

**DIVISION of MUSIC  
OUACHITA BAPTIST UNIVERSITY**

# **VOICE MANUAL**

**2018-2019**

# **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 TEN 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 based 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 19<sup>th</sup> and early 20<sup>th</sup> 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

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

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

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

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



## 9. WEB SITES FOR SINGERS

[www.amazon.com](http://www.amazon.com) (Music store)  
[www.ariadatabase.com](http://www.ariadatabase.com) (Aria translations, MIDI files)  
[www.arts.gla.ac.uk/IPA/ipachart.html](http://www.arts.gla.ac.uk/IPA/ipachart.html) (IPA Association Webpage)  
[www.artsongcentral.com](http://www.artsongcentral.com) (Free sheet music for singers/teachers)  
[www.classicalmusic.com](http://www.classicalmusic.com) (Listening resource)  
[www.classicalvocalreprints.com](http://www.classicalvocalreprints.com) (Music store, listening resource)  
[www.darryltaylor.com/alliance](http://www.darryltaylor.com/alliance) (African American Art Song Alliance)  
[www.halleonard.com](http://www.halleonard.com) (Music Publisher)  
[www.hildegard.com/catalog.php](http://www.hildegard.com/catalog.php) (Compositions by women composers, select “vocal music” category)  
[www.ipasource.com](http://www.ipasource.com) (IPA translations)  
[www.leyerlepublications.com](http://www.leyerlepublications.com) (Music Publisher)  
[www.musicnotes.com](http://www.musicnotes.com) (Sheet music purchased and downloaded online)  
[www.musicalheaven.com](http://www.musicalheaven.com) (Information on musicals)  
[www.musicals.net](http://www.musicals.net) (Information on musicals)  
[www.musicals101.com](http://www.musicals101.com) (Information on musicals)  
[www.musicaltheatreaudition.com](http://www.musicaltheatreaudition.com) (Auditioning Guide for Music Theatre)  
[www.nats.org/related\\_links.php](http://www.nats.org/related_links.php) (Links to many voice related sites)  
[www.naxos.com](http://www.naxos.com) (Listening resource, leading classical music label)  
[www.operapracticeperfect.com](http://www.operapracticeperfect.com) (Piano/vocal scores on cds for some operas and choral works)  
[www.penders.com](http://www.penders.com) (Music store)  
[www.pocketsongs.com](http://www.pocketsongs.com) (Karaoke music store)  
[www.recmusic.org/lieder](http://www.recmusic.org/lieder) (Lied and art song texts page translations)  
[www.scaredofthat.com/dictiondomain/](http://www.scaredofthat.com/dictiondomain/) (Diction source)  
[www.schubertline.co.uk/home.htm](http://www.schubertline.co.uk/home.htm) (Instant sheet music of lieder, songs, arias – view, play and print—any key)  
[www.tismusic.com](http://www.tismusic.com) (Music store, PDF downloads)  
[www.wikipedia.com](http://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 | Genre/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<br><input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance |               |              |        |             |       |
| <input type="checkbox"/> Duet<br><input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance |               |              |        |             |       |
| <input type="checkbox"/> Duet<br><input type="checkbox"/> Ballad<br><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<br><input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance |               |              |        |             |       |
| <input type="checkbox"/> Duet<br><input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance |               |              |        |             |       |
| <input type="checkbox"/> Duet<br><input type="checkbox"/> Ballad<br><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<br><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 19<sup>th</sup> or early 20<sup>th</sup> 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<br><input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance |               |               |        |             |       |
| <input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance                                  |               |               |        |             |       |
| <input type="checkbox"/> Ballad<br><input type="checkbox"/> Dance                                  |               |               |        |             |       |
| Scene  |               |               |        |             |       |
| Elective pieces  |               |               |        |             |       |
| Total Time   |               |               |        |             |       |

*There must be representation from the three eras in musical theatre history--late 19<sup>th</sup> or early 20<sup>th</sup> 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 |
|--|--|--|----------------|

