Italian, German, and French. ***LANGUAGE REQUIREMENTS FOR APPLIED VOICE STUDENTS WHO ARE NOT REQUIRED TO TAKE VOCAL DICTION ARE LEFT SOLELY TO THE DISCRETION OF THE PRIVATE TEACHER.***

Note: The fact that a student has memorized the required number of songs does not assure that the student will receive that grade.

C. Minimum Performance Requirements for second semester Freshmen, Sophomores, Juniors and Seniors

* A student must have satisfactorily prepared for and performed in Performing Arts Class during the semester to qualify for an "A". Exceptions must be approved by the instructor and the Dean of the School of Fine Arts.

* A student must perform before a voice jury committee at the end of each semester to receive a passing grade.

* At the teacher's discretion, a student appearing in a recital is exempt from the Performing Arts Class and jury performance requirements for that semester.

D. Jury Exam Guidelines for Voice Principals

1. Every student enrolled in voice under a principal applied course number must perform before 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.
2. The jury consists of the student's voice teacher and no fewer than two other voice teachers.
3. The student will choose one selection to be performed and one or two selections will be chosen by the jury (the jury will select at least one musical theatre work for BM/BFA Musical theatre students).
4. Based upon this performance, each member of the jury will award a numerical score on the scale of 91-100 = A, 81-90 = B, etc.
5. The grades are averaged, and the teacher has the prerogative of raising or lowering the average by up to six points depending upon the student's weekly performance in the studio. Attendance, amount of practice, degree sought, vocal technique, progress, amount of literature learned, difficulty of literature, language accuracy, and musical style are among the factors which may affect the grade.
6. The final grade is awarded by the voice teacher base upon the same grading scale and is subject to the minimum requirements stated in this manual.
7. Students receiving an incomplete in vocal study must perform a jury no later than the end of the third week of classes of the following semester. If the jury is not completed within the first three weeks the incomplete becomes an "F".
8. Students who continue to study voice after completing their degree requirements are not required to perform a jury.

E. Criteria for Grading All Voice Principals

The jury committee will consider the following when determining the grade for the semester:

- * Amount of literature memorized
- * Level of difficulty of literature
- * Quality of performance
- * Amount of progress in vocal technique
- * Attendance and attitude toward work

F. Registration for Recital Course

The potential student recitalist must register for recital credit during the semester a public degree recital is given. (**Note:** BFA/BM Musical Theatre majors must also register for recital prep.) A pre-recital hearing may be required.

3. REQUIREMENTS FOR DEGREE RECITALS

a. Bachelor of Music in Performance

- (1) Sophomore Recital/15 minutes-**PAC Recital**
- (2) Junior Recital/25 minutes-**PAC Recital**
- (3) Senior Recital/ 50 minutes-**Evening Recital**

b. Bachelor of Music in Worship Arts

Senior Recital/25 minutes-**PAC Recital**

c. Bachelor of Music in Theory/Composition

- (1) Junior Recital (Principal Applied)/15 minutes-**PAC Recital**
- (2) Senior Composition Recital/50 minutes-**Evening Recital**

d. Bachelor of Music in Musical Theatre

- (1) Sophomore Recital/ 15 minutes-**PAC Recital**
- (2) Senior Recital/50 minutes-**Evening Recital**

e. Bachelor of Fine Arts in Musical Theatre

- (1) Sophomore Recital/15 minutes-**PAC Recital**
- (2) Senior Recital/25 minutes-**Evening Recital**

f. Bachelor of Music Education in Choral Music

Junior Recital/25 minutes-**PAC Recital**

General Recital Literature Requirements

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. In addition, it is recommended that the church music recital include approximately one-third sacred/religious music.

Recital Preparations Checklist

_____ Have you and your teacher requested a date be reserved on the SOFA calendar? <http://www.obu.edu/finearts/studentcalendarrequest/>

_____ Have you designed your program, selected the paper, and made arrangements with the print shop at least one month in advance? Has your program format been approved by the Coordinator of Vocal Studies, and the Theatre Instructor (when appropriate)?

Note: Sophomore and Junior Recital programs are printed in the Voice Coordinator's office. A rough draft should be in the office two weeks prior to the program.

