

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 presence serves to coalesce all the information needed in order to be successful in singing endeavors, aiding the reader in understanding curricular 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 Studies Area 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.

Finally, acknowledging the demanding nature of our program, this Guide seeks to encourage all persons interacting with OBU's Voice Studies Area to reflect and heed the mandate found in Colossians 3:23-24, "Whatever you do, do your work heartily, as for the Lord rather than for [human masters], knowing that from the Lord you will receive the reward of the inheritance. It is the Lord Christ whom you serve." (*NASB*)

## FUNCTION & EXPRESSION

OBU's Voice Studies Area functions under the umbrella of the Division of Music whose mission is "to educate outstanding artists who will influence and enrich individuals, schools, churches, and communities around the world by glorifying Christ through music." To this end, the whole faculty is devoted to educating well-rounded and Christ-centered young singers. Healthful vocalism, freedom of function, and full-flavored communication are chief in developing true artistry. **Hence, the faculty requires students to discuss with their applied teachers all repertoire and performance opportunities on and off campus before agreeing to them.** Without this cooperation, the faculty cannot adequately assume responsibility for the ultimate condition of the student's voice.

The Christian liberal arts context encourages us to pursue excellence as our trademark in all aspects of singing. It further inspires the faculty to integrate gracious faith in all aspects of the vocal art, urges students to immerse themselves in diverse modes of expression and elements of the discipline, and calls us all to humbly live out the high calling of exercising our talents according to the grace given us in Christ.

Considering all aforementioned, the motivated and disciplined student will have ample opportunities to flourish in any degree program. And since time management and skills development are essential to becoming successful in vocal pursuits, the faculty will assist in every way possible to allow and inspire students to achieve realistic goals.

## 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.

Comprising several applied studio teachers, OBU Voice offers instruction to many students. The unique experiences and techniques of each teacher combined with the unique set of skills, talents, and aspirations of each student are reflected here in the diverse activities and needs our program offers and addresses. As a result, this Guide contains a great deal of information. Please, don't feel overwhelmed . . . peruse slowly and gradually . . . and refer to your applied instructor when questions arise.

The Voice Faculty recognizes four categories of vocal students 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, though broad, will even so 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 Studies Area acknowledges the importance of matching each student with an appropriate teacher—that teacher-student team is key to vocal growth and success. Students are welcome to indicate (in writing) teacher preferences to the Coordinator of Voice Studies before or after the audition. While the faculty will seriously consider a student’s written preference, assignment to any of the available studios is at the faculty’s discretion. Significant prayer and care are regularly taken to assign materials and introduce lesson proceedings tailored specifically to each voice in order to ensure a mutually satisfying experience.

## 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. The hymn heartens, “O what peace we often forfeit, O what needless pain we bear, all because we do not carry everything to God in prayer.” Remember you need the Lord’s perfect wisdom.
- 2) Please 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. First, kindly address your concerns without stating your express wish 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 studious 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 you and 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 that lasts 50 or 25 minutes (depending on credit hours taken) during which time the instructor focuses on developing specific skills targeting proficiency, truth, and clarity in performance. While you may request a preferred lesson time, the teacher does the actual scheduling.

Teachers make every effort to accommodate your needs and preferences in lesson scheduling. Still, a teacher is only required to take your university *class schedule* into account when scheduling your lesson. Please be aware you may need to adjust outside work schedules, extra-curricular activities, and/or commuting preferences to honor the lesson time you have been granted.

## ATTENDANCE & MAKE-UP POLICY

Be sure to familiarize 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 scheduled lesson. All lessons postponed or missed by your teacher will be rescheduled later, at a mutually convenient time. Plan on attending all lessons on each day the university has designated a class day. This custom establishes a finer work ethic and promotes professionalism in each field of study. Leaving early for and returning late from breaks is a testimony of one’s personal and professional values.

