



## **DIVISION of MUSIC**



# **VOICE AREA MANUAL**

**2022-2023**

**School of Fine Arts  
Division of Music  
Vocal Area**

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 OBU voice major. Please read the material carefully.

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

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

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## **DEPARTMENT OF APPLIED MUSIC/GENERAL INFORMATION:**

### **Credit in Applied Music is arranged as follows:**

- \* Private lessons, 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 on the OBU Info portal. (info.obu.edu)

### **MUAP 1271, 1371/Vocal Diction**

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

### **MUAP 1070/Performing Arts Class (PAC)**

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, recitals, and concerts both on and off-campus.

### **Music Scholarship Requirements**

Students awarded a music scholarship agree to the following conditions in order to retain their scholarship.

- Pursue the prescribed courses leading to a major in their applied field.
- Attend all School of Fine Arts (SOFA) required events (I.e.-classes, lessons, and rehearsals)
- Maintain a positive attitude toward your responsibilities and be a good colleague to fellow students and teachers.
- Fulfill specific ensemble requirements unique to the scholarship award. Ensemble requirements can be found in the current year catalogue on the OBU website.
- Maintain the following grade point averages.
  1. 2.0 in all studies
  2. 3.0 in principal performance area
  3. 3.0 in Performing Arts Class
- Maintain regular communication with SOFA faculty/staff regarding your scholarship admission process. Any non-reciprocal contact beyond three weeks may result in a forfeit of this scholarship agreement.
- The amount offered is based upon the principal instrument on which you completed an audition. Should you wish to change your principal instrument at any point, you must complete an audition, and your scholarship amount may be altered based on the results of that audition.

Failure to meet the above conditions will result in the cancellation of the scholarship at the end of the current semester

## **Applied Lesson Grading Procedures**

Your semester grade for applied lessons will be broken down as listed below:

**10%** Lesson and Studio Attendance

**40%** Musical and Technical Progress and Preparation

**30%** Studio and PAC Performance

**20%** Jury Examination grade

## **Non-Music Majors (Elective Students)**

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.

## **General Repertoire Information**

### **Repertoire Studied Previously**

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

### **Repertoire from Ensemble Performances**

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

### **Oratorio Repertoire**

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

## **Language Requirements**

### **Electives**

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

### **Language Requirements for Secondary Voice, and Music Minors**

Students in all MUAP courses who are not required to take diction classes are required to sing in a minimum of two languages to be chosen from English and a foreign language.

### **Language Requirements for all Bachelor of Music Voice Principals (Performance, MT, and Music Ed.)**

Students pursuing Bachelor of Music degrees are required to sing in Italian, German, and French in addition to English. Once those language requirements have been met, they may also include languages such as Spanish, Latin, Russian, etc. at the teacher's discretion.

### **Language Requirements for all Bachelor of Arts, and Bachelor of Fine Arts Voice Principals**

Students pursuing the Bachelor of Arts and Bachelor of Fine Arts degrees are required to sing at least one piece in a foreign language each semester except recital semesters. They should have sung at least one piece in Italian, German, and French in addition to English prior to completing their courses of study. Additional languages, such as Spanish, Latin, Russian, etc. may also be used at the teacher's discretion.

## **ELECTIVE VOICE**

Amount and genres of repertoire determined by teacher and student.

## **SECONDARY VOICE**

### **First Semester**

#### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

Second, third, and fourth semesters – A minimum of five songs or 12:30 minutes of music (at least two languages must be represented)

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

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

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

## **Possible Anthologies**

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

## **MUSIC MINORS - VOICE**

### **Freshman Year, First Semester**

#### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

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

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

#### **Possible Anthologies**

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



- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)

**Second, Third, and Fourth Semesters** – A minimum of five songs or 12:30 minutes of music (at least two languages must be represented)

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

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

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

**Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
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- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos

- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone
- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English

# **BACHELOR OF ARTS - MUSIC**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

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

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

### **Possible Anthologies**

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

## Freshman Year, Second Semester

### Number of songs

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

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

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

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

### Possible Anthologies

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

- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)

## **Sophomore Year**

### **Number of songs**

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

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

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

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

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos

- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone
- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English

## **Junior Year**

### **Number of songs**

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

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

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

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

- The Man I Love

### **Possible Anthologies**

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

## **Senior Year**

### **Number of songs**

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

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

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

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

### **Possible Anthologies**

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



# **BACHELOR OF ARTS - MUSIC INDUSTRY**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

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

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

### **Possible Anthologies**

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

## Freshman Year, Second Semester

### Number of songs

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

- One art song in English
- One art song in a language other than English
- THREE contrasting full songs. Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

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

### Possible Anthologies

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

- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)

## **Sophomore Year**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- FOUR contrasting full songs Up to 2 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument.

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

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

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
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- The First Book of Soprano Solos
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- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos

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- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English

## **Junior Year**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- FOUR contrasting full songs Up to 2 songs may be original songs, instead of a cover. Up to 2 songs may be self-accompanied on an acoustic instrument.

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

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

### **Possible Anthologies**

- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)

### **Senior Year**

Music Industry students must complete 6 semesters of Applied Lessons (2 of these hours must be Jr/Sr hours) until 12 hours are earned. Therefore, Music Industry students complete their requirements by their senior year.

# **BACHELOR OF ARTS - WORSHIP STUDIES**

## **Freshman Year, First Semester**

### **Number of songs**

First semester- Amount of repertoire determined by teacher (selections can fall under the following)

One art song in English (hymns and arrangements of hymns and spirituals are acceptable)

One art song in Italian

TWO contrasting full songs: one ballad + one up-tempo (may include modern worship songs). Only one song may be an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

- Per la gloria (Bononcini)
- Nel cor piú non mi sento (Paisiello)
- Se tu m'ami (Attributed to Parisotti)
- Alma del core (Caldara)
- Homeward Bound (arr. Jay Althouse)
- Lass from the Low Countree (John Jacob Niles)
- Rolling Down to Rio (German)
- Loch Lomond (Traditional)
- Joshua Fought the Battle of Jericho (arr. Hayes)
- Safe Within Your Arms (Hayes)
- It is Well with My Soul (arr. John Ness Beck)
- I Wonder as I Wander (John Jacob Niles)
- Deep River (Burleigh)
- Revelation Song (Jennie Lee Riddle)

