

MUSIC

OUACHITA BAPTIST UNIVERSITY

VOICE MANUAL

2010-2011

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, 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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OUACHITA BAPTIST UNIVERSITY DIVISION OF MUSIC SCHOOL OF FINE ARTS

I. Department of Applied Music/General Information

Credit in Applied Music is arranged as follows:

- * Private lessons, one hour credit/One half-hour of instruction per week
- * Private lessons, two hours credit/One hour of instruction per week
- * Private lessons, three hours credit/One hour 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

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.

II. Requirements for Voice Principals (including music 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,
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 DO NOT 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 before a jury at the end of each semester until their voice requirements are completed.

2. The jury consists of the student's voice teacher, a theatre professor (when appropriate), 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/BA 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 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. Recital Requirements

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

1. Time Requirements

- a. Bachelor of Music in Performance
 - (1) Sophomore Recital 15 minutes
 - (2) Junior Recital 25 minutes
 - (3) Senior Recital 50 minutes
- b. Bachelor of Music in Church Music
 - Senior Joint Recital 25 minutes
- c. Bachelor of Music in Theory/Composition
 - (1) Junior Recital 15 minutes
(Principal Applied)
 - (2) Senior Composition 50 minutes
Recital
- d. Bachelor of Music in Musical Theatre
 - (1) Sophomore Recital 15 minutes
 - (2) Senior Recital 50 minutes
- e. Bachelor of Arts in Musical Theatre
 - (1) Sophomore Recital 15 minutes
 - (2) Senior Recital 25 minutes
- f. Bachelor of Music Education in Choral Music
 - Junior Recital 25 minutes

2. 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.

3. Recital Preparations Checklist

- _____ Have you and your teacher requested a date be reserved on the SOFA calendar? (use of proper form required)
- _____ 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 Chair of Applied Music, and the Chair of Theatre Arts (when appropriate)?
- _____ **Note:** Sophomore and Junior Recital programs are printed in the SOFA 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? This is due two weeks prior to the recital (Form available in SOFA office).
- _____ Have you decided what you'll wear? (Daywear for day recitals, evening wear for evening recitals only).
- _____ Have you enrolled for the recital course?
- _____ Have you informed the office of any special stage arrangements you'll need?
- _____ Do you want a catered reception? If so, arrange it with the Director of Food Service. In the case of joint recitals, expenses may be shared by both students.
- _____ Senior Recitals are automatically recorded for the music library, but extra copies cannot be made for students. Sophomore and Junior Recitals can be recorded by arrangement with the SOFA office. The student must provide the tape.
- _____ Have you made arrangements for ushers?
- _____ Have all music memorized 30 days prior to the recital!

III. Requirements for Secondary Voice Study

A. Bachelor of Music in Church Music candidates whose principal applied music area is instrumental or keyboard must take four hours of voice as their secondary applied music area.

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 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 semester grade will be awarded by the teacher.

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". Students who continue to study voice after completing their degree requirements are not required to perform a jury.

IV. Non-music Major

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.

V. Unique Requirements for Musical Theatre Majors

A. Recital Requirements

In order to pursue the Bachelor of Music or Bachelor of 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.

1. Musical Theatre Sophomore Barrier

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.

BM/One-half of the 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 may be selected from the three main style periods of musical theatre repertoire; late 19th and early 20th century, The Golden Era (1940-1967), and modern (1968-present). The student will be evaluated on their ability to act and move, as well as on musicianship and vocal technique.

BA/The Sophomore recital should contain one song and dance number, one ballad, one duet, and one acting scene (a duet or monologue).

The student may not continue pursuing this degree until such barrier is passed.

2. Musical Theatre Senior Voice Recital Requirements

Students pursuing the **BM/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 and one-half standard classical vocal repertoire. Musical theatre songs may 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 (1940-1967), and modern (1968-present). The repertoire selected must include a:

- Ballad
- Duet
- Scene
- Dance-solo, duet or ensemble

The remaining twenty-five minutes may be selected at the teacher's discretion, but should represent 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.

BA Musical Theatre Requirements:

The BA 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 BA 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.
4. The material required for a BA Musical Theatre recital includes: (The recitalist may choose a theme, but it is not required and should not be chosen without faculty input)
 - a. A ballad
 - b. A duet
 - c. A song and legit dance number
 - d. A song from a musical prior 1968
 - e. A comedic scene
 - f. A serious scene
5. 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 1968, 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 their cumulative performance time does not exceed 10 minutes of the time allotted for the recital. (you must have at least 10 minutes of scene work.)
 - 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.

3. Additional Requirements for the BM 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 Jones 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.

4. Bachelor of Arts Degree in Musical Theatre

Literature requirements for students pursuing the Bachelor of Arts degree in Musical Theatre will include approximately three-fourths Musical Theatre and one-fourth standard classical literature.

VI. Voice Department 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

Award certificates will be given to anyone giving a senior recital who, in the opinion of the voice faculty, has achieved a high level of vocal performance.

VII. RESOURCES FOR SINGERS

A. 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 The New Harvard Dictionary of Music
REF Don Michael Randel
ML100
.N484
1986

Periodicals

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

Songs and Interpretation

REF The Interpretation of French Song
782.420944 Pierre Bernac
B517i Contains commentary, interpretive suggestions, and translations of much of the French repertoire.