_____ If you are doing a joint recital, have you coordinated the sequence of the program with the other student?

_____ Have you filled out the publicity form for the Public Relations office? <https://www.obu.edu/music/files/2016/04/04.13.16-PERFORMING-ARTS-CLASS-AND-DEGREE-RECITALS.pdf>

Continued on next page

_____Have you decided what you will wear? (Please select daywear for day recitals and evening wear for evening recitals only).

_____Have you enrolled for the recital course?

_____Have you informed the office of any special stage arrangements you will need?

_____Do you want a catered reception? If so, arrange it with the Director of Food Service. In the case of joint recitals, both students may share expenses.

_____Senior Recitals are automatically recorded for the music library, but extra copies cannot be made for students.

_____Have all music memorized 30 days prior to the recital?

4. REQUIREMENTS FOR SECONDARY VOICE STUDY

A. Bachelor of Music in Worship Arts candidates whose principal applied music area is instrumental or keyboard must take four hours of voice as their secondary applied music area. It is generally recommended that at least one third of the semester's repertoire be sacred music.

B. Bachelor Music Education candidates who follow the choral major requirements must choose one of the following applied music options:

(1) Twelve hours of voice and four hours of piano

(2) Twelve hours of piano (or organ) and a minimum of six hours of voice. Those students choosing option (1) must take a piano proficiency examination by the end of the junior year. If the piano proficiency examination is not passed at that time, the students must continue to enroll for piano until such time as the exam is passed or until graduation.

C. Bachelor of Music in Theory/Composition candidates may choose four hours of voice as their secondary applied music area.

D. Bachelor of Music in Performance candidates with a principal in keyboard or instrumental music may choose four hours of voice as their secondary applied music area.

E. Jury Exam Guidelines for Voice Secondaries

A jury exam is required of all students taking required secondary voice. Students will be expected to sing one memorized selection of their choice taken from the repertoire studied during the semester. The teacher will award the semester grade.

1 Hour Credit

A = 12:30 minutes or 5 songs memorized minimum

B = 10:00 minutes or 4 songs memorized minimum

C = 7:30 minutes or 3 songs memorized minimum

D = 5:00 minutes or 2 songs memorized minimum

Policies for incompletes and completion of required study are the same as for principals.

5. NON-MUSIC MAJORS

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

6. UNIQUE REQUIREMENTS FOR MUSICAL THEATRE MAJORS

A. Recital Requirements

In order to pursue the Bachelor of Music or Bachelor of Fine Arts Degree in Musical Theatre, a student must meet the following requirements satisfactorily as evaluated by a committee of voice faculty and at least one faculty from the Department of Theatre Arts. It is strongly recommended that students perform a preliminary hearing of required recitals before a committee to include the student's voice professor and faculty from the music theatre area. This hearing should be scheduled at least thirty days prior to the recital date.

***Musical Theatre Sophomore Barrier Recital**

A fifteen-minute voice recital incorporating stage movement and acting must be presented by the end of the sophomore year. Because of curriculum content which impacts the student's preparation for the barrier recital, it is generally recommended that this recital be presented during the second semester of the sophomore year.

Bachelor of Music in Musical Theatre: One-half of the sophomore barrier recital must be standard musical theatre vocal repertoire and one-half must be standard classical vocal repertoire. Language requirements are the same as those for all other voice recitals. Musical theatre songs must be selected from the three main style periods of musical theatre repertoire with two of the three eras represented; late 19th and early 20th century, The Golden Era (1940-1975), and modern (1976-present). One duet is required. Only one additional performer will be allowed. The student will be evaluated on their ability to act and move, as well as on musicianship and vocal technique.

Bachelor of Fine Arts in Musical Theatre: The sophomore barrier recital should contain one song and dance number, one ballad, one duet, and one acting scene (approximately 3 minutes). At least one song must be pre-1976. Only one additional performer will be allowed. ***Students enrolled in the music theatre degrees may not continue pursuing these degrees until the barrier is passed.***

***Musical Theatre Senior Voice Recital Requirements**

Students pursuing the **Bachelor of Music in Musical Theatre** must present a fifty-minute senior voice recital. The senior voice recital must incorporate dance and acting.