### **Possible Anthologies**

- Adventures in Singing
- Sing! Vocal Warm-ups for All styles
- Funky and Fun Vocal Warm-ups
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Hymn Settings of John Ness Beck
- Sacred Songs of John Ness Beck
- Music for the Master (Craig Courtney)
- Psalm Settings of Craig Courtney
- 10 Spirituals for Solo Voice for Solo Voice (Mark Hayes)
- 7 Psalms and Spiritual Songs for Solo Voice (Mark Hayes)
- 10 Hymns and Gospel Songs for Solo Voice (Mark Hayes)

- 7 Praise and Worship Songs for Solo Voice (Mark Hayes)
- The Baptist Hymnal
- WOW Worship Songbooks

## **Freshman Year, Second Semester**

### **Number of songs**

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

One art song in English (hymns and arrangements of hymns and spirituals are acceptable)

One art song in a language other than English

One aria or art song in English or a foreign language

TWO contrasting full songs. Only one song may be a worship song or original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

- Il mio bel foco (Conti)
- Come raggio di sol (attributed to Caldara)
- Tu lo sai (Torelli)
- Ici-bas! (Fauré)
- Beau Soir (Debussy)
- Au bord de l'eau (Fauré)
- Dein blaues Auge (Brahms)
- Du bist wie eine Blume (Schumann)
- An die Musik (Schubert)
- When I Sung My Songs (Charles)
- Dream Valley (Quilter)
- Linden Lea (Vaughan Williams)
- Give a Man a Horse He Can Ride (O'Hara)
- At the River (Copland)
- Wade in De Water (Burleigh)
- This Day (Bob Chilcott)
- House of the Lord (Wickham)
- Gratitude (Lake)
- Make a Joyful Noise (Hayes)

### **Possible Anthologies**

- Adventures in Singing
- Sing! Vocal Warm-ups for All styles
- Funky and Fun Vocal Warm-ups
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The First Book of Soprano Solos

- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Hymn Settings of John Ness Beck
- Sacred Songs of John Ness Beck
- Music for the Master (Craig Courtney)
- Psalm Settings of Craig Courtney
- 10 Spirituals for Solo Voice for Solo Voice (Mark Hayes)
- 7 Psalms and Spiritual Songs for Solo Voice (Mark Hayes)
- 10 Hymns and Gospel Songs for Solo Voice (Mark Hayes)
- 7 Praise and Worship Songs for Solo Voice (Mark Hayes)
- The Baptist Hymnal
- Oxford Solo Sacred Songs
- The Spirituals of Harry T. Burleigh
- WOW Worship Songbooks

## **Sophomore Year**

### **Number of songs**

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

- One art song in English (hymns and arrangements of hymns and spirituals are acceptable)
- One art song in a language other than English
- One aria from opera or oratorio repertoire
- One song from musical theatre repertoire
- TWO contrasting full songs Only one song may be a worship song or an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

- O del mio dolce ardor (Gluck)
- Lasciatemi morire (Monteverdi)
- Vergin Tutt' amor (Durante)
- Pietà, Signore! (Anonymous)
- Après un rêve (Fauré)
- Si mes vers avaient des ailes (Hahn)
- Nuit d' étoiles (Debussy)
- Liebste du um Schönheit (Clara Schumann)
- Der Nußbaum (R. Schumann)
- Im Abendrot (Schubert)
- Bist du bei mir (J.S. Bach)
- Auf ein altes Bild (Wolf)
- O Mistress Mine (Quilter)
- He Shall Feed His Flock (Handel's Messiah)
- If With all Your Heart (Mendelssohn's Elijah)
- Steal Away (arr. Mark Hayes)



- Come Thou Fount of Every Blessing (arr. Hayes)
- Panis Angelicus (Franck)
- The Crucifixion (Barber)
- Were You There (Burleigh)
- The Beatitudes (Malotte)
- If I . . . (Laitman)

### **Possible Anthologies**

- Sing! Vocal Warm-ups for All styles
- Funky and Fun Vocal Warm-ups
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- Art Song in English
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Hymn Settings of John Ness Beck
- Sacred Songs of John Ness Beck
- Music for the Master (Craig Courtney)
- Psalm Settings of Craig Courtney
- 10 Spirituals for Solo Voice for Solo Voice (Mark Hayes)
- 7 Psalms and Spiritual Songs for Solo Voice (Mark Hayes)
- 10 Hymns and Gospel Songs for Solo Voice (Mark Hayes)
- 7 Praise and Worship Songs for Solo Voice (Mark Hayes)
- Oxford Solo Sacred Songs
- The Spirituals of Harry T. Burleigh
- The Sacred Collection
- The Oratorio Anthology
- Handel's Messiah score
- WOW Worship Songbooks

## Junior Year

### Number of songs

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

- One art song in English (hymns and arrangements of hymns and spirituals are acceptable)
- One art song in a language other than English
- One aria from opera or oratorio repertoire
- One song from musical theatre repertoire
- TWO contrasting full songs Only one song may be a worship song or an original song, instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

- Un moto di gioja (Mozart)
- Che faro senza Euridice (Orfeo ed Euridice) (Gluck)
- Vainemant, ma bien-aimee (Le Roi d'Ys) (Massenet)
- Deh, vieni alla finestra (Don Giovanni) (Mozart)
- Automne (Fauré)
- Lydia (Fauré)
- Romance (l'âme évaporée) (Debussy)
- Morgen (R. Strauss)
- O kühler Wald (Brahms)
- Waldesgespräch (Schumann)
- Mein gläubiges Herze (Bach)
- Nun wandre, Maria (Wolf)
- Must the Winter Come So Soon (Vanessa) (Barber)
- Rejoice Greatly (Messiah) (Handel)
- Simple Song (Mass) (Bernstein)
- Money, O! (Head)
- Heavenly Grass (Bowles)
- The Year's at the Spring (Beach)
- We Sing to Him (Purcell)
- Why Do They Shut Me Out of Heaven? (Copland)
- God is My Shepherd (Dvorak)
- The Lord's Prayer (Malotte)

### Possible Anthologies

- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano

- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- Oxford Solo Sacred Songs
- The Spirituals of Harry T. Burleigh
- The Sacred Collection
- The Oratorio Anthology
- Handel's Messiah score
- The Oratorio Anthology

## **Senior Year**

Worship Studies Students are only required two hours of voice their senior year. The following are two possible scenarios for Senior Year study in voice:

1. One Credit Hour of Voice each semester of their senior year with the Senior Worship Project in the Spring Semester
2. Two Credit Hours of Voice in the Fall with the Senior Worship Project in the Fall Semester

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

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

### **Number of songs**

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

- One art song in English (hymns and arrangements of hymns and spirituals are acceptable)
- One art song in a language other than English
- One aria from opera or oratorio repertoire
- One song from musical theatre repertoire
- TWO contrasting full songs which both may be worship song or hymn arrangement (which could later be used for their Senior Worship Project). Only one song may be an original song or lyric for existing song (which could be later used for their Senior Worship Project), instead of a cover. Only one song may be self-accompanied on an acoustic instrument.

