Oklahoma Baptist University

Division of Music

Voice Handbook

for Majors in Music with applied voice emphasis

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INTRODUCTION

This guide provides students with an overview of the policies and procedures of the Area of Voice Studies at OBU Its purpose serves to give all the information needed in order to be successful in singing endeavors, aiding the reader in understanding curricula requirements, preparing for juries and recitals, and planning a student's general course of study. Specific guidelines, though consistent during the academic year, are subject to change at the discretion of the faculty—bearing in mind students will be notified of all changes in advance. Individuals with questions or concerns about the content of this guide are encouraged to speak with faculty members, the coordinator of voice studies, or the music division chair.

The Voice Area Studies Guide serves as a supplement to the University Catalog, the Music Student Handbook, and other general policy documents produced by OBU's Division of Music.

TO THE STUDENT: A Personal Note

The faculty of OBU's Division of Music has prepared this guide for you with voice as your primary applied instrument. Bringing to light the landmarks of your applied study at OBU, this guide hopes to pilot you from your initial audition through your final performance project. It is meant to help you attain key educational goals that are integral to the Voice Studies Area.

The voice faculty recognizes four categories of vocal student at OBU:

1) Aspiring studio teachers and/or choral music educators
2) Aspiring worship leaders
3) Aspiring solo performers (classical, Broadway, jazz, and/or contemporary)
4) Aspiring singers who do not necessarily want to pursue a specific career but who desire nonetheless to make rigorous vocal training the central focus of their Christian liberal arts education.

The above categories are not mutually exclusive. Within the paradigm of OBU's Voice Studies Area, the faculty acknowledges a wide spectrum of interests, abilities, backgrounds, and goals among the students. Yet each student is encouraged and expected to improve vocally, musically, artistically, and entrepreneurially within each stage of study. Through the jury process, the faculty can evaluate your progress and growth both individually and comparatively.

In our teaching, we endeavor to help you achieve the following objectives:

1) Building a solid technique that ensures a lifetime of healthful singing
2) Cultivating expressive and technically secure vocalism that enables you to perform in a wide variety of outlets according to your abilities/interests
3) Developing a sense of elegance, humility, poise, and gracious confidence in every public performance or singing endeavor.
4) Broadening and deepening musical skills and intelligence which aid in discovering your creative, artistic, and professional potential.

The above objectives, through broad, will foster a suitable environment for your uniquely individual abilities and interests to be developed and explored. Your success rests primarily on

your commitment to honor God with your excellence and the level of engagement, patience, cooperation, respect, and trust you opt to bring to the teacher-student team.

STUDIO ASSIGNMENTS

The voice faculty acknowledge the importance of matching each student with an appropriate teacher—that teacher-student team is key to vocal growth. Students are welcome to indicate (in writing) teacher preferences to the coordinator of vocal studies before or after the audition. While the faculty will consider a student's written preference, assignment to any of the available studios, however, is at the faculty's discretion.

SWITCHING STUDIOS

In the rare instance when a student is not completely satisfied with the instruction being received, the following guidelines need to be followed as they protect both the student and the teacher from disrupted work.

1. Pray first and foremost.
2. Refrain from approaching other voice instructors to ask to be accepted as their student. Doing so puts that teacher in an awkward position as it jeopardizes the relationship developed and established with colleagues.
3. Approach your teacher. Frist, kindly address your concerns without stating your express with to change studios. As teachers, we are here to serve, and if you address your issues with each one of us in a respectful and studio manner, those issues may be resolved.
4. If you are not comfortable with addressing your issues with your teacher or are not happy with the outcome of having addressed your issues with your teacher, write a note to the Music Division Chair who will assess the situation and address your concerns. Then, schedule a meeting with your teacher to see if a resolution is still possible.
5. If the result of either step mentioned above seems to indicate a change in teacher is the best course, both you and your teacher MUST notify the Music Division Chair, who will address the coordinator of voice studies, who will then inform you which of the other teachers can accommodate you.

The voice faculty feels in most cases a teacher-student team must prevail until the end of the current academic year before any change in teacher assignment will be approved.