As a rule, lessons missed for ANY REASON OTHER than your teacher's postponement or absence, however, 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. **However, no teacher is required to offer a make-up lesson he/she did not postpone.**

## STUDIO CLASSES

Studio classes will take place each Tuesday from 12:30pm-1:45pm. The location for studio classes will be provided in print and online at the beginning of each semester.

## DRESS CODE

In terms of regular class or studio work, there is no specific policy on attire beyond modesty and respect. However, the Voice Studies Area recognizes two realities:

- 1) That which is fashionable in everyday dress is not necessarily appropriate for the stage.
- 2) Part of the training necessary for successful auditions, recitals, competitions, concerts, chapel presentations, and other similar projects is achieved through dressing guidelines for performance

Thus, in keeping with our dress code, the attire for every performance is meant to follow professional standards and to encourage a *Colossians 3:12* mindset—"Clothe yourselves with compassion, kindness, humility, gentleness, and patience." Compliance with these guidelines is needed for both men and women.

I. Any and all concert attire (degree recitals, general recitals, juries, voice seminars, auditions, etc.) should point the observer to the performer's expressive face and generous eyes. When in doubt or in case specific assistance is warranted, guidance from the appropriate gender of the faculty can be sought:

### WOMEN

- Remember not every performance merits a new dress. Finding two or three perfect outfits that follow these guidelines will enhance confidence onstage.
- Dresses and skirts must be below the knee (not at, and not above).
- Strapless gowns are discouraged, unless worn with a short, fitted sweater to cover the arms (a shawl may also be appropriate). Care should be exercised to avoid dresses that are too tight; on the contrary, they must have movement and flow when walking on and offstage—A-line skirts, for example, often have both graceful shape and movement.
- First choice is granted to flattering necklines that draw attention to the face. Too much bare skin anywhere (décolletage, arms, legs) is distracting.
- Color and pattern should be chosen wisely—the performance, not sense of fashion, should be the focal point.
- No extremely high heels, open-toed shoes, or sandals are allowed. Heel height should be comfortable for the wearer and not lead to the possibility of an easy fall. Hair should be off the face, sprayed or pinned into place, shielding both singer and audience from distraction.
- Any questions about attire may be brought to Dr. Nelson

## MEN

- A jacket and tie ensemble would be most appropriate for degree recitals, general recitals, auditions, juries, and competitions.
- White shirts are classy but other solid colors are fine as well. Preference is given to a colorful tie with perhaps a pocket-handkerchief to match.
- For those needing more collar width, a fitted shirt can be worn underneath to eliminate bulkiness—collar extenders can be purchased in most men's stores. By wearing them behind ties, the shirt top button can remain open.
- Socks must be worn, and match each other AND the rest of the outfit.
- Hair should be off the face, allowing full exposure of the forehead and the eyes to the audience.
- Beards should be neat and/or trimmed.
- Shoes must be shined and slacks should be pressed.

## PIANISTS

The Area of Voice Studies strives 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 come to individual lessons every week. While individual rehearsals with pianists are highly encouraged and needed to assist students in the preparation of auditions, juries, and other performances, singers will do well to remember any extra rehearsal is at the discretion of the singer-pianist team—OBU Music does NOT cover extra fees.

Singers are responsible for providing copies of their assigned repertoire to the pianist as soon as they acquire the music and NO LATER THAN the 7<sup>th</sup> week of any given semester. The collaboration between the pianist and the singer is a crucial step toward professional maturity. Such a relationship demands more love, grace, kindness, patience, humility, gentleness, respect, consideration, wisdom, and preparation than normal. The more secure and solid that relationship becomes, the more secure the singer's art will be.

Toward those ends, it is imperative that the pianist be informed and given the music to any assigned piece **two to three weeks** before it is heard in rehearsals, lessons, or performances. NO PIANIST should be handed music in a rehearsal and expected to sight-read it on the spot to make up for a singer's poor planning. Rehearsals with pianists should be arranged every other week. Rehearsal no-shows speak of disrespect and unwise time management. Come **AHEAD of time** to your rehearsal in order to be "on time." Pianists are not expected to teach you the notes, rhythms, words, and contexts of your songs. They are there to acquaint you with the piano part and to coach you musically (phrasing, language, etc.) It is the pianist's prerogative to decline rehearsing with you if you are not prepared with notes, rhythms, words, and contexts of each assigned song.