One-half of the recital must be standard musical theatre vocal repertoire. Musical theatre songs must be selected from the three main style periods of musical theatre repertoire with each era being represented; late 19th and early 20th century, The Golden Era (1940-1975), and modern (1976-present).

The musical theatre repertoire selected must include a:

- Ballad, Duet, Scene, Song and Dance number (solo, duet or ensemble)

The remaining twenty-five minutes must be standard classical literature and

include Italian, German and French repertoire. This music should present contrasts in language, style, and historical period of music.

The student will be evaluated on their ability to act and dance, as well as on their musicianship and vocal technique.

Students pursuing the **Bachelor of Fine Arts in Musical Theatre** must present a twenty-five minute senior recital.

The BFA Musical Theatre Senior recital is an assessment of the student's abilities in Musical Theatre. The recital should exhibit Musicality, Character development, Dance proficiency, and Preparation and Performance quality.

1. The senior BFA Musical Theatre recital will consist of 25 minutes of material, not to exceed 30 minutes with transitions.
2. The recitalist is required to submit for approval his/her material and the name of each person assisting in his/her recital at least three months prior to the recital date, or by the end of the prior semester, whichever is earlier. The material and recital assistants must be approved by the voice teacher and the theatre professor with whom the student is assigned.
3. The recitalist will share an evening with another recitalist whether the two perform a joint recital or not. You may use only three additional performers including the fellow recitalist. If you choose not to use the fellow recitalist, only two additional performers are allowed. No student shall be involved in more than two recitals during a semester. In addition, the music theatre student who presents their senior recital may only be involved in one additional recital during the semester of the recital. Non OBU students such as family, friends, or alumni shall not be allowed to participate in recitals.
4. Besides the assigned staff accompanist, no additional instrumentalists may be involved in the recital. Only OBU staff accompanists may accompany recitals.
5. The material required for a BFA Musical Theatre recital includes: (The recitalist may choose a theme, but it is not required and should not be chosen without faculty input.) Program is expected to have comedic/serious balance. (Continued next page)

- a. A ballad
- b. A duet
- c. A song and legit dance number
- d. A song from a musical prior to 1976
- e. A comedic scene
- f. A serious scene

6. When developing the repertoire, the recitalist should consider the following:

- a. The material listed can be combined such as a duet that is also a song and dance number from a musical prior to 1975, allowing more flexibility with pieces within the allotted recital time.
- b. Material should show versatility in character development, rather than a focus toward a theme.
- c. The recitalist may present more than two scenes, as long as the cumulative performance time for those scenes does not exceed 10 minutes.
- d. The student may choose to prepare a Shakespeare scene or monologue, but it is not required. This will be decided with the theatre faculty's input.
- e. Economy of transitions is extremely important. The recitalist should select material that limits costume and scenery changes between pieces.

***Additional Requirements for the BM/BFA in Musical Theatre**

BM/Musical Theatre majors are required to audition for, perform in, or be involved in technical aspects of all Musical Theatre productions presented by the OBU School of Fine Arts. It is important that Musical Theatre majors understand that their primary area of dramatic involvement will be in the productions sponsored by the SOFA, and that extracurricular activities must be a lesser priority in their degree program. It is also suggested that during their course of study at Ouachita, BM/Musical Theatre majors be involved in two non-musical dramatic productions presented by the Division of Theatre Arts. This involvement will further refine and strengthen the student's acting skills.

During a semester where the student is not presenting a recital, literature requirements for students pursuing the Bachelor of Fine Arts degree in Musical Theatre will include approximately three-fourths Musical Theatre and one-fourth standard classical literature. Language requirements are left to the teacher's discretion.

7. VOCAL AREA GENERAL INFORMATION

The Mary Shambarger Competition for Singers

The Mary Shambarger Competition for Singers honors Mrs. 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. While Mrs. Shambarger served as a voice instructor and classroom teacher, the bulk of her work at Ouachita was with the choral groups she directed. She also served as the Coordinator of Vocal Studies. Upon retiring Mrs. Shambarger endowed the Competition for Singers and has helped with its adjudication. The competition is a rotating format between Art Song, Aria, and Musical Theatre repertoire. OBU Voice Principals in their fourth semester of study or beyond, are eligible to compete.