LESSON SCHEDULING

Lessons are scheduled on a weekly basis, with each voice student receiving one-on-one instruction, which focuses on developing specific skills targeting proficiency, truth, and clarity in performance. *The instructor will determine the method in which student lessons are scheduled in his/her studio.*

Credit Hours	1 credit	2 credits	3 credits
Duration each week	25 minutes	50 minutes	75 minutes

All freshman BME, BMA, and BM-Performance voice-emphasis students take lessons for 1 credit their first two semesters. As a supplement, they also enroll in Voice Technique 1 (1 credit) for the fall and Voice Technique II (1 credit) for spring of that first year. Starting the second year, those students will then take lessons each semester for 2 credits (*performance majors will take for 3 credits*). Non-music majors and music majors whose emphasis is something other than voice may always take voice lessons for either 1 or 2 credits.

ATTENDANCE & MAKEUP POLICY

Be sure to familiar yourself with the specific attendance policy found in your teacher's syllabus. Notwithstanding, there will be times during the semester when your teacher may need to postpone a regularly schedule lesson. All lessons postponed or missed by your teacher will be rescheduled later at a mutually convenient time. As a rule, lessons missed for ANY REASON other than your teacher's absence will not be made up. In rare cases, your teacher may choose to provide a make-up lesson even when you are the one responsible for the postponement or cancellation of the lesson. ***NB: No teacher is required to offer a make-up lesson he/she did not postpone.**

STUDIO CLASS

Studio classes will take place each Tuesday from 12:30pm-1:45pm. The purpose of Studio Class is to offer students low-stakes performance opportunities in front of their peers and to hear from occasional guest speakers. The location for studio classes will be provided in print and online at the beginning of each semester. *Only voice-emphasis music majors enroll in Studio Class.*

DRESS CODE

In terms of regular class or studio work, there is no specific policy on attire beyond modesty and respect. Regarding attire for general recitals, degree recitals, juries, auditions, etc., the attire should look somewhat professional and point the observer to the performer's expressive face & generous eyes. It is the student's responsibility to ensure that his/her attire has been approved by the appropriate gender of the faculty.

COLLABORATIVE PIANISTS

The Area of Voice Studies strive to assign a pianist to each vocal student (as much as possible) in consultation with the staff accompanist and/or Coordinator of Keyboard Studies. The pianist will attend the voice lessons as much as possible. Singers are responsible for providing copies of their assigned repertoire to the pianist as soon as they acquire the scores. NO PIANIST should be handed music in a rehearsal/lesson and expected to sight-read it on the spot to make up for a singer's lack of planning. In addition, pianists are not expected to teach students the notes, rhythms, words, or contexts of the songs. They are there to acquaint the student with the piano part. *It is the pianist's prerogative to decline rehearsing with a student if the student is not prepared with notes, rhythms, words, and context of songs.*

Please remember that copyright laws apply to the music you provide to your accompanist and copies break that copyright law. If you have questions about this, ask your applied teacher or the Music Division Chair.

SPECIAL EVENTS

The Voice Studies Area offers opportunities for performers in the following special events. These events are by **faculty-nomination only**. Voice students may not "volunteer" themselves for these events.

1. **NATS Regional (and District) Student Auditions**. In the fall semester, students are chosen by their applied teacher to participate in the Texoma Regional NATS (National Association of Teachers of Singing) auditions, a 3- to 4-day event that enables young singers

to perform for outside judges and observe some of the brightest artists in the profession. The *Oklahoma District* auditions are held in the spring, typically on a Saturday.

2. **Concerto-Aria Concert**. This is a significant opportunity for singers to sing an operatic/oratorio aria or a symphonic work with an orchestra. Singers are nominated by their teacher and audition (toward the end of the fall semester) before the entire music faculty. The concert is performed in late February of the following spring semester.
3. **Non-Degree Recital**. The Music Division supports students participating in non-degree performances as an important component of the singer's development. A cabaret or additional junior recital is a sufficient example. <u>These events can **only** take place with express approval of scheduling and programming from the applied instructor</u>.

REQUIRED EVENTS

1. **General Recitals**. Every voice emphasis student is REQUIRED to sing once each semester in the regularly scheduled division-wide general recitals. (*Performance majors must sing twice each semester*.) The applied instructor will help determine the appropriate performance date and repertoire.
2. **Degree Recitals**. Students planning degree recitals should be proactive in discussing recital procedures with their applied instructor, familiarizing themselves with the Music Division Handbook and following the procedures set forth for organizing and scheduling.