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

## STUDENT RESPONSIBILITIES

Students are responsible for assuming the initiative to ensure vocal study is not adversely affected. For that reason, the following should be taken seriously:

*Know who you are.* You cannot do your best if you do not know your true identity. You are "God's masterpiece, created in Christ Jesus to do good works which God prepared in advance for you to do." (Eph. 2:10, ISV). Stay in God's word, memorize scripture, seek to please God in every way, devote yourself to prayer, love your neighbor, and be joyful always. Be diligent and make the most of every opportunity.

*Get enough sleep.* Your body is your instrument, and you simply cannot expect to achieve artistry and maintain healthy vocal function if you are running on fumes.



*Eat well and maintain hydration.* Food is your fuel, and you cannot expect to run your car on empty. If you skip meals, you are not guaranteed scheduled lessons or make-ups. Plan regular fruit or protein snacks throughout the day to keep your blood sugar at a good level for the fine-tuning of brain and body which efficient singing demands.

*Practice **thoughtfully** and **consistently** twice or more times each day.* Learning to sing well requires the discipline of working alone in frequent and productive practice sessions. Include practice times in a written class schedule. Your applied instructor is with you once or twice weekly, but you should be teaching yourself through your lesson notes the other five to six days. When practicing, recreate the proceedings in voice lessons. Review exercises and sing the literature to the best of your ability with your teacher's directives in mind. The beginning singer should keep each practice session under 30 minutes, but should also seek the teacher's input on the daily requirement of total practice time.

*Be prompt and prepared for each lesson, class, and rehearsal.* Punctuality and adequate preparation mean that you show respect to yourself and the instructor. Do your homework in its entirety before coming to the lesson.

*Refine your reason for singing and for studying voice daily.* Take inventory of why you want to sing and why you take voice lessons in order to keep your priorities and perspective in order.

*Get plenty of exercise.* Participate in a physical exercise program that encourages vigorous breathing and energy in your body. Take advantage of the facilities, equipment, and expert guidance that the university offers.

*Use your voice teacher as your first resource, not your last resort.* Contact your applied instructor whenever you have a question, concern, problem, or suggestion in regards to your vocal training. Refrain from discussing your vocal issues to third parties before talking to your teacher first because they may not know the plan you two have mapped together for you to follow.

*Be involved in the whole music division.* Introduce yourself to other voice teachers and other faculty members, befriend singers and instrumentalists, obtain permission to observe other voice or instrumental lessons, audition for the staged productions, attend studio classes and recitals, and be visible. Learn to network now because you never know who and what you will need for your career.

*Develop your personal music library.* Purchase required music and supplies promptly, so you can practice before the next lesson. Also, aim to respect copyright laws by refraining from copying or downloading music and recordings unnecessarily.

*Listen to music . . . all kinds!* Listen to others with a burning desire to learn from them and encourage other singers and musicians when you hear them. Support fellow singers and instrumentalists when they have recitals or other projects by joyfully attending their performances. The more you listen to good music, the easier it will be for you to produce healthy and beautiful sounds.

*Commit to honor God with your voice for the rest of your life* whether singing becomes a career option for you. Glorify God when you practice diligently, when you work on foreign languages, when you receive a deafening applause, and each time you walk on a stage to share your gift with others. Singing should never be about the singer; it's all about the Giver of the gift. Christ is the reason we sing! We sing to glorify Him



whether we sing a hymn, a praise chorus, a show tune, an art song, an aria, a folksong, or the national anthem. So, “whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him.” (Col. 3:17, *NIV*)

## SPECIAL EVENTS

The Voice Studies Area offers opportunities for performance in the following special events that are BY FACULTY NOMINATION ONLY. Voice students may not volunteer themselves for these events.

