

OKLAHOMA BAPTIST UNIVERSITY
DIVISION OF MUSIC

CHORAL & VOCAL STUDIES HANBOOK

FOR MAJORS IN MUSIC WITH APPLIED VOICE EMPHASIS

BM VOCAL PERFORMANCE
BM EDUCATION (VOCAL PRIMARY APPLIED)
BMA (VOCAL PRIMARY APPLIED)

AND

FOR SINGERS INVOLVED IN VOCAL ENSEMBLES

BISON GLEE CLUB
BISONETTE GLEE CLUB
UNIVERSITY CHORALE

Contents

Introduction	4
Function & Expression	4
Choral Studies	5
Ensemble Participation	5
General Expectations	5
Semester & Yearly Calendaring	5
Attendance	5
Academic Expectations	6
Enrollment	7
Participation	7
Special Considerations	7
Academics	7
Scholarships	7
Applied Vocal Studies	8
To the Student: A Personal Note	8
Protocol for Future Students	8
Audition Requirements	9
Studio Assignments	10
Academic Respect & Honesty	11
Discrimination Statement	11
Lesson Scheduling	11
Attendance & Make-up Policy	12
Studio Classes	12
Dress Code	12
Voice Seminars	15
Pianists	15
Student Responsibilities	16
Student Representation	17
Voice Representative Committee	18
Special Events	18
Vocal Honors Academy	18
NATS	18

Concerto-Aria Auditions	18
Non-Degree Performance Projects	19
Required Events	19
Special Vocal Performance	19
General Recitals	19
Degree Recitals and/or Performance Projects	19
Mid-Semester Boards	20
Curricular & Jury Procedures	25
Staged Productions	27
Casting	27
A Final Word	27
Appendix I	28

INTRODUCTION

“The one who sings prays twice.”

attributed to
Saint Augustine

This Handbook provides students with an overview of the policies and procedures of the Area of Choral & Vocal 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 for the individual student as well as the ensemble singer, preparing for all performances (concerts, juries, recitals, etc.), 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 notification of all changes are provided well in advance. Individuals with questions or concerns about the content of this Handbook are encouraged to speak with faculty members, the Coordinator of Choral & Vocal Studies, or the Chair of the Division of Music.

Choral & Vocal Studies Handbook serves as a supplement to the University Catalog and other general policy documents produced by OBU’s Division of Music.

Finally, acknowledging the demanding and diversified nature of our program, this Handbook seeks to encourage all persons interacting with OBU’s Choral & Vocal 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 Choral & Vocal Studies Area functions under the umbrella of the Division of Music whose mission is “to equip and inspire artists to fulfill the Great Commission 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 and ensemble directors 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 in any suitable vocal ensemble. And since time management and skills development are essential to becoming successful in vocal pursuits, the faculty will assist in every way possible to equip and inspire students to achieve realistic goals for the glory of God and the advancement of His work.

Soli Deo Gloria!

CHORAL STUDIES

ENSEMBLE PARTICIPATION

The Vocal Ensembles in the OBU Division of Music are some of the most important aspects of the work of our Area. The university expects a high level of participation, excellence, and visibility from our ensembles, both on and off campus. Ensemble work is a vital part of what the Choral & Vocal Studies Area offers its students in terms of educational instruction and extra-curricular experiences.

To achieve our expectations and maintain our high standards, there are requirements for students, ensemble directors, and the Division of Music as we work together. These are outlined below. Before you agree to take on a role as a member of an OBU Musical Ensemble, take the time to read these expectations and sign/submit the Participation Agreement.

Please direct all questions about these expectations to the ensemble director involved or to the Coordinator of Choral & Vocal Studies.

General Expectations

To achieve our goals, students and ensemble directors are expected to prioritize the following:

1. Semester and yearly calendaring decisions

Ensemble directors will plan and publish a full academic year calendar of activities, including but not limited to rehearsals (regular and additional), events, performances (on- and off-campus), concerts, tours, service projects, retreats, parties, and runouts.

Students participating in ensembles will agree to the published calendar and make these dates priority.

From time to time, events come to ensemble directors that are worth pursuing for the betterment of the ensemble and the reach of the university. In these circumstances, it is up to the ensemble director and all students to agree on participation; if the director decides there is not enough participation to warrant an event it will not happen. If it is agreed that an event will occur, those who agree to participate should consider it part of their calendar expectation for the semester

2. Attendance

Regular and sustained attendance at rehearsals and performances is of utmost priority because the efficient operation of a musical ensemble depends on the ability of as many of the members as possible to rehearse together as consistently as possible.