The following cash prizes are awarded:

- 1st Place \$500
- 2nd Place \$300
- 3rd Place \$200
- 4th Place \$100
- Honorable Mention \$50

The competition is currently held early in the Spring Semester.

Outstanding Vocal Artist Award

It will be the prerogative of the Applied Voice Faculty to award certificates to anyone giving a senior recital who, in the opinion of the voice faculty, has achieved an extraordinary level of achievement in their vocal performance.

8. RESOURCES FOR SINGERS

General

REF Baker's Biographical Dictionary of Music
780.922 Nicholas Slonimsky, ed.
B168s (various editions in both libraries)

MUS LIB "
REF "
M105 "
.B25 "

MUS LIB The Guinness Encyclopedia of Popular Music
REF Colin Larkin, ed. (6 vols.)
ML102.P66 Includes information on Broadway shows
G85 and composers/lyricists
1995

REF The International Cyclopedia of Music and
780.3 Musicians
T371 Oscar Thompson

MUS LIB The New Grove Dictionary of American Music
REF H. Wiley Hitchcock and Stanley Sadie
781.7730321
N532g

REF The New Grove Dictionary of Music and Musicians
780.3 Stanley Sadie (20 vols.)
N532 Definitive English music encyclopedia for information on
composers, forms, styles, music, etc.

MUS LIB "
REF "
ML100 "
.N48 "
1980 "

REF The New Grove Dictionary of Opera
782.103 Stanley Sadie, ed.
N532

MUS LIB
REF
ML100
.N484
1986

The New Harvard Dictionary of Music
Don Michael Randel

Periodicals

NATS Journal/Official journal of the National Association of Teachers of Singing

Songs and Interpretation

REF
782.420944
B517i

The Interpretation of French Song
Pierre Bernac
Contains commentary, interpretive suggestions, and
translations of much of the French repertoire.

MUS LIB
REF
MT892
.B47
1978

"

REF
782.42092
P874b

Francis Poulenc: The Man and His Songs
Pierre Bernac
Contains commentary and translations.

MUS LIB
REF
ML102.06
.B68
1994
784.3
B864g

Guide to Operatic Roles and Arias
Richard Boldrey

The German Lied and Its Poetry
Elaine Brady and Robert A. Fowkes
German song analyzed poetically as well as musically.

784.30094
S384c

Schubert's Songs
Richard Capell

REF 781.971 C287a	Art Song in the United States Judith E. Carman
784.305 D289p	The Poetic Debussy Margaret G. Cobb
REF 782.420946 S735s	The Spanish Song Companion Jacqueline Cockburn and Richard Stokes
REF 782.42015 C675	Program Notes for the Singer's Repertoire Berton Coffin and Werner Singer Program notes which give the general sense of selected songs and arias
MUS LIB REF ML128.S3 .C64 1960	Singer's Repertoire Berton Coffin (5 vols.)
REF 782.42018 C675 1965 pt.5	"
MUS LIB REF ML128.S3 .D43 1966	Songs in Collections: An Index Desiree De Charms

784.934 E54a	The Art of the Song Recital Shirley Emmons
MUS LIB REF MT892 .E46 1979	"
MUS LIB REF ML128.S3 .E87 1977	Repertoire for the Solo Voice Noni Espina (2 vols.)
REF 016.783225 E77v, 1984	Vocal Solos for Christian Churches Noni Espina
784.300924 S562d	Schubert's Songs: A Biographical Study Dietrich Fischer-Dieskau
MUS LIB REF ML410 .F38G3 1996	Interpreting the Songs of Gabriel Faure Robert Gartside
REF 782.1143 G621bo	Bringing Opera to Life Boris Goldovsky
MUS LIB ML1700 .G65B7 1968	"