1. *NATS Regional (and District) Conference & Student Auditions.* In the fall semester, students are chosen by their applied instructor to participate in TEXOMA NATS (National Association of Teachers of Singing), a 3- to 4-day event that enables our young singers to perform for outside judges and observe some of the brightest artists in the profession. In the spring semester, students are chosen by their applied instructor to compete in the Oklahoma District of NATS that holds two days of auditions—the first day focuses on the musical theatre repertory while the second emphasizes classical genres.
2. *Concerto-Aria.* One significant opportunity comes each year for singers to sing an aria or a symphonic work in an orchestra concert as part of FAME (Fine Arts Main Event), a recruiting endeavor that takes place in February welcoming prospective students and their families on campus. Each voice instructor can invite current students with appropriate repertoire to the preliminary round to be heard by a panel consisting of the voice instructors and, if available, the conductor of the concert in which the singer(s) selected will perform. The panel then votes on the name(s) of worthy entrants to sing in the final round before a jury of three outside judges. The faculty reserves the right to decline naming finalists for any given year if a sufficient standard of performance is not demonstrated.

**The preceding special performance opportunities exist to glorify God through music and to identify most accurately the highest level of voice performance at OBU. Any student nominated to participate in any of those events is thus singularly and admirably rewarded.** The following special events/opportunities necessitate no nomination from the faculty:

3. *Non-Degree Performance Projects.* The Music Division supports students participating in non-degree performance projects as an important component of the singer’s development. These events can only take place with express approval of scheduling and programming from the applied instructor. Special consideration should be given to the timing of such performances to avoid further loading the performance calendar during the most crowded segments of the academic year. As a general guideline, interested first-year and second-year students should share a non-degree recital in groups of three. Weekend afternoon times when parents could attend are encouraged in such cases. These policies are meant to address the demands placed on pianists that exceed time commitments meant for degree performance projects. Juniors and seniors are expected to focus on their degree performance projects. Performers are expected to compensate their pianists in consultation with the Fine Arts Office.

## REQUIRED EVENTS

*Special Vocal Performance.* As a vital supplement to vocal study, the voice faculty requires students to attend one live *vocal performance* of heightened artistry and technical command each semester. Examples include a concert given by a professional singer, a voice faculty recital, or a major work (opera, oratorio, musical theatre, symphonic literature with significant vocal presence) at the collegiate or professional level. Each applied instructor will oversee and assess attendance for the students assigned to them. When selecting events, be mindful of the following:

- It is the student's responsibility to research concerts and recitals taking place that fulfill this requirement, and to purchase any tickets that may be needed to attend these events. All performances you plan to attend must be cleared with your instructor PRIOR to attending or purchasing tickets.
- Concerts and events in which you perform or participate in any way do not fulfill this requirement. Only events for which you obtained a ticket and/or were an audience member for the duration of the performance fulfill this requirement.
- A copy of the program or a SIGNED ticket or ticket stub must be submitted to the applied instructor.

*General Recitals.* Every voice emphasis student is REQUIRED TO SING once each semester in the regularly scheduled division wide general recitals. The applied instructor will help determine the appropriate performance state and repertoire selection.

*Degree Recitals and/or Performance Projects.* Students planning performances for degree fulfillment should be proactive in discussing recital procedures with their applied instructor, familiarizing themselves with the Music Division Handbook, and following the procedures set forth therein for organizing and scheduling.