Recital Hearing

The hearing is the means by which the actual presentation of the recital is secured. The hearing should be held on a date between three (3) and five (5) weeks before the performance date. The purposes of the hearing are: 1) to confirm that the singer is fully prepared to present the recital, and 2) to confirm the correct scheduling of the recital venue/date/time, the granting of all signatures of the hearing panel (the applied instructor and one other music faculty member), and the near completion of the singer's work on the printed performance program. The full recital program is to be performed at the hearing and should include time for applause, movement on and off stage, etc. Following the hearing, the panel deliberate and then inform the student whether or not the recital may take place as scheduled. If the student passes, he/she may begin to advertise for the recital. If, however, the student does *not* initially pass the hearing, he/she may receive the opportunity for a second hearing no later than two weeks before the scheduled recital date. Should the student fail to demonstrate readiness for the recital after the second hearing, the recital will be cancelled for that semester, and a grade of *I* (if appropriate and granted by the panel) will be recorded for the course at the semester's end. *The applied instructor must be the one to cancel the date with the Music Division office.

*<u>See "Degree Recital Guidelines & Forms" in the appendix for information regarding the scheduling of degree recitals</u>.

MID-SEMESTER EVALUATION

Once every semester, around the seven-week point, all enrolled voice emphasis students are REQUIRED to take their midsemester evaluation. This is much like a technique exam that piano

emphasis students would take. This takes place in-studio during the student's lesson and will last approximately ten (10) minutes. Two weeks before the evaluation, the student will submit a copy of program notes and translations of foreign texts to his/her applied instructor who will review and return them a week the next week. The program notes will consist of a minimum of one paragraph for each assigned song and should address the following:

- The style in which each song is written and how that may affect the singing
- Pertinent facts about the composer, particularly related to the work being studied
- Thought-provoking concepts about the song itself and/or its interpretation

The evaluation will cover the student's presentation of the following:

1. **Hymn**—selected from the list below, one memorized stanza sung *a cappella*

Title:	BH 1991	BH 2008
O Sacred Head, Now Wounded	137	231
And Can It Be	147	250
Guide Me, O Thou Great Jehovah	56	82
What Wondrous Love Is This	143	169
Praise the Lord, Ye Heavens, Adore Him	36	33
How Great Our Joy	108	202
O Come, O Come, Emmanuel	76	175
Praise, My Soul, the King of Heaven	32	2
A Mighty Fortress Is Our God	8	656
Great Is Thy Faithfulness	54	96
Love Divine, All Loves Excelling	208	172

2. **Psalm**—selected from the list below, requiring projection and expressive interpretation

Psalm 3	Psalm 16	Psalm 46	Psalm 91
Psalm 4	Psalm 19	Psalm 48	Psalm 101
Psalm 5	Psalm 27	Psalm 62	Psalm 112
Psalm 8	Psalm 32	Psalm 90	Psalm 121

3. **Background of Songs**

- The student will bring his/her notebook, with a list of his/her repertoire, to the evaluation

4. **Sight-Reading**

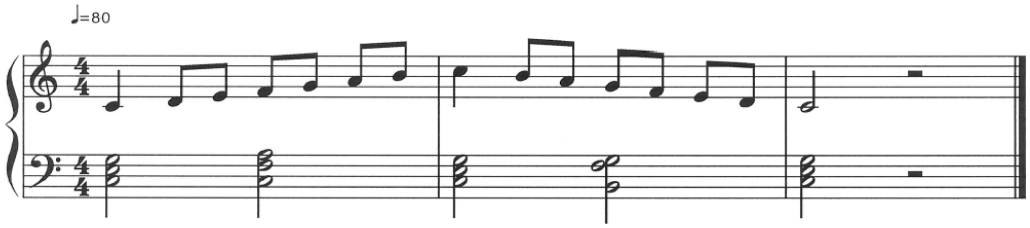
- Excerpt will be according to the student's level in Aural Skills
- The student should expect to use solfege

5. **Vocalization**

- Each vocalise is based on the student's semester of study
- *The student will supply LH chords on the piano while singing the exercise*