REF 782.1143 G621bs	Bringing Soprano Arias to Life Boris Goldovsky and Arthur Schoep Translations, historical perspective, and performance hints of standard soprano arias.
MUS LIB REF MT95 .K62 1997	The New Kobbe's Opera Book
REF 782.420944 N897f 1970	French song from Berlioz to Duparc Fritz Noske Good commentary, limited translations
MUS LIB REF ML102.O6 .O82 1983	The Dictionary of Opera Charles Osborne
784.300924 P484t	Ton und Wort: The Lieder of Richard Strauss Barbara A. Petersen
MUS LIB REF MT95 .S56O5 1960	100 Great Operas and Their Stories Henry William Simon
REF 782.1143 S617i	An Interpretive Guide to Operatic Arias Martial Singher Literal translations, plot synopsis, etc.
782.420946 S735s	Poetry into Song: Performance and Analysis of Lieder Deborah Stein

784.09
S844h A History of Song
 Denis Stevens (on reserve)

MUS LIB Bringing Soprano Arias to Life REF
 Boris Goldovsky and Arthur Schoep
MT892 Translations, historical perspective, and
.G65B77 performance hints of standard soprano arias.

784.3 The Art Song
H177a James Husst Hall (on reserve)

MUS LIB Music for the Voice
ML128.V7 Sergius Kagen
.K24 (copies in MUS LIB REF, MUS LIB main stacks,
1968 main library REF, and main library stacks)

MUS LIB Song: A Guide to Style and Literature
REF Carol Kimball
MT120
.K562
1996

MUS LIB Library Resources for Singers, Coaches, and Accompanists
REF Ruthann Boles McTyre
ML128.V7
.M389
1998

REF Nineteenth-Century French Song
782.420944 Barbara Meister
M515n Contains commentary and translations of songs
 by Faure, Chausson, Duparc, and Debussy.

MUS LIB The Songs of Hans Pfitzner
REF Richard Mercier
ML410
.P45M4
1998

784.3 Poulenc's Songs: An Analysis of Style
W879p Vivian Wood

Diction, Phonetic Readings and Translations

784.932 Phonetics and Diction in Singing: Italian, French,
A237p Spanish, German
Kurt Adler

REF Phonetic Readings of Songs and Arias
782.42077 Berton Coffin, et al.
C675p A phonetic guide to authentic pronunciation
of 413 songs and arias in IPA.

REF Word by Word Translations of Songs and Arias
782.420268 Part I: German and French
W924b Berton Coffin
pt.1 Excellent literal translations

REF Part II: Italian
782.420268 Arthur Schoep and Daniel Harris
W924b Excellent literal translations
pt.2

MUS LIB Singer's Italian: A Manual of Diction and
REF Phonetics
MT883 Evelina Colorni
.c653
1970

MUS LIB The Singer's Manual of German and French
REF Diction
MT883 Richard G. Cox
.C69
1970

782.0424 Diction for singers: A Concise Reference for
W187d English, Latin, German, French, and Spanish

- 784.3 English Texts for the Songs of Modeste Moussorgsky
M989e Henry S. Drinker
- REF Texts of the Solo Songs of Franz Schubert in
782.420268 English Translation (2 vols.)
S384d Henry S. Drinker
- REF Texts of the Solo Songs of Hugo Wolf in
782.420268 English Translation
W853d Henry S. Drinker
- REF Texts of the Vocal Works of Johannes Brahms in
782.420268 English Translation (2 vols.)
B813d Henry S. Drinker
- 784.300943 The Fischer Dieskau Book of Lieder
F529f Dietrich Fischer Dieskau, George Bird, and
Richard Stokes
Original texts and translations of over 750 lieder.
- MUS LIB Schubert's Complete Song Texts with
REF International Phonetic Alphabet Transcriptions,
ML410 Word for Word Translations and Commentary.
.S38G4 Beaumont Glass (2 vols.)
1996
- 784.932 Singing in French
G885s Thomas Grubb
REF Phonetic Readings of Brahms Lieder
- 782.42077 Candace A. Magner
M196p
- MUS LIB The Singer's Manual of English Diction
REF Madeleine Marshall
MT883
.M37
1953
- REF The Ring of Words
782.420268 Phillip L. Miller

M651r 1973	Anthology of Art Song Translations.
MUS LIB REF ML54.6 .M55R5 1973	"
MUS LIB REF .M67D5 1975	Diction: Italian, Latin, French, German John Moriarty
MUS LIB REF MT883 .O36 1981	German for Singers William Odom
MUS LIB REF 782.420268 P561L	Lieder Line by Line Lois Phillips Translations of Lieder
784.3 P918p	The Penguin Book of Lieder S. S. Praver Literal translations of lieder.
MUS LIB REF	A Manual of Foreign Language Dictions for Singers, Richard F. Shell
784.932 U76t	To Sing in English: A Guide to Improved Diction Dorothy Uris
MUS LIB REF MT883 .W25	International Phonetic Alphabet for Singers Joan Wall 1989