Absences are to be rare and **MUST** be requested and approved through prior permission by the ensemble director for a student to continue participating.

Ensemble directors will use grace and discretion in cases of emergencies (illness, death in the immediate family) and prior commitments.

It is in the best interest of students to communicate to family members the expectations of the ensemble and to tell their employers (if applicable) about these expectations. Communication is vital to making everyone work together for our common goals.

To that end,

Ensemble Directors will

- have clear expectations for rehearsal attendance in the course syllabus
- be clear about ramifications for not meeting attendance expectations
- be clear about the proper methods of communication
- plan to place rehearsal sessions that will not be held (planned cancellations) in the semester calendar; while there are always emergencies these planned cancellations should be noted early to allow students to achieve maximum use of their time
- have clear expectations for tardiness, missed performances, emergency situations, notifications, and anything else that affects attendance

Students are expected to

- know, understand, and agree to the stated syllabus expectations for attendance, including ramifications for not meeting expectations
- know how to properly communicate with ensemble directors when necessary
- be diligent about informing the ensemble director about conflicts, issues, emergencies, and other events that would affect attendance
- work ahead of time with ensemble directors (the semester prior) to achieve best results when there are academic course conflicts with rehearsal times; it is the director's prerogative to allow exemptions for labs, course conflicts, and other issues that will happen on a regular basis. It is very important that students communicate all potential conflicts with ensemble directors prior to the semester in which they intent to participate

3. Academic Expectations

Ensemble directors will communicate clear academic expectations of student members, including work required outside of rehearsals and performances, attendance at all events, and any assessment work to be done on an individual basis.

Student members must understand and agree to these academic expectations prior to the beginning of each semester.

Because ensemble participation in an academic setting is an academic endeavor, there are expectations past the time spent in rehearsals and performances. To that end

The Ensemble Director will

- have clear instructions in the syllabus regarding any assessment, duties, assignments, or other academic expectations that are part of the academic endeavor
- include these instructions in the semester calendar
- express how these academic expectations will be assessed

Students are expected to

- make sure they understand these academic expectations
- seek help when needed
- place these in their academic calendar

Examples of such academic expectations might be

- notation practice
- skill development
- required coaching/tutoring
- assessment of knowledge of parts
- chair placement
- section leader placement

4. Enrollment

Students wishing to participate will enroll for the academic course associated with their assigned ensemble by audition. For students with less than 16 hours of enrollment they should enroll in 1 hour of credit; those with 16 hours of other coursework should enroll in 0 hour credit.

Ensemble directors will verify that students are enrolled and will report the enrollment status of the ensemble to the Division Chair as early in the semester as possible.

5. Participation

Participation is understood as a full academic year (August to May) commitment and is vital to the operations of the ensemble. Anyone who wishes to only participate in one semester and not the other must communicate this to the ensemble director well in advance of the semester. Semester-by-semester participation is only the prerogative of the ensemble director.

Special Considerations

Academics

OBU is committed to working with students in all academic endeavors and making their experience as meaningful as possible. The Division of Music recognizes that emergencies and life events necessitate flexibility. The ensemble director will be the arbiter of any special situations and the consequences for any decisions made. If the consequences affect academic grades, the University Grade Appeal Process may be used, if necessary. If the consequences affect future ensemble participation the ensemble director's decision is final.

Scholarships

OBU Music is dedicated to creating as many opportunities for performance as possible, and funding these in whatever means available to us. We are able to fund some limited scholarships for ensemble participation. We view these as supplemental to participation and not primary—we want students to be in ensembles because they want to be there, not because they are paid to be there. However, it must be noted that scholarship funding may not be available to students who do not meet expectations.

APPLIED VOCAL STUDIES

TO THE STUDENT: A Personal Note

The faculty of OBU's Division of Music has prepared this Handbook for you with voice as your primary applied instrument. Bringing to light the landmarks of your applied study at OBU, this Handbook 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 Vocal Studies Area.

Comprising several applied studio teachers, OBU Voice offers instruction to more a great number of students each semester. 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 Handbook 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 Vocal 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) *Build a solid technique* that ensures a lifetime of healthful singing
- 2) *Cultivate expressive and technically secure vocalism* that enables you to perform in a wide variety of outlets according to your abilities/interests
- 3) *Develop a sense of elegance, humility, poise, and gracious confidence* in every public performance or singing endeavor
- 4) *Broaden and deepen 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.