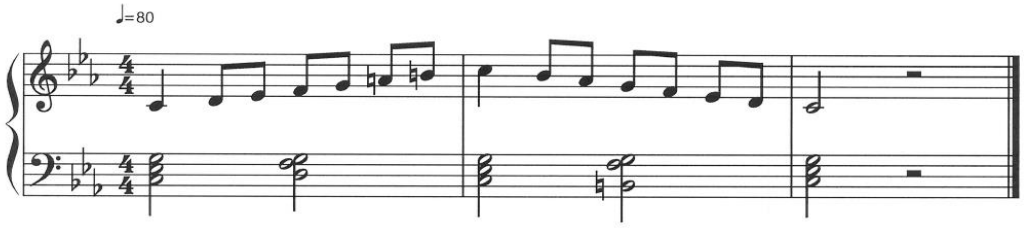
Semester 1 Vocalise

Major



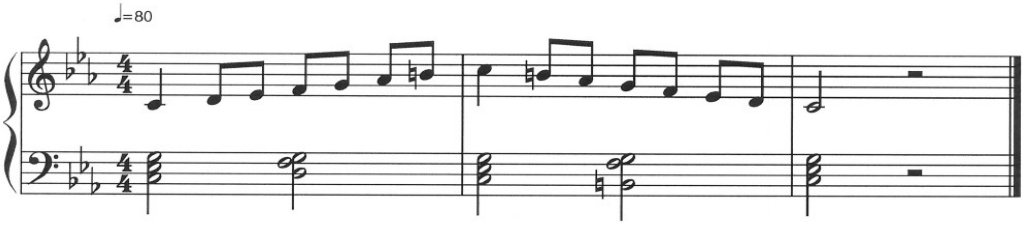
Semester 2 Vocalise

Melodic Minor



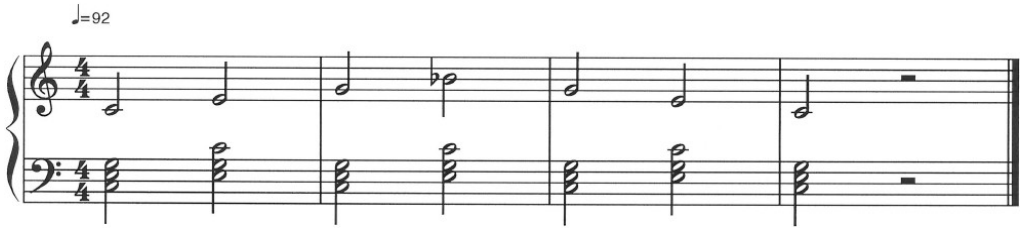
Semester 2 Vocalise

Harmonic Minor



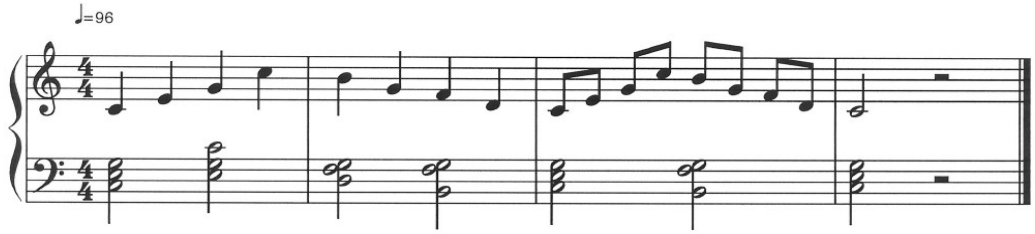
Semester 3 Vocalise

Arpeggios



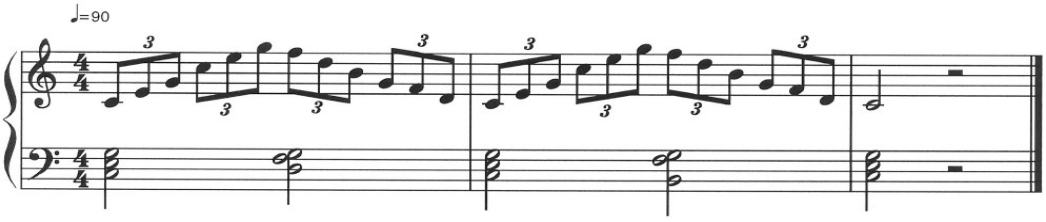
Semester 4 Vocalise

Arpeggios



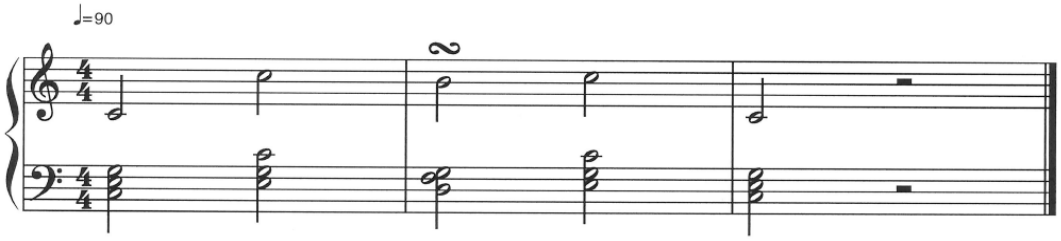
Semester 5 Vocalise

Range Extension



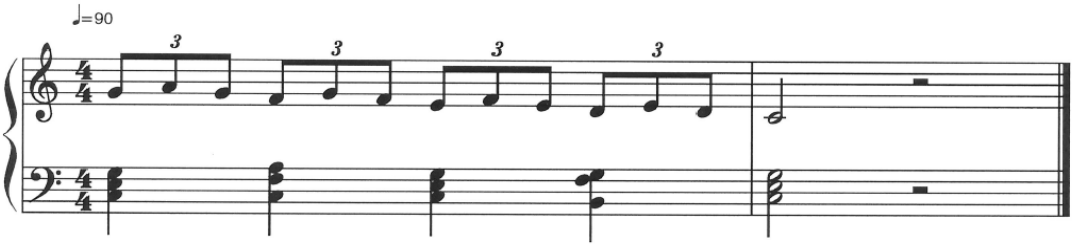
Semester 6 Vocalise

Ornamentation



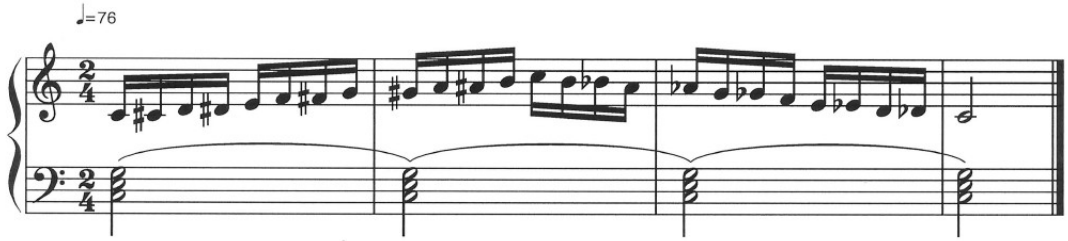
Semester 7 Vocalise

Agility



Semester 8 Vocalise

Intonation



JURY & REPERTOIRE PROCEDURES

Voice Primaries

Semester 1: The student will receive 25 minutes of one-on-one instruction and enroll in Vocal Technique I– covering body mapping, awakening technical awareness, and implementing proficiencies and constraints on the quest for optimal vocal freedom. **Three (3) pieces** are required for the jury.

Semester 2: The student will receive 25 minutes of one-on-one instruction and enroll in Vocal Technique II. **Five (5) pieces** are required for the jury– comprising the Italian and English languages studied in Lyric Diction I.

Semester 3: The student will receive 50 or 75 minutes of one-on-one instruction. **Five (5) pieces** are required for the jury—4 art songs in English, Italian, German, and French.

Semester 4: The student will receive 50 or 75 minutes of one-on-one instruction and enroll in Vocal Technique IV. **Six (6) pieces** are required for the jury—4 art songs in English, Italian, German, and French. The student must fulfill all the sophomore barrier requirements.

Semester 5: The student will receive 50 or 75 minutes of one-on-one instruction. **Six (6) pieces** are required for the jury—1 operatic aria, 1 oratorio/cantata aria and 4 others. Four languages must be represented.