9. WEB SITES FOR SINGERS

www.amazon.com (Music store)
www.ariadatabase.com (Aria translations, MIDI files)
www.arts.gla.ac.uk/IPA/ipachart.html (IPA Association Webpage)
www.artsongcentral.com (Free sheet music for singers/teachers)
www.classicalmusic.com (Listening resource)
www.classicalvocalreprints.com (Music store, listening resource)
www.darryltaylor.com/alliance (African American Art Song Alliance)
www.halleonard.com (Music Publisher)
www.hildegard.com/catalog.php (Compositions by women composers, select “vocal music” category)
www.ipasource.com (IPA translations)
www.leyerlepublications.com (Music Publisher)
www.musicnotes.com (Sheet music purchased and downloaded online)
www.musicalheaven.com (Information on musicals)
www.musicals.net (Information on musicals)
www.musicals101.com (Information on musicals)
www.musicaltheatreaudition.com (Auditioning Guide for Music Theatre)
www.nats.org/related_links.php (Links to many voice related sites)
www.naxos.com (Listening resource, leading classical music label)
www.operapracticeperfect.com (Piano/vocal scores on cds for some operas and choral works)
www.penders.com (Music store)
www.pocketsongs.com (Karaoke music store)
www.recmusic.org/lieder (Lied and art song texts page translations)
www.scaredofthat.com/dictiondomain/ (Diction source)
www.schubertline.co.uk/home.htm (Instant sheet music of lieder, songs, arias – view, play and print—any key)
www.tismusic.com (Music store, PDF downloads)
www.wikipedia.com (Opera synopsis)

10. LITERATURE

The following list is a compilation of some of the vocal collections which are useful in vocal study.

English

Standard Vocal Repertoire R. D. Row Co.

The Young Singer R. D. Row Co.
Songs by 22 Americans G. Schirmer
Songs by 30 Americans Theodore Presser
A New Anthology of American Song G. Schirmer
Contemporary Art Songs G. Schirmer
Contemporary Songs in English Carl Fischer
The Sanctuary Soloist Sacred Songs
The Holy Word Boosey and Hawkes
An Art Song Oliver Ditson Co.
The Solo Psalmist Lorenz
Solos for the Church Year G. Schirmer
Twentieth Century Art Songs G. Schirmer

Italian

26 Italian Songs and Arias Alfred Publishing
Anthology of 17th/18th C. Italian G. Schirmer
Anthology of 17th/18th C. Italian Kalmus
Classic Italian Songs Oliver Ditson
Arie Antiche, Vols. 1 & 2 Ricordi

French

Anthology of French Song G. Schirmer
Forty French Songs International
French Art Songs Oliver Ditson
Favorite French Art Songs Hal Leonard

German

Fifty Selected Songs G. Schirmer
German Art Songs Oliver Ditson
Favorite German Art Songs Hal Leonard
Schubert Songs: Vols. 1 & 2 International

Other

Operatic Anthology/Adler or Larsen G. Schirmer/Leonard
Anthology of Sacred Song G. Schirmer
The Prima Donna's Album G. Schirmer

Soprano Songs Boosey and Hawkes
Mezzosoprano
Songs Boosey and Hawkes
Contralto Songs Boosey and Hawkes
Tenor Songs Boosey and Hawkes
Baritone Songs Boosey and Hawkes
Bass Songs Boosey and Hawkes
Expressive Singing Wm. C. Brown
Classical Period Songs Wm. C. Brown
56 Songs You Like to Sing G. Schirmer
52 Sacred Songs G. Schirmer
Great Art Songs of Three Centuries G. Schirmer
50 Art Songs from the Modern Rep G. Schirmer
The First Book of Soprano Solos G. Schirmer
The First Book of Mezzo Solos G. Schirmer
The First Book of Tenor Solos G. Schirmer
The First Book of Bar/Bass Solos G. Schirmer
The Oratorio Anthology for Sop. Hal Leonard
The Oratorio Anthology for Mezzo Hal Leonard
The Oratorio Anthology for Tenor Hal Leonard
The Oratorio Anthology for Bass/ Hal Leonard
Baritone