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

- Ridete la calma (Mozart)
- Deh, vieni non tardar (Le nozze di Figaro) (Mozart)
- O del mio amato ben (Donaudy)

- So anchio la virtu magica (Don Pasquale) (Donizetti)
- Non piu andrai (Le Nozze di Figaro) (Mozart)
- Je dis (Carmen) (Bizet)
- En prière (Fauré)
- Jauchzet Gott in allen Landen (J. S. Bach)
- Die Mainacht (Schubert)
- Die ihr schwebet (Wolf)
- Ich grolle nicht (Schumann)
- O thou that tellest good tidings to Zion (Messiah) (Handel)
- Spring (Argento)
- Lord, what is man? (Purcell)
- Alleluia (Rorem)
- He's Got the Whole World in His Hands (Bonds)
- Snake (Heggie)

### **Possible Anthologies**

- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English
- American Aria Anthology (Soprano, Mezzo Soprano, Tenor, Baritone/Bass)
- The Spirituals of Harry T. Burleigh
- The Sacred Collection
- The Oratorio Anthology
- Handel's *Messiah* score
- The Oratorio Anthology

# **BACHELOR OF MUSIC - MUSIC EDUCATION CHORAL**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

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

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

### **Possible Anthologies**

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

## Freshman Year, Second Semester

### Number of songs

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

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

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

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

### Possible Anthologies

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

- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)

## **Sophomore Year**

### **Number of songs**

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

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

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

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

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- Gateway to German Lieder

- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- The Singers Musical Theatre Anthology for Soprano, Mezzo-Soprano/Alto, Tenor, Baritone
- 15 Easy Folksongs
- Folk Songs for Solo Singers
- Musical Theatre Classics (Soprano, Belter Mezzo-Soprano, Tenor, Baritone/Bass)
- The Singer's Musical Theatre Anthology (Soprano I-V, Mezzo-Soprano Belter I-V, Tenor I-V, Baritone/Bass I-V)
- Arias for Soprano
- Coloratura Arias for Soprano
- Arias for Mezzo
- Arias for Tenor
- Arias for Baritone
- Arias for Bass
- Art Song in English

## **Junior Year**

### **Number of songs**

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

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

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

- Un moto di gioja
- Che faro senza Euridice (Orfeo ed Euridice)
- Vainemant, ma bien-aimee (Le Roi d'Ys)
- Deh, vieni alla finestra (Don Giovanni)
- Autome
- Lydia
- Romance (l'âme évaporée)
- Morgen
- O kühler Wald
- Waldesgespräch
- Money, O!
- i carry your heart with me
- Heavenly Grass
- The Year's at the Spring
- Love Will Come and Find Me Again (Bandstand)



- Pretty Funny (Dogfight)
- Green Finch and Linnet Bird (Sweeny Todd)
- C'est Moi (Camelot)
- Love Walked In
- The Man I Love

### **Possible Anthologies**

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

### **Senior Year, Fall Semester**

Students will perform a 25-minute recital during the fall semester of their senior year. The spring semester of their senior year consists of student teaching. Refer to page\_\_\_\_ for recital requirements.

# **BACHELOR OF MUSIC - PERFORMANCE**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

- One art song in English
- One art song in Italian
- One aria or art song in English or a foreign language
- A fourth song (of any genre) in English or a foreign language
- An optional fifth song (of any genre) in English or a foreign language

### **Possible Repertoire Choices**

- Per la gloria
- A little China Figure
- The Black Dress
- When I have sung my songs to you
- Dream Valley

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos

## **Freshman Year, Second Semester**

### **Number of songs**

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

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

### **Possible Repertoire Choices**

- Per la gloria
- Wie Melodien
- Si mes vers avaient des ailes
- A little China Figure
- The Black Dress
- When I have sung my songs to you
- Dream Valley

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos

## **Sophomore Year (Non-recital Semester)**

### **Number of songs**

A minimum of seven songs or 17:30 minutes of music (at least four languages)

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

### **Possible Repertoire Choices**

- Alma del core
- Ici-bas
- Liebste du um Schönheit
- Du bist wie eine Blume
- Into the Night
- Sure, on this shining night
- A Little China Figure
- Black is the color of my true love's hair
- False Phillis

### **Possible Anthologies**

- Adventures in Singing
- Vaccai Practical Method of Italian Singing (Soprano or Tenor)
- Vaccai Practical Method of Italian Singing (Mezzo-Soprano or Baritone)
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- German Lieder; An Anthology of German Song and Interpretation
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos

## Junior Year (Non-recital Semester)

### Number of songs

A minimum of seven songs or 17:30 minutes of music (at least four languages)

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

### Possible Repertoire Choices

- Stizzoso, mio stizzoso(La serva padrona)
- Vedrai Carino(Don Giovanni)
- Il mio bel foco
- Se florindo e Fedele
- Ch voi sapete(Le nozze di Figaro)
- Quanto e bella (L'elisire d'amore)
- Vecchia zimarra(La Boheme)
- Chanson d'avril
- Clair de lune
- Widmung
- Vergebliches Standchen
- The Mermaid Song
- Fear no more the heat of the sun
- Wayfaring Stranger
- O mistress mine

### Possible Anthologies

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

## Senior Year (Non-recital Semester)

### Number of songs

A minimum of seven songs or 17:30 minutes of music (at least four languages)

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

### Possible Repertoire Choices

- O mio babino caro(Gianni Schicchi)
- Deh vieni non tardar(Le nozze di Figaro)
- Se vuol ballare(Le nozze di Figaro)
- Deh, vieni alla finestra(Don Giovanni)
- Das Madchen
- Du ring an meinem Finger
- Erlkonig
- Das Wandern
- Oh! Had I Jubal's lyre
- Mandoline
- Oh, quand je dors
- Total Eclipse
- Vagabond

### Possible Anthologies

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

# **BACHELOR OF MUSIC - MUSICAL THEATRE**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

### **Possible Repertoire Choices**

- Per la gloria
- Everywhere I look
- Don't wanna be here (Ordinary Days)
- Not afraid of anything (Songs for a New World)
- Oh, what a beautiful morning (Oklahoma)
- Time (Everlasting)

### **Possible Anthologies**

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

## **Freshman Year, Second Semester**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- One aria or art song in English or a foreign language

- Two contrasting musical theatre selections from musicals including film musicals, revues, operettas, musical theatre song cycles.