Semester 6: The student will receive 50 or 75 minutes of one-on-one instruction. **Seven (7) pieces** are required for the jury—1 operatic aria, 1 oratorio/cantata aria and 5 others. Four languages must be represented. For students performing a junior recital during this semester, the jury exam will not be required, although the midsemester board requirement will still need to be met.

Semester 7: The student will receive 50 or 75 minutes of one-on-one instruction. **Eight (8) pieces** are required for the jury—1 operatic aria, 1 oratorio/cantata aria and 6 others. Four languages must be represented. For BME students doing a recital during this semester, the jury exam will not be required, although the midsemester board requirement will still need to be met.

Semester 8: The student will receive 50 or 75 minutes of one-on-one instruction. **Eight (8) pieces** are required for the jury—1 operatic aria, 1 oratorio/cantata aria and 6 others. Four languages must be represented. For students performing a senior recital during this semester, the jury exam will not be required, although the midsemester board requirement will still need to be met.

All voice primaries are REQUIRED to perform a jury at the end of each semester (the only exception being semesters in which the student completes a degree-fulfilling performance project or a recital of significant length). Students are required to download the jury adjudication form PDF and the Jury Report PDF from the music webpage and email it to the Coordinator of Voice Studies by the date assigned. Students who wish to record their juries may do so, provided the endeavor is not disruptive. The faculty may also record jury examinations for archival purposes. Juries are closed to the public, including family and friends, and are typically held during the last week of classes—pre-finals week. Faculty members will provide feedback and submit a grade based on their assessment of the jury performance. The Voice Faculty will calculate the composite jury grade.

- Voice Secondaries and Minors

Students who are Voice Secondaries or Minors will be guided by their instructor according to interests and aptitudes. *The minimum requirement is 3 songs per semester.*

At the discretion of the instructor, a voice minor or a voice secondary can take the jury exam at any point during their study. However, juries are required for voice secondaries and minors starting their **third** semester of vocal study.

The Vocal Proficiency exam is offered to voice *secondaries and minors* by the last semester of required vocal study. The student is encouraged to attempt the jury proficiency before the final semester of study, however. Successive semesters of vocal study are required until the proficiency is passed.

- Other Jury Considerations

The jury grade constitutes 20% of the semester grade. This decision should be noted in the teacher's syllabus. Also, the individual teacher may require more than the minimum number of songs for the jury (listed above) in his/her studio grading policy.

Semester	# of songs	Languages/Techniques	Other Reqs	Jury Length
1	Three	English		10 mins
2	Five	Engl/Ital		10 mins
3	Five	Engl/Ital/Ger/Fr		10 mins
4	Six	4 languages	Soph. Barrier	20 mins

5	Six	4 languages	Oratorio/Opera	10 mins
6	Seven	4 languages	Oratorio/Opera	10 mins
7	Eight	4 languages	Oratorio/Opera	10 mins
8	Eight	4 languages	Oratorio/Opera	10 mins

Note: *These guidelines apply to any student taking for 2.0 cr. One song will be added for each additional hour of credit, and 2 songs will be subtracted per semester for those enrolled in only 1.0 cr. (except for the first semester of study, in which case the minimum requirement is still 3 songs.*

The above minimums apply to:

Voice Primary: those pursuing BM, BMA, or BME.
Voice Secondary: non-vocal music majors pursuing BM, BMA, BME.
Voice Minor: those pursuing degrees outside of music.

1. Juries for voice secondaries and minors: beginning the third semester of vocal study (or second if the teacher so chooses).
2. BM Vocal Performance: Official admittance is a required jury at the end of the fourth semester of vocal study. All voice faculty must hear this barrier, which is a 20 minute jury.
3. Vocal Proficiency: Required of BME, BMA, voice *secondary* applied, and minors by the last semester of required vocal study. The student is encouraged to attempt the 15-20 min. jury proficiency before the final semester of study, however. Successive semesters of vocal study are required until the proficiency is passed.
4. The jury grade constitutes 20% - 30% of the semester grade, at the discretion of the teacher. This decision should be noted in the teacher's syllabus.

Appendix I

Degree Recital Guidelines

Checklist For Student Degree Recitalists:

____ 1. Schedule *fall* recitals by **April 15** and *spring* recitals by **October 1**.

The Recital Request Form can be found on the music division's website. ***Per the music handbook, it is purely the student's responsibility to request the recital dates by the given deadlines***. Consult your teacher, your partner (if doing a joint recital), and your accompanist. List three dates in order of preference. Turn in the request form to the Music Office by the dates listed above.