As a supplement, the Area of Voice Studies requires the following:

- **Project Approval.** A project approval from the Area of Voice Studies is required for all degree-fulfilling recitals and/or performance projects. Approval is formally requested through a prepared program, two-thirds of which will be memorized, offered at the jury preceding the semester in which the project will take place. While the jury is the means whereby the panel grants approval, the request for approval and the jury grade are considered independently. Passing a jury does not guarantee approval. Once approval is granted, the student may register for the appropriate course number and credit hour(s) and plan the program and everything accompanying the project. If approval is not granted, the student will receive specific comments and/or suggestions from the panel regarding desired improvements in musicianship, diction, technique, and literature, as appropriate. A second request for project approval may be submitted at the following jury. A second denial will initiate a reconsideration of degrees.

Note: Students who are unable to take lessons the semester preceding their performance project (degree-fulfilling or otherwise) still need to present a Project Approval jury (as specified above) at the end of the term.

- **Project Hearing.** While the approval allows a singer to prepare for an upcoming degree recital or other performance project, the hearing is the means by which the actual presentation of the project 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 substantiate the sufficient preparation of the singer to represent the Division of Music in a public performance, and 2) to confirm the correct scheduling of the recital venue/date/time, the granting of all signatures of your project hearing panel (comprising the applied instructor and one other music faculty member), and the near completion of the singer's work on the printed performance program. The project must be presented with the high standards espoused by the Area of Voice Studies and performed in its entirety. Following the hearing, the faculty will deliberate and then inform the student whether the recital may take place as scheduled. At the faculty's discretion, a singer who does not pass the project hearing may receive the opportunity for a second hearing no later than two weeks before the scheduled performance date—

bearing in mind, scheduled hearings are the exception. Should a student fail to demonstrate readiness for a public performance at the second hearing, the project 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. Additionally, the applied instructor must be the one to cancel the date with the Fine Arts office.

Note: Students are not allowed to publicly advertise their recital or project until their have successfully passed the hearing. This is a department-wide policy.

## MID-SEMESTER BOARDS

Once every semester, around the seven-week marker, all enrolled voice emphasis student are REQUIRED to appear before their teacher for a mid-semester evaluation. (*This takes place in-studio during the lesson.*) The board will be approximately 10 minutes in length. Two weeks before the board, students will submit a copy of program notes and translations of foreign texts to their applied instructor who will review and return them a week before the board. The program notes consist of a minimum of one paragraph for each assigned song for the end-of-semester jury 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 board will evaluate the singer's presentation of the following:

**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

**Psalms**—selected from the list below, a piece of written literature that demands projection and expressive interpretation

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

**Background of songs**

- Students will bring a list of their jury repertoire to the board
- Students will bring their notebooks to the midterm

**Sight-Reading**

- Excerpt will be according to the student's level in Aural Skills

**Vocalization** (based on semester of study)

## Semester 1 Vocalise

Major



## Semester 2 Vocalise

Melodic Minor

Musical score for Semester 2 Vocalise in Melodic Minor, 4/4 time, tempo 80. The score consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final whole note chord in the treble staff.

## Semester 2 Vocalise

Harmonic Minor

$\text{♩} = 80$

4/4

This musical score is for a vocalise in 4/4 time, marked with a tempo of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, ending with a whole note. The bass clef accompaniment features chords, including triads and dyads, with some notes beamed together.

## Semester 3 Vocalise

Arpeggios

$\text{♩} = 92$

4/4

This musical score is for a vocalise in 4/4 time, marked with a tempo of 92 beats per minute. The key signature has two flats. The melody in the treble clef is composed of quarter and eighth notes. The bass clef accompaniment consists of arpeggiated chords, with some notes beamed together.

## Semester 4 Vocalise

Arpeggios

$\text{♩} = 96$

4/4

This musical score is for a vocalise in 4/4 time, marked with a tempo of 96 beats per minute. The key signature has two flats. The melody in the treble clef includes quarter, eighth, and sixteenth notes. The bass clef accompaniment features arpeggiated chords, with some notes beamed together.

## Semester 5 Vocalise

Range Extension

$\text{♩} = 90$



## Semester 6 Vocalise

Ornamentation

$\text{♩} = 90$



## Semester 7 Vocalise

Agility

$\text{♩} = 90$





## Semester 8 Vocalise

Intonation



### REPERTOIRE & JURY 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 comprising the Italian and English languages also studied in Lyric Diction I.