PROTOCOL FOR FUTURE STUDENTS

At any point during the year, students who are interested in pursuing Voice Studies at OBU are encouraged to do any or all of the following:

- Students may meet with any faculty member for a half hour session at no charge.

- High school juniors may schedule lessons with one or more faculty members. The instructor may meet with would-be students and charge their own personal fee.
- High school seniors may schedule **one private lesson** for 45 minutes with a faculty member of their choice before auditioning. After the audition has been completed, students who have been admitted may schedule lessons with any faculty member. The lesson fee is \$50 made payable directly to the applied teacher.
- As faculty members contact potential students by phone or via email on behalf of the entire area, students may ask all kinds of questions regarding our program.
- Upon securing the blessing of their academic advisor, current OBU students (secondary music majors, music minors, or non-music majors) wishing to study voice may meet with any faculty member.
- To better understand the richness of OBU life, prospective students are encouraged to take a campus tour (scheduled through the Admissions Office), participate in the Vocal Honors Academy (VHA) and the *RESONATE* camp, attend recitals or staged productions, and visit classes or rehearsals. A list of class times can be accessed through the Fine Arts Office.
- Observing lessons during an on-campus visit can be as valuable as taking a private lesson; so, prospective students are welcome to do both should they wish.
- Any current OBU student wishing an opportunity to request a change in degree should also follow the audition requirements as outlined below.

AUDITION REQUIREMENTS

Prospective music majors with a voice emphasis and other students wishing to study voice need to audition for a faculty panel for studio assignment and/or scholarship consideration. Auditions are scheduled through the Fine Arts Office in concert with the Coordinator of Voice Studies. Students wishing to audition must bring legible notated music for the provided pianist.

The audition consists of:

- Presenting two (2) contrasting solo pieces to be sung from memory—one classical selection (in English, Italian, French, or German) and one other (Classical, Folksong, Broadway, Jazz, or contemporary)
- Demonstrating familiarity with basic vocal technique, rhythmic sense, tonal memory, and music sight-reading
- Portraying specific levels of talent, diction, expression and stage presence, as well as potential for further vocal development
- Discussing goals and expectations through an interview with the Voice Faculty

Types/Levels of Repertoire suitable for all voice emphasis degrees (performance, worship studies, education, and the general BMA degree) include (but are not limited to):

- Any piece from one of the *24/26/28 Italian Songs & Arias* collections
- Any piece from *Folk Songs for Solo Singers*, Vols. 1 & 2
- Any English song by Barber, Britten, Copland, Niles, Quilter, Vaughan Williams
- Any German *lied* by Brahms, Schubert, Schumann
- Any French *mélodie* by Chaminade, Chausson, Debussy, Fauré, Hahn
- A lyrical Jazz song or a Spiritual or Gospel tune
- A hymn or hymn arrangement

Secondaries, music minors, and non-music majors interested in vocal study need to sing a selection of their choice for the Coordinator of Voice Studies before the beginning of each term. Once heard, successful auditionees are granted applied instruction (individual or group setting) based on teacher availability and student skill. Whether previous vocal study has been extensive or non-existent, singers will be informed of their acceptance into each studio or class at the discretion of the voice faculty.

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.

A list of studio assignments is published electronically and posted on the voice bulletin board the Monday of Welcome Week in the fall and the Sunday before the first day of the spring semester. Once assigned to a teacher, students are encouraged to view the assignment as a privilege and to meet the directives of their instructor with trust and compliance. 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. Whenever concerns arise, a prompt discussion with the instructor should take place in order to remedy the situation in a respectful fashion.

Every vocal student at OBU needs to know it is the collective and considered position of the entire music faculty that all enrolled singers will make progress with any of the voice instructors. In the rare instance when a continuing student is not completely satisfied with the instruction being received, the following guidelines must be strictly observed 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) Refrain from approaching other voice instructors to ask to be accepted as their student. Such a solicitous undertaking puts a faculty member 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 will likely 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. A mid-year studio change should only occur as a last resort.

ACADEMIC RESPECT & HONESTY

Taking voice lessons is a privilege, not a right. Any lesson/class/assignment/project related to Voice Studies ought to be treated as a prime event in the week. To facilitate and to create the best professional environment for the Division of Music, all students will refer to their instructors by their earned title—Mr., Ms., Mrs., Dr., etc. Likewise, students are encouraged to use primarily their preferred professional name.