### **Possible Repertoire Choices**

- Per la gloria
- Wie Melodien
- Si mes vers avaient des ailes
- The Black Dress
- When I have sung my songs to you
- Home (Beauty and the Beast)
- I hate men (Kiss me Kate)
- Try Me (She Loves me)
- You Can't Imagine (Narnia)

### **Possible Anthologies**

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

## **Sophomore Year (Non-recital Semester)**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940- 1975), and (3) modern (1976-present).



### **Possible Repertoire Choices**

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

### **Possible Anthologies**

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

# Junior Year

## Number of songs

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

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940- 1975), and (3) modern (1976-present).

## Possible Repertoire Choices

- Stizzoso, mio stizzoso (La serva padrona)
- Vedrai Carino (Don Giovanni)
- Il mio bel foco
- Se florindo e Fedele
- Ch voi sapete (Le nozze di Figaro)
- Quanto e bella (L'elisire d'amore)
- Vecchia zimarra (La Boheme)
- Chanson d'avril
- Clair de lune
- Widmung
- Vergebliches Standchen
- The Mermaid Song
- Fear no more the heat of the sun
- Wayfaring Stranger
- O mistress mine
- Nothing Short of Wonderful (Dogfight)
- Cute Boys with Short Haircuts (Vanities)
- Who I'd Be (Shrek the Musical)
- Waving Through a Window (Dear Evan Hansen)

## Possible Anthologies

- 28 Italian Arias and Art Songs
- Arias for Sopranos
- Italian Arias of the Baroque and Classical Eras
- French Melodies; An Anthology of French Song and Interpretation
- The Art of French Song
- German Lieder; An Anthology of German Song and Interpretation
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)

- The Broadway Ingenue
- 21<sup>st</sup> Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Sondheim for Singers
- Kerrigan-Lowdermilk Songbook

## **Senior Year (Non-recital Semester)**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- One aria in English or a foreign language
- Three contrasting musical theatre selections from musicals including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940- 1975), and (3) modern (1976-present).

### **Possible Repertoire Choices**

- O mio babino caro(Gianni Schicchi)
- Deh vieni non tardar(Le nozze di Figaro)
- Se vuol ballare(Le nozze di Figaro)
- Das Madchen
- Du ring an meinem Finger
- Total Eclipse
- Oh! Had I Jubal's lyre
- Mandoline
- Oh, quand je dors
- Vagabond
- The Light in the piazza (Light in the piazza)
- She use to be mine (Waitress)
- Live out loud (A Little Princess)
- Lonely House (Street Scene)
- Evermore (Beauty and the Beast)

### **Possible Anthologies**

- Arias for Sopranos
- Arias for Mezzo-Sopranos
- Arias for Tenors
- Arias for Baritone
- French Melodies; An Anthology of French Song and Interpretation
- The Art of French Song
- German Lieder; An Anthology of German Song and Interpretation
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss

- The Oratorio Anthology (Soprano, Alto/Mezzo-Soprano, Tenor, Baritone/Bass)
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- The Broadway Ingenue
- 21<sup>st</sup> Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Sondheim for Singers
- Kerrigan-Lowdermilk Songbook

# **BACHELOR OF FINE ARTS - MUSICAL THEATRE**

## **Freshman Year, First Semester**

### **Number of songs**

Amount of repertoire determined by teacher (selections can fall under the following)

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

### **Possible Repertoire Choices**

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

### **Possible Anthologies**

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

# Freshman Year, Second Semester

## Number of songs

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

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

## Possible Repertoire Choices

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

## Possible Anthologies

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

## **Sophomore Year (Non-recital Semester)**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English
- Four musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, or musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940-1975), and (3) modern (1976-present).

### **Possible Repertoire Choices**

- Alma del core (Caldara)
- Se Florindo e Fedele (A. Scarlatti)
- Liebst du um Schoenheit (Clara Schumann)
- Vergebliches Standchen (Brahms)
- Psyché (Paladilhe)
- Lydia (Fauré)
- Into the Night (Amy Marcy Chaney Beach)
- Sure, on this shining night (Barber)
- The Mermaid Song (Haydn)
- Poor Wand 'ring One (The Pirates of Penzance)
- Right hand man (Something Rotten)
- Razzle Dazzle (Chicago)
- Vanilla Ice Cream (She Loves Me)
- Don't wanna be here (Ordinary Days)
- Not afraid of anything (Songs for a New World)
- Times are hard for dreamers (Amelie)
- My Grand Plan (The Lightning Thief)
- On the Steps of the Palace (Into the Woods)
- I Can Do That (A Chorus Line)

### **Possible Anthologies**

- American Art Song
- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- Favorite German Art Songs
- Favorite French Art Songs
- The First Book of Soprano Solos
- The First Book of Mezzo-Soprano Solos
- The First Book of Tenor Solos
- The First Book of Baritone/Bass Solos
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)

- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- The Broadway Ingenue
- Disney Ingenue Songbook
- The Songs of Richard Rodgers
- 21<sup>st</sup> Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Jason Robert Brown Collection

## **Junior Year**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English

Four musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940- 1975), and (3) modern (1976-present)

### **Possible Repertoire Choices**

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

### **Possible Anthologies**

- 24 Italian Arias and Art Songs
- 26 Italian Arias and Art Songs
- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- The Art of French Song
- German Lieder; An Anthology of German Song and Interpretation
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss



- Arias for Soprano
- Arias for Mezzo-Soprano
- Arias for Tenor
- Arias for Baritone/Bass
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- The Broadway Ingenue
- 21<sup>st</sup> Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Sondheim for Singers
- Kerrigan-Lowdermilk Songbook