**Semester 2:** The student will receive 25 minutes of one-on-one instruction and enroll in Vocal Technique II—covering how to solve vocal faults/deficiencies and increase acute technical awareness in developing greater freedom of movement in singing. **Five (5) pieces** are required for the jury—3 art songs in English/Italian/German and 2 others at the discretion of the instructor.

**Semester 3:** The student will receive 25 or 50 minutes of one-on-one instruction and enroll in Vocal Technique III—covering flexibility vocalises by Sieber, Lütgen, Vaccai, and Concone. **Five (5) pieces** are required for the jury—4 art songs in English/Italian/German/French and one melismatic song from the Baroque era.

**Semester 4:** The student will receive 25 or 50 minutes of one-on-one instruction and enroll in Vocal Technique IV—covering techniques from the *Bel Canto* School of Singing (with an in-depth focus on functional skills including breath management, onset, vibrancy, resonance, superior body alignment, and purity of the vocal line) as well as the *Can Belto* School of Singing (commercial contemporary pedagogy). **Six (6) pieces** are required for the jury—4 art songs in English/Italian/German/French, one song/aria by Bellini or Donizetti or Rossini, and one song by Sondheim. The student must fulfill all the sophomore barrier requirements. (See “Sophomore Barrier” form for more details)

**Semester 5:** The student will receive 50 or 75 minutes of one-on-one instruction and enroll in Movement I—covering the understanding and awareness of the body as an instrument/source of creativity for character and performance. **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 and enroll in Movement II—covering physical exercises to strengthen the core of the vocal instrument and enhance a sense of physical line.



**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 before midterms, they will have a jury at the end of the term. For students performing a junior recital after midterms, the jury repertoire requirement must be met at the mid-semester boards.

**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.

**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 before midterms, they will have a jury at the end of the term. For students performing a senior recital after midterms, the jury repertoire requirement must be met at the mid-semester boards.

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 pick up packets containing blank jury forms three weeks before the jury date and to submit them to the Coordinator of Voice Studies no later than the Monday of Jury Week. All jury packets must be approved and signed by the student's applied instructor before submission. 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 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 beginning the 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 their studio grading policy.

After the jury, applied instructors hold post-jury conferences with juried students at the beginning of Finals Week. It is the student's responsibility to sign up for a mutually convenient time—attendance is mandatory before final grades are released. For graduating seniors, this meeting serves as their exit interview. For continuing students, assignment of repertoire for the next term should be discussed and assigned in addition to addressing the jury performance.

Semester	# of songs	Languages/Techniques	Other Reqs	Jury Length
1	Three	Engl/Ital		10 mins
2	Five	Engl/Ital/Ger		10 mins
3	Five	Engl/Ital/Ger/Fr/Baroque		10 mins
4	Six	Engl/Ital/Ger/Fr/BC + Sondheim	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.
5. The individual teacher may require more than the minimum number of songs for the jury (listed above) in their studio grading policy.

Applied instructors hold post-jury conferences with juried students. It is the student's responsibility to sign up for a mutually convenient time.

## A FINAL WORD

Much has been covered in the preceding pages concerning policies and procedures of what constitutes the Voice Studies Area at OBU. Lengthy though it is, this Guide, if heeded, is a steady hand that can steer students and faculty alike through numerous academic and ethical issues unscathed. More importantly, its content seeks to point one and all to the wisdom of the Teacher *par excellence*, the Holy Spirit, whose wisdom far outperforms any human mechanism or academic process. It is to Him, first and foremost, that all questions should be

addressed. Once that conversation has taken place, the faculty and this Guide are at the disposal of anyone for further dialogue.