Musical Theatre

The Singer's Musical Theatre Anth. Hal Leonard
Vol. 1-6 Soprano
Vol. 1-6 Mezzo soprano/Alto
Vol. 1-6 Tenor
Vol. 1-6 Baritone/Bass
Vol. 1-3 Duets
Contemporary Theatre Songs Hal Leonard
 Soprano/Belter/Mezzo/Men's Collection
The First Book of Broadway Solos Hal Leonard
 Soprano/Mezzo/Alto/Tenor/Baritone/Bass
Musical Theatre Classics Hal Leonard
 Soprano, multiple volumes
 Mezzo/Alto, multiple volumes
 Tenor
 Baritone/Bass

Ouachita Baptist University/Division of Music
Vocal Area Assessment Sheet

Assessment: Entering Freshman _____ Semester Jury _____ Recital Hearing _____ Recital-So. _____ Jr. _____ Sr. _____

Name _____ Instructor _____ Semester _____ Year _____

Course No. _____ Degree _____ Major _____

Repertoire List (Please list **ALL** repertoire studied during the semester and indicate in the left margin the nature of the performance. Acceptable performances include Performing Arts Class, Evening Recitals; i.e.: American Music, Shambarger Competition and NATS Finals).

Repertoire studied but not included in this jury/recital

No.	Title	Musical/Opera	Composer	Length
1)	_____	_____	_____	_____
2)	_____	_____	_____	_____
3)	_____	_____	_____	_____
4)	_____	_____	_____	_____
5)	_____	_____	_____	_____
6)	_____	_____	_____	_____
7)	_____	_____	_____	_____
8)	_____	_____	_____	_____

Total Time _____

- Intonation + -
- Accuracy + -
- Musicality + -
- Diction + -
- Tone Quality + -
- Style Interpretation + -
- Breathing + -
- Posture + -

Recital: _____ Approved _____ Not Approved

Jury Member Signature: _____

Grade: _____ Grading Scale: 100-91=A; 90-81=B; 80-71=C; 70-61=D; 60 and below=F

Musical Theatre Recital Preparation Sheet BFA Sophomore (15 min.)

Recitalist _____ **Voice Teacher** _____

Theatre Coach _____ **Date of Recital** _____

One song & dance/One ballad/One duet/One must be prior to 1976/One scene (approx. 3 minutes)

Musical Theatre	Title of Work	Publish Date	Length	Date Chosen	Notes
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
Scene					
Other					
Total Time					

Action Required:	Deadline	Completed	Please consult...
Enrolled in MUAP Recital & THEA Recital prep			Advisor
Recital on SOFA calendar			Theatre Instructor/Voice Teacher
Program chosen/approved			Theatre Instructor/Voice Teacher
Program has strong comedic/serious balance			Theatre Instructor/Voice Teacher
Program has at least one song prior to 1976			Theatre Instructor/Voice Teacher
Scene timed (approximately 3 minutes)			Theatre Instructor
Duet/Scene partner chosen (1 max)/approved			Theatre Instructor/Voice Teacher
Memorized (30 days prior)			Theatre Instructor/Voice Teacher
Hearing on SOFA calendar (if requested)			Theatre Instructor/Voice Teacher
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft proofed (2 weeks prior)			Dr. J. Secrest, MFA 407
Publicity form submitted (2 weeks prior)			Dr. J. Secrest, MFA 407
Stage Hands secured(2 weeks prior)			SOFA Secretary

Musical Theatre Recital Preparation Form BFA Senior (25 min.)