MUS LIB "
REF
MT892
.B47
1978

REF Francis Poulenc: The Man and His Songs
782.42092 Pierre Bernac
P874b Contains commentary and translations.

MUS LIB Guide to Operatic Roles and Arias
REF Richard Boldrey
ML102.06
.B68
1994

784.3 The German Lied and Its Poetry
B864g Elaine Brady and Robert A. Fowkes
German song analyzed poetically as well as musically.

784.30094 Schubert's Songs
S384c Richard Capell

REF Art Song in the United States
781.971 Judith E. Carman
C287a

784.305 The Poetic Debussy
D289p Margaret G. Cobb

REF The Spanish Song Companion
782.420946 Jacqueline Cockburn and Richard Stokes
S735s

REF Program Notes for the Singer's Repertoire
782.42015 Berton Coffin and Werner Singer
C675 Program notes which give the general sense of
Selected songs and arias

MUS LIB Singer's Repertoire
REF Berton Coffin (5 vols.)
ML128.S3
.C64
1960

REF "
782.42018
C675
1965
pt.5

MUS LIB Songs in Collections: An Index
REF Desiree De Charms
ML128.S3
.D43
1966

784.934 The Art of the Song Recital
E54a Shirley Emmons
MUS LIB "
REF
MT892
.E46
1979

MUS LIB Repertoire for the Solo Voice
REF Noni Espina (2 vols.)
ML128.S3
.E87
1977

REF Vocal Solos for Christian Churches
016.783225 Noni Espina
E77v, 1984

784.300924 Schubert's Songs: A Biographical Study
S562d Dietrich Fischer-Dieskau

MUS LIB Interpreting the Songs of Gabriel Faure
REF Robert Gartside
ML410
.F38G3
1996

- REF Bringing Opera to Life
782.1143 Boris Goldovsky
G621bo
- MUS LIB "
ML1700
.G65B7
1968
- REF Bringing Soprano Arias to Life
782.1143 Boris Goldovsky and Arthur Schoep
G621bs Translations, historical perspective, and
 performance hints of standard soprano arias.
- MUS LIB The New Kobbe's Opera Book
REF
MT95
.K62
1997
- REF French song from Berlioz to Duparc
782.420944 Fritz Noske
N897f Good commentary, limited translations
1970
- MUS LIB The Dictionary of Opera
REF Charles Osborne
ML102.06
.082
1983
- 784.300924 Ton und Wort: The Lieder of Richard Strauss
P484t Barbara A. Petersen
- MUS LIB 100 Great Operas and Their Stories
REF Henry William Simon
MT95
.S5605
1960
- REF An Interpretive Guide to Operatic Arias
782.1143 Martial Singher
S617i Literal translations, plot synopsis, etc.
- 782.420946 Poetry into Song: Performance and Analysis
S735s of Lieder
 Deborah Stein
- 784.09 A History of Song
S844h 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.
1973

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
REF Accompanists
ML128.V7 Ruthann Boles McTyre
.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
M989e Moussorgsky
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 Anthology of Art Song Translations.
1973
- MUS LIB "
REF
ML54.6
.M55R5
1973
- MUS LIB Diction: Italian, Latin, French, German
REF John Moriarty
.M67D5
1975
- MUS LIB German for Singers
REF William Odom
MT883
.O36
1981
- MUS LIB Lieder Line by Line
REF Lois Phillips
782.420268 Translations of Lieder
P561L
- 784.3 The Penguin Book of Lieder
P918p S. S. Praver
Literal translations of lieder.
- MUS LIB A Manual of Foreign Language Dictions for
REF Singers, Richard F. Shell
- 784.932 To Sing in English: A Guide to Improved Diction
U76t Dorothy Uris
- MUS LIB International Phonetic Alphabet for Singers
REF Joan Wall-1989
MT883
.W25

Websites for Singers

- www.amazon.com (Music store)
- www.aria-database.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 (Guide to auditioning for Musical 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)

VIII. Literature

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

A. 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 |

B. 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 |

C. French

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

D. German

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

E. 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 |
| Mezzo-soprano 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/ Baritone | Hal Leonard |

F. Musical Theatre

| | |
|------------------------------------|-------------|
| The Singer's Musical Theatre Anth. | Hal Leonard |
| Vol. 1&2 Soprano | |
| Vol. 1&2 Mezzo-soprano/Alto | |
| Vol. 1&2 Tenor | |
| Vol. 1&2 Baritone/Bass | |
| 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 Vol. 1 & 2 | |
| Mezzo/Alto Vol. 1 & 2 | |
| 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

PAC Performance Request Form

(PLEASE FILL OUT IN INK AND **PRINT legibly**)
(All blanks should be filled in properly; THANKS!!!)

COMPOSITION TITLE: _____

MAJOR WORK: _____

COMPOSER: _____

LENGTH: _____

YOUR NAME: _____

VOICE PART OR INSTRUMENT: _____

CLASSIFICATION: _____

TEACHER'S SIGNATURE: _____

ACCOMPANIST: _____

DATE OF PERFORMANCE: _____

TODAY'S DATE AND TIME: _____

This form must be submitted to Dr. Jon Secrest in hard copy form; Mabee 102 .