## **Senior Year (Non-recital Semester)**

### **Number of songs**

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

- One art song in English
- One art song in a language other than English

Four musical theatre selections of contrasting styles and eras, including film musicals, revues, operettas, musical theatre song cycles. The Musical Theatre selections must represent the three main style periods of musical theatre, including (1) the late 19th and early 20th century, (2) The Golden Era (1940- 1975), and (3) modern (1976-present)

### **Possible Repertoire Choices**

- Lullaby (The Consul)
- Stride la vampa (Il Trovatore)
- Habañera (Carmen)
- Glitter and Be Gay (Candide)
- Erlkönig (Schubert)
- Gretchen am Spinnrade (Schubert)
- Tout gai! (Ravel)
- Chanson Triste (Duparc)
- See Rock City (See Rock City)
- Luck Be a Lady (Guys and Dolls)
- Gaston (Beauty and the Beast)
- The Light in the piazza (Light in the piazza)
- She Used to be mine (Waitress)
- Mister Snow (Carousel)
- Always Starting Over (If/Then)
- Fly, Fly Away (Catch Me if You Can)
- Get Out and Stay Out (9 to 5)
- World Burn (Mean Girls)

- Lonely House (Street Scene)
- Evermore (Beauty and the Beast)
- The Streets of Dublin (A Man of No Importance)
- Rum Tum Tugger (Cats)
- One Step Closer (The Little Mermaid)

### **Possible Anthologies**

- 28 Italian Arias and Art Songs
- French Melodies; An Anthology of French Song and Interpretation
- Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, and Strauss
- Arias for Soprano
- Arias for Mezzo-Soprano
- Arias for Tenor
- Arias for Baritone/Bass
- Standard Vocal Literature (Soprano, Alto, Tenor, Baritone, Bass)
- The Singers Musical Theatre Anthology (Soprano, Mezzo-Soprano/Alto, Tenor, Baritone/Bass)
- The Broadway Ingenue
- 21<sup>st</sup> Century Musical Theatre
- Alfred's Singer's Library of Musical Theatre
- Sondheim for Singers
- Kerrigan-Lowdermilk Songbook
- Jason Robert Brown Collection
- Vocal Selections from Broadway Musicals (Songs for a New World, Les Misérables, Wicked, etc.)

## PAC

### **Forms and Procedures for Performing Arts Class and Degree Recitals (link below)**

<https://obu.edu/resources/docs/finearts/PERFORMING-ARTS-CLASS-AND-DEGREE-RECITALS.pdf>

### **Props/Costumes**

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

## RECITALS

### **Degrees that are required to perform a degree recital/project:**

BM Performance

BME

BM MT

BFA MT

BA Worship Studies

### **Recital Hearings**

All recitalists must perform a hearing a minimum of two weeks prior to the scheduled recital. A panel consisting of voice teachers, and theatre instructors (where appropriate) will grade the hearing either "Pass or Fail", determining whether the program is suitable for public performance. If the recitalist fails the hearing, it will be rescheduled one additional time. Failing the hearing a second time will result in the student not being allowed to pursue the chosen degree.

### **Recital Requirements for Bachelor of Music- Performance**

#### **Checklist Form on Page 61**

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

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

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

The recital must include literature in English, French, German, and Italian. Fifty- percent must be in French, German, and Italian. Other foreign languages may be included but cannot be substituted for the fifty-percent requirement. Recitalist must have works from 3 of the 5 Musical Eras (See page 61) represented on their program. If the student has met all the above requirements and has time remaining in their recital, they may include works of other languages such as Spanish, Russian etc. They may also include genres other than classical such as, musical theatre, gospel, worship, jazz, and pop/rock.

**Recital Requirements for Bachelor of Music- Music Education Choral Checklist Form on page 61**

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

The recital must include literature in English, French, German, and Italian. Fifty- percent must be in French, German, and Italian. Other foreign languages may be included but cannot be substituted for the fifty-percent requirement. Recitalist must have works from 3 of the 5 Musical Eras (See page 61) that has recital form) represented on their program. If the student has met all the above requirements and has time remaining in her recital, they may include works of other languages such as Spanish, Russian etc. They may also include genres other than classical such as, musical theatre, gospel, worship, jazz, and pop/rock.

**Recital Requirements for Bachelor of Music- Musical Theatre Checklist Form from pages 62-63**

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

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

One-half of the recital shall consist of standard musical theatre repertoire. The Musical Theatre selections must represent the three main style periods of musical theatre, including **(1) the late 19th and early 20th century, (2) The Golden Era (1940-1975), and (3) modern (1976-present)**. Furthermore, this repertoire must include a **duet and a song with movement and** shall not exceed 7:30 minutes in length (half of the program), including transitions.

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

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

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

**Senior Recital/50 minutes-(7:30 pm) Evening Recital in McBeth Recital Hall**  
**Checklist Form from pages 62-63**

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

One-half of the recital shall consist of standard musical theatre repertoire. The Musical Theatre selections must represent the three main style periods of musical theatre, **including (1) the late 19th and early 20th century, (2) The Golden Era (1940-1975), and (3) modern (1976-present)**. Furthermore, this repertoire must include a **ballad, duet, scene, song and dance number (solo, duet or ensemble)**, and shall not exceed 25 minutes in length, including transitions.

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

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

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

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

**Recital Requirements for Bachelor of Fine Arts- Musical Theatre  
Checklist Forms on page 64**

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

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

The sophomore BFA Musical Theatre recital consists of 15 minutes of material, including transitions. The material required for a BFA Musical Theatre recital includes a ballad, a duet, a legitimate song and dance number, and a scene lasting approximately 3 minutes. At least one of the required musical selections must be from a musical theatre work composed prior to 1976.

When developing the program, the recitalist should consider that the material performed can be combined, such as a duet that is also a song and dance number, which may also be from a musical prior to 1976. This allows for flexibility within the programmed material, while still meeting the established time requirements.

The 15-minute time limit makes the economy of transitions extremely important. To this end, the recitalist should select material that limits changes between pieces, by planning the logistics in a manner that allows the program to be performed within the allotted time. Furniture and props should be pre-set, and no costume changes are permitted. Augmentations of attire can be achieved by adding a scarf, jacket, or other accessory piece, on top of the existing outfit.