____ 2. Submit a final copy (Word Document & PDF) of the program to the Music Office at least **3 weeks** in advance of the recital. A recital program template can be obtained from the Music Office. (Be sure that joint recitalists work together to submit one program.) Do not change fonts used in the template. Correct spelling, accents, composer dates, and all information included on the program are your responsibility.

____ 3. Schedule practice times in the recital space through the Music Office.

____ 4. Reserve reception room and serving utensils, if desired, through the Music Office.

____5. Pick up your programs in the Music Office and put them in the performance space.

Scheduling Recitals

Student recitals are scheduled on Tuesday or Thursday evenings. If a student can show cause for scheduling a recital on another day, this will then be considered by the music department chairperson. All recital dates must be approved by the music department chairperson.

The names of all performers and accompanists and the time for each selection must appear on the request form before a date will be assigned. Accompanists' schedules receive consideration when building the calendar.

Senior Recital

The 25-minute senior recital is the standard requirement for all music degrees, except for performance majors, and is open to the public. Students are required to enroll for 0 credit hours in the course "Senior Recital" under the number appropriate to the performance medium and applied professor.

- **Performance Degree Recitals**
  The senior recital for a vocal performance degree is 50 minutes in length, and the student receives one hour credit.

- **Junior Recital**
  The junior recital for the vocal performance degree consists of 25 minutes of music, and the hour can be shared with another student. The student enrolls in "Junior Recital" for 0 credit.

Recital Literature

The recital literature is selected in consultation with the applied teacher, who also holds the final decision on the composition of the program.

Collaborative Pianists

Collaborative pianists are assigned by Claire Marquardt in the event a student pianist is needed.

Recital Programs

A Word Document and PDF of the recital program must be submitted to Bison Hill Printing at least three (3) weeks in advance of the recital, even if the student has not yet passed the hearing. Digital copies of the recital program template are available through the Music Office. The program MUST be printed on white paper and must use the OBU format. Proofreading is the responsibility of the student and the applied teacher. It is the student's responsibility, however, to submit the recital program and program notes for printing. Failure to submit either one for printing will result in no such documentation for the recital and will affect the student's grade at the discretion of the applied teacher.

Listing composers' full names and dates is necessary to help the audience place the music in the proper style period. Consult *Baker's Biographical Dictionary*, *Grove's Dictionary of Music and Musicians*, *Kagen's Music for the Voice* or *Hinson's Guide to the Pianist's Repertoire*.

Stage Assistants

Assistants are provided by NAfME. They will take care of all details concerning programs and stage set up.

Stage Set Up & Clean Up

It is the responsibility of the recitalist to clear the stage/platform of any props, instruments, or extra equipment immediately following the recital as a courtesy for the next event that will take place on the stage or platform.

Pictures

Flash pictures may not be taken during recitals. Please arrange for photos *before* the recital.

Recordings

All student degree recitals are recorded by the Music Division for NASM accreditation & archival purposes. The use of outside recording equipment is prohibited in on-campus performances unless approved by the Division of Music prior to the performance. In the case of student recitals, video recording by family members and/or friends is permitted as long as the student performer agrees to be recorded, and all other students involved in the performance agree to be recorded. The Division of Music and the university are not responsible for the dissemination of such video recordings in these instances.

Receptions

If the student desires to hold a reception following the recital, he/she must contact the necessary personnel in order reserve the room. For example, if the reception is to be held on campus, then he/she must contact the Campus Events Office.

Appendix II

Forms

Voice Area Jury Adjudication Form/
Sophomore Barrier Form/
Voice Recital Hearing Form/Voice Proficiency Form

Voice Area
Jury Adjudication Form

Adjudicator_____

Date_____

Name:	**Semester of study(#)**:	**Year**:
Studio of:	**Voice Classification**:	
Degree:	**Course No**.	**Credit**:

Literature Selections

1._____by: _____
2._____by: _____
3._____by: _____
4._____by: _____
5._____by: _____
6._____by: _____
7._____by: _____
8._____by: _____

Comments:

Composite Grade_____

Student Name_____

Oklahoma Baptist University

Sophomore Vocal Barrier Assessment

At the end of four semesters of applied voice study,
the following requirements must be met for each degree. (+ = "or more")

	BM-Performance	**BME**	**BMA**
# of songs (Prepared; performed)	7+/4+	5+/3+	5+/3+
# of foreign languages	3+	3+	3+
Technical Aspects			
1. Agility			
2. Breath Management			
3. Intonation			
4. Alignment			
5. Range			
6. Vocal Line (Evenness)			
7. Vocal/Tone Quality			
Music Aspects			
8. Artistry			
9. Communication			
10. Diction			
11. Foreign Language Accuracy			
12. Memory			
13. Musical Accuracy			
14. Sight-Singing			
15. Vocalizing			
Overall Presentation/Grade (Score needed to pass out of 75)	**66 (88%)**	**56 (75%)**	**56 (75%)**

Each of the technical and musical aspects listed above will be assigned a grade according to the following numerical scale (5-4-3-2-1). The values correspond as follows: 5 = Excellent; 4 = Good; 3 = Acceptable; 2 = Needs Attention; 1 = Unacceptable.

**As part of the final assessment for the sophomore vocal barrier exam, the voice faculty will consider information gathered from the student's performance in Theory, Aural Skills, and Piano classes.

***Transfer students will take the sophomore vocal barrier exam when they have completed or have been granted credit for the number of required credit hours of applied voice (required by OBU) that equals those for the barrier of their chosen degree (i.e. 7, 8 or 11 credit hours). If a transfer student has already completed the number of required credit hours at another college or university, the sophomore barrier exam will serve as his/her entrance exam into the specified degree program.

OBU
DIVISION OF MUSIC

RECITAL HEARING REPORT

The purpose of the Recital Hearing is to determine student readiness to present a public solo recital appropriate to the chosen degree. Because a recital represents the synthesis of musical knowledge and abilities acquired to date, the student's academic progress, sight-reading skills, and professionalism will also be considered.

All recital repertoires must be fully prepared for the Recital Hearing. The panel of faculty members will hear each selection in its entirety. Upon the successful complete of the Recital Hearing, all program material music be submitted to the Division of Music Office. This must occur no less than two weeks prior to the scheduled date of performance.

Student Name: _____ Degree: _____

Recital Type: _____ Anticipated Performance Date: _____

Applied Area: _____

Applied Instructor: _____

Accompanist: _____

Additional Performers: _____

_____

_____

List all recital repertoire in performance order.

Composition	**Composer**	**Length** (*Minutes*)

	Total Length of Music:	

Note: Half recitals must have at least 25 minutes of music. Whole recitals must have 45-50 minutes of music.

Performance Results:

☐ Material is ready for a public performance.

☐ Another Recital Hearing is required.

☐ Material is not adequately prepared for a public performance.

Performance Comments:

Additional Considerations:

1 – Never 2 – Seldom 3 – Usually 4 – Almost Always 5 - Always

	1	**2**	**3**	**4**	**5**
The student is committed to a disciplined approach to learning.					
The student has progressed appropriately through upper-level music courses.					
The student mastered an appropriate number and level of technical exercises.					
The student learned an appropriate number and level of repertoire selections.					
The student performs with quality and understanding according to level of study.					
The student is able to perform at sight music in the applied area at an appropriate level.					
The student has demonstrated appropriate Keyboard Skills.					
The student is progressing toward professional musicianship.					

Additional Comments:

Final Decision:

☐ The Recital is approved.

☐ The Recital is not approved.

Recital Hearing Panel: Date: _____

Applied Area Coordinator: _____

Panel Member: _____

Panel Member: _____

Oklahoma Baptist University
Voice Proficiency Form

Adjudicator_____

Date_____

Name:	Semester of study(#):	Year: Fr So Jr Sr
Studio of:	Voice Classification:	
Degree:	Course No.	Credit:

I. Technical Exercises

Alignment/Tone quality/Breath support/Flexible/Agility/Phrasing/Maintaining vocal line

Comments:

_____
_____
_____

III. Pitch-Matching

Comments:

_____
_____
_____

IV. Sight-Reading

Accurate pitches/Accurate rhythms/Retained tonic

Comments:

_____
_____
_____

Pass	Do Not Pass