***Soli Deo Gloria!***

# **Appendix I**

## **Recital Guidelines**

*(All general recitals, degree recitals, and guest recitals will take place in the sanctuary of University Baptist Church for the 2025-2026 academic year.)*

# RECITAL GUIDELINES & FORMS

*OBU DIVISION OF MUSIC 2025-2026*

## Checklist For Student Recitalists

- \_\_\_\_ 1. Schedule fall recitals by **April 15** and spring recitals by **October 1**. Consult your teacher, your partner, and your accompanist. List three dates in order of preference. Turn in form to Music Office by date listed above.
- \_\_\_\_ 2. A literature approval form should be on file in the Music Office following the recital hearing.
- \_\_\_\_ 3. Submit final copy of the program to the Music Office at least 4 weeks in advance of the recital. Have your teacher initial this copy. (Be sure that joint recitalists work together to submit one program.) **Programs must also be submitted in a Word file using the template provided by the Music Office.** Do not change fonts used in the template. Correct spelling, accents, composer dates, and all information included on the program are your responsibility. A hard copy also needs to be turned in with the *signature of your applied teacher*. Contact the Music Office for a template for your program.
- \_\_\_\_ 4. Complete recording and harpsichord request (**if applicable**) forms. These are available in the Music Office. There is an additional fee for the harpsichord, which covers tuning.
- \_\_\_\_ 5. Schedule practice times in the recital hall through the Music Office.
- \_\_\_\_ 6. Reserve reception room and serving utensils, if desired, through the Music Office.
- \_\_\_\_ 7. Pick up your programs in the Music Office and put them in the performance space.

## SCHEDULING RECITALS

Fall recitals must be requested by **April 15**; spring recital requests must be received by **October 1**. Three dates listed in order of preference are required. Student recitals are scheduled on Tuesday or Thursday evenings. If a student can show cause for scheduling a Saturday or Sunday recital, then this will be considered by the music department chairperson.  
*\*\*The Recital Request Form can be found on the music division's website.*

All recital dates must be approved by the music department chairperson.

When two student recitals occur on the same evening, they normally begin at 7:00 pm and 8:30 pm. 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 30-minute senior recital is the standard requirement for all music degrees, except for performance degrees, and is open to the public. Most recitals are shared by two students. The exception is the Honors Recital. This permits students with exceptional performance ability in degrees other than the Bachelor of Music to give a full, unassisted recital. To do so, the student must request and receive permission by the end of their Junior year of study. 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 performance degree is one hour in length, and the student receives one semester hour credit. Enroll in 1 cr. hour in the recital course.

## JUNIOR RECITAL

The junior recital for the vocal performance and the piano pedagogy major consists of 25 minutes of music, and the hour is shared with another student. The junior recital for the piano performance major is 50 minutes of music. The students enroll in recital (0-1 credit) according to their degree requirements.

## LITERATURE

Recital literature is selected in consultation with the applied teacher. The final decision as to the composition of the program rests with the teacher. The total time for a joint recital or performance recital shall not exceed 60 minutes, allowing a minimum of 50 minutes for music with adequate time for entrances, exists, and stage alterations. A literature approval form should be on file in the Music Office following the recital hearing.

## ACCOMPANISTS

Accompanists are assigned by Claire Marquardt in the event that a student accompanist is needed.

## RECITAL PROGRAMS

A Word document of recital programs must be submitted at least four (4) weeks in advance of the recital, even if you have not yet passed your hearing. Contact the Music Office for a template to use to create your program. Applied teachers and students should proofread this copy carefully for diacritical marks, names, dates (see below), etc. All programs **MUST BE** printed on white paper and must use the OBU format. Proofing the final copy is the responsibility of the student and the applied teacher. Late program changes or careless proofing errors will increase the student's cost for the program.

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*. A copy of Baker's and Grove's is available in the Music Office but may not be checked out.

## **Harpsichord**

Those recitalists using either harpsichord will be charged an additional \$75 to cover the cost of tuning. The cost will be divided among performers whenever the tuning schedule permits. Harpsichords are notoriously difficult to keep in tune and may have to be retuned between recitals.