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

**Senior Recital/25 minutes-(11:00 am) PAC Recital in McBeth Recital Hall  
Checklist Forms on page 65**

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

The senior BFA Musical Theatre recital consists of 25 minutes of material, including transitions. The material required for a BFA Musical Theatre recital includes a ballad, a duet, a legitimate song and dance number, a comedic scene, and a serious scene (scenes should not total more than ten minutes). Selections must represent the three main style periods of musical theatre, **including (1) the late 19th and early 20th century, (2) The Golden Era (1940-1975), and (3) modern (1976-present).**

When developing the program, the recitalist should consider that the material performed can be combined, such as a duet that is also a song and dance number, which may also be from a musical prior to 1976. This allows for flexibility within the programmed material, while still meeting the established time requirements.

The recital should show versatility and depth in character development, rather than a focusing on a particular theme or style. The recitalist may present more than two scenes, as long as the cumulative performance time for those scenes does not exceed 10 minutes.

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

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

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

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

## **Senior Worship Project Requirements for Worship Studies**

### **Senior Worship Studies Project in worship venue approved by Chair of Worship Studies Department**

Students pursuing the Bachelor of Arts (BA) in Worship Studies must complete a Senior Project in partial fulfillment of the requirements for their degree.

This document outlines the requirements for the successful completion of the Senior Project (MUWS 4420).

#### **Project Focus**

- 1) The Senior Project (MUWS 4420) is to be presented during the student's senior academic year. The student must register for MUWS 4420 during the semester in which the Senior Project is presented.
- 2) The Worship Studies Department chair will serve as consulting faculty member for the development of all components for the Senior Project.
- 3) The student will be responsible for planning, organizing, preparing, and leading a worship service of 45-60 minutes in length.
- 4) The purpose of project is a demonstration of the student's ability to integrate knowledge and skills from a variety of courses, primarily including but not limited to:
  - a. Congregational Worship MUWS 4023
  - b. Directing the Rhythm Section MUWS 3862
  - c. Worship Practicum MUWS 1000
  - d. Song Writing and Arranging for Worship MUWS 3842
  - e. Technology and Media for Worship MUWS 3663
  - f. Music Theory & Aural Skills MUTH 1002,1012,1022,1032
  - g. Principal applied instrument MUAP (per applied principal area)
  - h. Christian Studies and Biblical Studies and Theology classes
- 5) The student must complete and submit the attached Project Election Form to the Worship Studies
- 6) Department chair prior to the conclusion of their sixth semester.
- 7) One of the goals of the Senior Project is for the student to have material for their portfolio for use in becoming a candidate for ministry opportunities or for seminary/graduate school.
  - a. The student's résumé and official transcript will be supplemented by the Senior Project Document (see below).
  - b. The student should also make arrangements for the worship service to be videotaped.
- 8) All costs associated with the use of facilities and preparation of media needs is the student's responsibility. A \$250.00 Senior Worship Project fee will be charged at registration to cover use of the host church facilities.

#### **Music**

- 1) The student is responsible for the choice and preparation of a variety of music of such quality that is appropriate to university level standards. The chosen music should include:
  - a. Music for congregational singing (including one hymn arrangement)
  - b. Other service music chosen for inclusion in the worship project (i.e., instrumental solos, etc.).
  - c. One solo presentation by the student focusing on their applied area, chosen from literature appropriate to the worship setting.
  - d. The student will write one hymn/song text of at least three stanzas in length for use in the service. The text can be paired with an existing tune arranged by the student for the worship service, or the student may choose to write an original tune for the text.
- 2) Enlisting the assistance of multiple and appropriate musicians necessary to support the vocal needs and instrumentation for the chosen music will be the student's responsibility.
- 3) Scheduling all rehearsals necessary for the worship project to be done by the student.



## Worship Actions and Themes

- 1) The student will develop and implement a theme for the worship service. The theme should represent biblical, theological, artistic, and cultural commitments appropriate to the student's background and consistent with the broader heritage of the church and evangelical Christianity (including appropriate scriptures, prayers, music, etc.)
- 2) Scripture readings should be chosen as appropriate to the theme.
- 3) The service should include at least three prayers:
  - a. one written prayer from a published resource,
  - b. one written prayer prepared by the student or another student, and
  - c. one extemporaneous prayer.
- 4) Scriptures and prayers may be presented in a variety of ways, including:
  - a. Spoken as:
    - i. Individual voices (the student and/or others enlisted for the purpose)
    - ii. Collective voices (unison or responsive)
  - b. Sung
  - c. In media (print or other visual) for personal reflection/meditation
- 5) A brief sermon/homily should be included as an element of the project that expounds the theme of the project:
  - a. A student preparing for pastoral ministry is suggested.
  - b. 10-minutes should be the maximum length.
- 6) Inclusion of one of the two ordinances of the church (Lord's Supper/Eucharist or Baptism) is suggested.
- 7) Other possible elements: Blessings, Preludes, Postludes, Benedictions, Blessings, Creeds, Videos,

## Media

- 1) The worship service should incorporate appropriate printed and/or presentational media designed to enable the participation of all worshipers.
- 2) The student is responsible for
  - a. Enlisting persons to operate any technology used and arranging for necessary equipment.
  - b. Designing the Senior Worship Project printed program (required), any other printed materials and for the printing of those materials. The printed guide/program must conform to School of Fine Arts Music Division standards. The printed guide/program should include the worship order, participants, composers/sources, etc. Since the student is dependent on the help of many other people (instrumentalists, vocalists, tech team, use of local church facilities) expressions of personal gratitude are appropriate. Extensive expressions should be shared on a program insert rather than printed on the program itself.
  - c. Creating presentational media.

## Project Document

- 1) The student will prepare an 8–10-page Project Document as an overview of the entire worship service, designed to evaluate all materials, including:
  - a. The biblical, theological, musical, and literary aspects of all song texts and prayers
    - i. Citing appropriate biblical references and their level of use (quotation, versification, etc.)
    - ii. Theological concepts and themes and relationship to the broader heritage of the church
    - iii. The relative merits of the music including melodic and harmonic components.
  - b. A well-reasoned explanation for how the scripture readings support the chosen theme for the service.
  - c. An evaluation of the preparation and rehearsal process leading up to the service itself.

- d. Response to the following questions: Who are your worship leader mentors, who do you try to emulate? How are you inspiring us to worship?
- 2) The 8–10-page Project Document is to be prepared according to these guidelines:
  - a. Double-spaced, with 1” margins (top, bottom, left, right) and appropriate cover page.
  - b. Times New Roman 12-point font in the main text; 10-point for any footnotes.
  - c. Writing acceptable to senior level University work (correct grammar, spelling, mechanics, use of paragraphs, footnotes, bibliography, etc.)