Recitalist _____ Voice Teacher _____

Theatre Coach _____ Date of Recital _____

Musical Theatre	Title of Work	Publish Date	Length	Date Chosen	Notes
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
Comedic Scene					
Serious scene					
Other(s)					
Total Time					

A theme may be chosen but is not required. One ballad/One duet/One song & legit dance/One song prior to 1976/comedic scene/serious scene

Action Required:	Deadline	Completed	Please consult.....
Enrolled in MUAP Recital & THEA Recital prep			Advisor
Recital on SOFA calendar			Theatre Instructor/Voice Teacher
Program chosen/approved			Theatre Instructor/Voice Teacher
Program has comedic/serious balance			Theatre Instructor/Voice Teacher
Program has at least one song prior to 1976			Theatre Instructor/Voice Teacher
Scenes timed? Maximum 10 minutes			Theatre Instructor
Performers chosen (2 max)/approved			Theatre Instructor/Voice Teacher
Memorized (30 days prior)			Theatre Instructor/Voice Teacher
Hearing on SOFA calendar (if requested)			Theatre Instructor/Voice Teacher
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft proofed (2 weeks prior)			Dr. J Secrest, MFA 407
Publicity form submitted (2 weeks prior)			Dr. J Secrest, MFA 407
Stage Hands secured (2 weeks prior)			SOFA Secretary
Reception arrangements made (2 weeks prior)			SOFA Secretary

Musical Theatre Recital Preparation Form

BM Sophomore (15 min.)

Recitalist _____ Voice Teacher _____

Theatre Coach _____ Date of Recital _____

Classical	Title of Work		Length	Date Chosen	Notes
French					
German					
Italian					
Musical Theatre	Title of Work	Publish Date*		Date Chosen	Notes
<input type="checkbox"/> Duet <input type="checkbox"/> Dance/Move					
<input type="checkbox"/> Dance/Move					
Total Time					

There must be representation from two of the three eras in musical theatre history--late 19th or early 20th century, Golden Era (1940-1975), and Modern (1976-present). One duet/Dance-Movement/2 eras represented

Action Required:	Deadline	Completed	Please consult...
Enrolled in MUAP Recital & THEA Recital prep			Advisor
Recital on SOFA calendar			Theatre Instructor/Voice Teacher
Program chosen/approved			Theatre Instructor/Voice Teacher
Program represents 2 of the 3 style periods			Theatre Instructor/Voice Teacher
Duet partner chosen (1max)/approved			Theatre Instructor/Voice Teacher
Memorized (30 days prior)			Theatre Instructor/Voice Teacher
Hearing on SOFA calendar (if requested)			Theatre Instructor/Voice Teacher
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft proofed (2 weeks prior)			Dr. J. Secrest, MFA 407
Publicity form submitted (2 weeks prior)			Dr. J. Secrest, MFA 407
Stage hands secured (2 weeks prior)			SOFA Secretary

Musical Theatre Recital Preparation Form BM Senior (50 min.)

Recitalist _____ Voice Teacher _____

Theatre Coach _____ Date of Recital _____

Classical	Title of Work		Length	Date Chosen	Notes
French					
German					
Italian					
English					
Total Minutes					
Musical Theatre	Title of Work	Publish Date*	Length	Date Chosen	Notes
<input type="checkbox"/> Duet <input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
<input type="checkbox"/> Ballad <input type="checkbox"/> Dance					
Scene					
Elective pieces					
Total Time					

There must be representation from the three eras in musical theatre history--late 19th or early 20th century, Golden Era (1940-1975), and Modern (1976-present). One ballad/One duet/One scene/One song & dance/3 eras represented

Action Required:	Deadline	Completed	Please consult.....
Enrolled in MUAP Recital & THEA Recital prep			Advisor
Recital on SOFA calendar			Theatre Instructor/Voice Teacher
Program chosen /approved			Theatre Instructor/Voice Teacher
Program represents 3 style periods			Theatre Instructor/Voice Teacher
Scene timed			Theatre Instructor
Performers chosen (2 max)/approved			Theatre Instructor/Voice Teacher
Memorized (30 days prior)			Theatre Instructor/Voice Teacher
Hearing on SOFA calendar (if requested)			Theatre Instructor/Voice Teacher
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft proofed (2 weeks prior)			Dr. J Secrest, MFA 407
Publicity form submitted (2 weeks prior)			Dr. J Secrest, MFA 407
Stage hands secured (2 weeks prior)			SOFA Secretary

Reception arranged w/ SOFA (2 wks prior)			SOFA Secretary
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