## **Recital Rehearsals**

Since all student recitals will take place at University Baptist Church for this academic year, requesting rehearsal time will be a joint effort between the student, the Music Office, and the church.

## **Ushers and Stage Assistants**

Ushers and a stage assistant are provided by NafME. They will take care of all details concerning programs and stage set up. Questions should be addressed to NafME.

## **Stage Set-up & Clean-up**

It is the responsibility of the recitalist to clear the stage of any props, instruments, or extra equipment immediately following the recital as a courtesy for the next recital, concert, or event that will take place on the stage. Please do not leave equipment or items on the stage following rehearsals or the recital that will interfere with other performances and classes that take place in the auditorium. Doing so may result in extra recital fees.

## **Pictures**

Flash pictures may not be taken during recitals. Please arrange for photos **BEFORE** a 7:00 pm program if an 8:30 pm recital follows.

## **Recording Equipment**

The use of outside recording equipment is prohibited in on-campus performances unless approved by the Division of Music prior to any performance. In the case of student recitals, the 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 is not responsible for the dissemination of such video recordings in these instances.

## **Receptions**

If the student desires to hold a reception on campus, he/she will need to contact the Campus Events Office to reserve a room in the Gieger Center (GC).



# Appendix II

## Forms

Applied Voice Jury Form/Sophomore Barrier Form/  
Voice Recital Approval Form/  
Voice Recital Hearing Form/Voice Proficiency Form

## Voice Area Jury Adjudication Form

Name:	Semester:	Year: Fr So Jr Sr
Studio of:		Voice Classification:
Degree: BA-Worship BMA BME BM-Perf Other		Credit:
Course No.		

Composite Grade \_\_\_\_\_ Adjudicator \_\_\_\_\_

### Literature Selections

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

Comments:

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")

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

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.**

**Voice Area—Recital Approval Form**  
*(1 copy for each adjudicator should be brought to jury)*

<b>Name</b>	<b>Studio of</b>	<b>Semester: F or S Year: 20</b>
<b>Degree:</b>	Voice Classification:	
<b>Course No.</b>	Credit	

Senior Recital\_\_\_\_\_

Junior Recital\_\_\_\_\_

List proposed selections for the ENTIRE RECITAL and mark with an asterisk selections prepared for this hearing. Include performance time of each selection.

**LITERATURE SELECTIONS**

		(Performance time)
1. _____	by _____	_____
2. _____	by _____	_____
3. _____	by _____	_____
4. _____	by _____	_____
5. _____	by _____	_____
6. _____	by _____	_____
7. _____	by _____	_____
8. _____	by _____	_____
9. _____	by _____	_____
10. _____	by _____	_____
11. _____	by _____	_____
12. _____	by _____	_____
13. _____	by _____	_____
14. _____	by _____	_____
15. _____	by _____	_____
16. _____	by _____	_____

**Total:** \_\_\_\_\_

Comments:

Adjudicator \_\_\_\_\_

<b>RECOMMENDATION:</b> <input type="checkbox"/> Approved <input type="checkbox"/> Not Approved <input type="checkbox"/> Re-hearing Requested
--



# 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.*

[illegible]


	<b>Total Length of Music:</b>	

*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

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Adjudicator\_\_\_\_\_

Date\_\_\_\_\_

Name:	Semester of study(#):	Year: Fr So Jr Sr			
Studio of:	<div style="background-color: black; width: 20px; height: 20px;"></div>	Voice Classification:			
Degree:		Course No.	Credit:		

### I. Technical Exercises (*Alignment/Tone quality/Breath support/Flexibility/Agility/Phrasing/Maintaining vocal line*)

Comments:

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### II. Pitch-Matching

Comments:

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### IV. Sight-Reading (*Accurate pitches/Accurate rhythms/Retained tonic*)

Comments:

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Recommendation: Pass\_\_\_\_\_

Do Not Pass\_\_\_\_\_