#### Evaluation

- 1) The Worship Project must be reviewed by a committee which will include:
  - a. The Worship Studies Department chair.
  - b. The student’s applied principal instructor.
  - c. The student’s voice instructor (if voice is not their applied principal)
- 2) The Worship Project will receive a final grade of either satisfactory or unsatisfactory.

#### Worship Project Time-Line

- 1) Semester prior to project: Date and location secured, and worship project form submitted.
- 2) 10 weeks prior to project: Musical selections and other elements confirmed in an order of worship.
- 3) 8 weeks prior to project: All personnel secured (singers (worship leaders, choir members), speakers, readers, instrumentalists, tech).
- 4) 4 weeks prior to project: Music distributed to participants and rehearsals scheduled.
- 5) 3 weeks prior to project: Printed programs prepared, approved, and sent to printer.
- 6) 2 weeks prior to project: Projection prepared.
- 7) 2 weeks prior to project: Pre-project assessment/approval for all vocals with department chair, principal instructor, voice instructor (if different from principal instructor). This assessment must be completed, and approval given to proceed to the final project.
- 8) Week of project: Two rehearsals conducted on-site of worship project. These rehearsals must be coordinated with the host church. Since we are guests in the host churches, it is imperative that the church be left in the same or better condition than it was prior to student’s usage.
- 9) Worship Project presentation
- 10) 1 to 4 weeks post project: Final paper and project review with department chair, applied instructor, and voice instructor (if voice is not primary applied).

## **JURIES**

### **Number of Selections Performed for Juries**

#### **Voice Principals**

The student begins with a selection of their choice.

The voice faculty select 2 pieces to be chosen from the student's jury sheet.

The student's professor is not allowed to make a selection.

#### **Minors**

The student begins with a selection of their choice.

The voice faculty select 1 piece to be chosen from the student's jury sheet.

The student's professor is not allowed to make a selection

#### **Secondaries**

The student performs 1 selection of their choice.

The faculty provide comments, but the grade is determined solely by the student's professor.

#### **Jury Procedures**

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

2. Every student enrolled in voice under a principal applied course number must perform 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. The only students exempt from the jury requirement are those who have performed a recital during that semester, or who have completed the voice requirements for their chosen degree. Students enrolled in elective voice study do not perform a jury.

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

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

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

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

#### **Incompletes**

Students that are physically unable to be present for their jury due to illness or an emergency will be given an Incomplete for that semester. The student will have to complete their jury within the first three weeks of the following semester, or their final grade will be changed to an "F".

As in any academic course, a student who has missing assignments or lessons may receive an incomplete for the semester until all missing requirements are submitted/complete.



## RECITAL PREP FORM for BMMT (Musical Theatre)

Recitalist: \_\_\_\_\_ Voice Teacher: \_\_\_\_\_

Pianist: \_\_\_\_\_ Theatre Coach: \_\_\_\_\_

Date of Recital: \_\_\_\_\_

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

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

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

- Renaissance    Baroque    Classical    Romantic    Contemporary (20<sup>th</sup>/21<sup>st</sup> Century)

REQUIRED LANGUAGES (Include all):

- Italian    German    French    English

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

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

**SOPHOMORE CHECKLIST**

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

- Duet    Dance/Movement    Ballad

ERA REQUIREMENTS (Include at least 2):

- Pre 1940    Golden Age (1940-1975)    Modern (Post 1976)

**SENIOR CHECKLIST**

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

- Duet    Dance/Movement    Ballad

THEATRE REQUIREMENT

- Scene

ERA REQUIREMENTS (Include all 3):

- Pre 1940    Golden Age (1940-1975)    Modern (Post 1976)

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
Scene Timed			Theatre Instructor
Performers Chosen (Soph 1 max; Senior 2 max)/Approved			Theatre Instructor/Voice Teacher
Memorized (30 days prior)			Theatre Instructor/Voice Teacher
Dress Rehearsal on SOFA Calendar			Theatre Instructor/Voice Teacher
Program Draft Proofed (2 weeks prior)			Dr. Caroline Taylor, MFA 115
Publicity Form Submitted (2 weeks prior)			Brooke Zimny, LH 238
Stage Hands Secured (2 weeks prior)			SOFA Administrative Assistant
Reception Arranged with SOFA (2 weeks prior) – Only evening recitals can serve food. Afternoon recitals are welcome to invite their guests to a greet them following their performance and sign a guestbook.			SOFA Administrative Assistant

**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
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft presented (2 weeks prior)			Dr. Caroline Taylor, MFA 115
Publicity form submitted (2 weeks prior)			Brooke Zimny, LH 238
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
Dress rehearsal on SOFA calendar			Theatre Instructor/Voice Teacher
Program draft proofed (2 weeks prior)			Dr. Caroline Taylor, MFA 115
Publicity form submitted (2 weeks prior)			Brooke Zimny, LH 238
Stage Hands secured (2 weeks prior)			SOFA Secretary
Reception arrangements made (2 weeks prior)			SOFA Secretary



**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**

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

## Jury Grading Rubric

Student Name \_\_\_\_\_ Semester: Fall or Spring Year \_\_\_\_\_ Juror \_\_\_\_\_

	Unacceptable performance	Remediation suggested	Acceptable performance	Exemplary performance
<p><b><u>Tone</u></b> Resonance and timbre are appropriate to the style. Onset and offset are clean, clear and balanced allowing for vibrancy. Intonation is accurate throughout range. Dynamic flexibility is present; singer has the ability to make subtle changes appropriate to style and character.</p>	<p>Resonance is incomplete. Onsets are often delayed and with extra noise or air much of the time. Offsets have extra air or extraneous noise much of the time. Intonation is often problematic. The flexibility and warmth of the voice is not fully evident in the performance.</p> <p style="text-align: center;">1 2 3</p>	<p>Resonance is beginning to develop. Onsets are immediate some of the time. Offsets have occasional extra air or extraneous noise. Intonation is accurate in certain ranges consistently. The flexibility/warmth of the voice is sometimes evident in the performance.</p> <p style="text-align: center;">4 5 6</p>	<p>Resonance is developing. Onsets are immediate most of the time. Offsets are, mostly silent and are allowing rebound in the breath system. Intonation is mostly accurate. The flexibility/warmth of the voice is often evident in the performance.</p> <p style="text-align: center;">7 8</p>	<p>Resonance is complete. Onsets are immediate and promote clear, complete timbre at all times. Offsets are silent and allow rebound in the breath system. Intonation is always accurate. The flexibility and warmth of the voice is fully evident in the performance.</p> <p style="text-align: center;">9 10</p>
<p><b><u>Breathing/Alignment</u></b> Inhalation is easy, full and efficient. Exhalation provides stability, support, vibrancy, and vocal energy. Buoyant alignment assists a balanced engagement of the tone.</p>	<p>Inhalation is often noisy or insufficient. Exhalation does not provide stability, and the singer usually tenses or collapses in the body. The singer usually requires extra breaths to complete phrases. Buoyancy is lacking.</p> <p style="text-align: center;">1 2 3</p>	<p>Inhalation is occasionally noisy/insufficient. Exhalation does not provide consistent stability, and the singer often tenses/collapses in the body. The singer often requires extra breaths to complete phrases. Buoyancy is occasional.</p> <p style="text-align: center;">4 5 6</p>	<p>Inhalation is mostly silent, easy and sufficient. Exhalation provides stability, support, and vocal energy some of the time, with some collapsing in the body at the ends of phrases. Buoyancy is developing.</p> <p style="text-align: center;">7 8</p>	<p>Inhalation is silent, easy and sufficient all of the time. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.</p> <p style="text-align: center;">9 10</p>
<p><b><u>Language/Diction</u></b> Languages are sung with accurate pronunciation and effective articulation, with idiomatic inflection beyond basic phonetics. The singer displays thorough understanding and communication of the text.</p>	<p>Languages are often inaccurate in pronunciation and articulation, and lack idiomatic characteristics. The singer does not communicate the meaning of the text.</p> <p style="text-align: center;">1 2 3</p>	<p>Languages are frequently inaccurate in pronunciation and articulation, and lack consistent idiomatic characteristics. The singer often does not communicate the meaning of the text.</p> <p style="text-align: center;">4 5 6</p>	<p>Some languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of much of the text.</p> <p style="text-align: center;">7 8</p>	<p>All languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer communicates the meaning of all text.</p> <p style="text-align: center;">9 10</p>
<p><b><u>Musicianship/Accuracy</u></b> Pitches and rhythms are accurate. The markings of the composer, editor, or arranger are observed and presented with idiomatic style. Performance is easily sung from memory.</p>	<p>Many pitches and rhythms are inaccurate. Attention to the score is unclear or lacks understanding. The style requires further study. Memorization is incomplete with several serious errors.</p> <p style="text-align: center;">1 2 3</p>	<p>Pitches and rhythms are frequently inaccurate. Attention to the score lacks complete understanding. The style requires further study. Memorization is incomplete with occasional errors.</p> <p style="text-align: center;">4 5 6</p>	<p>Pitches and rhythms are accurate most of the time. Most of the markings in the music are observed, and much of the style presented is idiomatic. Memorization is natural and complete with some errors.</p> <p style="text-align: center;">7 8</p>	<p>All pitches and rhythms are accurate. The markings of the music are observed, and the style presented is idiomatic. Memorization is natural and complete.</p> <p style="text-align: center;">9 10</p>
<p><b><u>Artistry/Expression/Ensemble</u></b> The physicality, musicality, and vocalism of the singer fully express the music and story, and engage the listeners in a fulfilling aesthetic experience. The singer and pianist are well rehearsed, and coordinate their efforts toward the same artistic goals in the performance.</p>	<p>The singer has difficulty making physical, musical and vocal choices, and their individual artistry does not engage the listeners in the entire performance. The performance is expressive and meaningful little of the time. The singer/pianist seem unsynchronized.</p> <p style="text-align: center;">1 2 3</p>	<p>The singer has some difficulty making physical, musical and vocal choices, and their individual artistry often does not engage the listeners in the entire performance. The performance is expressive and meaningful some of the time. The singer/pianist are often unsynchronized.</p> <p style="text-align: center;">4 5 6</p>	<p>The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in part of the performance. The performance is personally expressive and meaningful most of the time. The singer/pianist are coordinated in their efforts most of the time.</p> <p style="text-align: center;">7 8</p>	<p>The physical, musical and vocal choices made by the singer allow their individual artistry to engage the listeners in the entire performance. The performance is personally expressive and meaningful all of the time. The singer/ pianist are fully coordinated in their efforts in the entire performance.</p> <p style="text-align: center;">9 10</p>

Total Points Out of 50:

Total Points Doubled for Jury Grade:

## **Annual Voice Competitions**

### **The Mary Shambarger Competition for Singers**

The Mary Shambarger Competition for Singers honors Mary Shambarger, Professor Emerita of music at Ouachita Baptist University. Mrs. Shambarger served on the music faculty for 32 years. At the time of her retirement in 1998, she was the Lena Goodwin Trimble Professor of Music. Mrs. Shambarger served as a voice instructor, classroom teacher, and choral director. She also served as Coordinator of the Vocal Studies program. Upon retiring Mrs. Shambarger endowed the Competition for Singers and has helped with its adjudication. The competition is a rotating format between art song, arias from opera and oratorio, 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 held the Tuesday afternoon preceding the annual Arkansas NATS event each February.

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

### **Outstanding Vocal Artist Award**

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

## **Vocal Ensemble Scholarship Requirements**

### **Voice Majors on Scholarship-NON-BFA Musical Theatre**

All voice majors on voice scholarship are required to audition for Ouachita Singers and Women's Chorus, and if selected, sing in and fulfill all requirements for those ensembles while maintaining a positive attitude. Since Concert Choir is a degree requirement for voice majors (non-BFA Musical Theatre), singers selected for Ouachita Singers or Women's Chorus are therefore in two vocal ensembles per semester. Music education majors are exempt from ensemble expectations during the semester of student teaching.

### **Voice Majors on Scholarship-BFA Musical Theatre**

All voice majors on voice scholarship are required to audition for Ouachita Singers and Women's Chorus, and if selected, sing in and fulfill all requirements for those ensembles while maintaining a positive attitude. Only one vocal ensemble is required for degree and scholarship purposes for BFA Music Theatre students, therefore, these singers may elect to not participate in concert Choir during the semesters when they are enrolled in Ouachita Singers or Women's Chorus.

Exceptions to this policy require the approval of the Director of Choral Activities.