On the day of a lesson/class/performance, students will do well to take time to be spiritually, mentally, emotionally, physically, and intellectually prepared. Such preparation includes a time of devotion, physical exercise, personal grooming, eating and drinking, vocalization, and ensuring all assigned work has been completed. Punctuality is highly encouraged—including an arrival of five to ten minutes prior to the start of the event to allow for ample breathing and centering. During that time, cell phones, iPods, and any other electronic device that could interrupt the scheduled event must be silenced and put away. Also at that time, all food items must be eaten and wastes must be discarded. A clean and serene environment will promote optimal work as the teacher-student team tackles the challenging tasks of the vocal art.

Additionally, students are advised to use integrity, truth, and excellence by not falsifying anything related to their work. The university does not tolerate deception, plagiarism, or intellectual misappropriation under any form including but not limited to listing repertoire as memorized that is not, signing another student as present who is not, stealing other people's ideas, illegal reproduction of materials (audio and visual), and lying about your work. Students are also urged to respect others by not propagating false information that could harm their reputation or discredit the work of their peers.

Furthermore, all students enrolled in applied vocal lessons are unambiguously not permitted to study with or solicit vocal advice from any voice instructor other than their own, either at OBU or elsewhere, WITHOUT the distinct consent of their voice instructor. Total reliance upon this guiding principle is taken very seriously within the Area of Voice Studies at OBU. The Oklahoma Baptist University adheres by biblical principles of truth and love, which demand the highest level of honesty from everyone. The voice instructors at OBU encourage their students to do their utmost best to exercise wisdom and truth in the work they produce.

DISCRIMINATION STATEMENT

The voice instructors at OBU do not discriminate against people on any basis. Each person will be treated with the same guidelines provided in the context of this Guide. Having in mind the best interest of the students, all the instructors are available to all students during office hours, by email, and by phone. The faculty will be happy to field questions, doubts, or concerns at any point during the semester. There are no dumb questions, only ignorant mistakes.

LESSON SCHEDULING

Lessons are scheduled on a weekly basis, with each voice student receiving one-on-one instruction that lasts 75 or 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 choosing. 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—no excuse is given for “accidentally forgetting a lesson”—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 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 are held weekly on Mondays from 5:00-6:00 p.m. in designated places (check the studio class calendar for updated locations). The intention of these sessions is three-fold: 1) continued teaching, with an eye on imparting other matters which time does not allow the instructor to cover in individual lessons, 2) performance opportunity, providing vocal students with a venue where concert stage skills are exercised and honed, and 3) platform, a safe environment wherein students can grow in vocal diagnosis and technical vocabulary.

While teachers vary in how they utilize studio time, once a month all the studios combine to enable everyone to see how various teachers work. Performers for the combined studio classes are at the discretion of the voice faculty. Pianists need clear instruction from the singers regarding day of performance and repertoire being performed. Studio attendance is **required** for majors, minors, and secondaries. Potential scheduling conflicts should be reviewed and approved by the Coordinator of Voice Studies. All enrolled singers are divided into three groups (X, Y, and Z), each of which sings on designated weeks.

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:

The voice teacher must see the student's performance attire either in person or in a photo (front and back) at least one week before every general, jury, chapel presentation, voice seminar, audition, and at least two weeks before every degree-fulfilling recital. The agreed upon attire must be worn on the day of the performance. (Studio class performances are an ideal outlet for modeling potential outfits for the instructor's approval. ALL performances beyond the Studio Class require adherence to the guidelines.)

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. Neutral pantyhose are recommended.
- 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, sandals, or flats are allowed. Heel height should be approximately two inches.
- Hair should be off the face, sprayed or pinned into place, shielding both singer and audience from distraction.

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.

II. The goal of all music ministry apparel (chapel or conference or church worship leading and/or presenting, and the like) is to draw attention to the heart and spirit of Jesus within the artist, not the body. The truth is, those who find themselves singing on the stage (church, chapel, or elsewhere) or with a worship team anywhere are indeed leaders and culture influencers. That privileged platform is not to be used as an occasion to show off—whether talent, skill, or outward appearance—but as an opportunity to serve the Lord and the Body of Christ, to be humble and transparent while leading, and to redirect all attention to the Godhead. When in doubt about clothing, pray for conviction from the Word and the Holy Spirit. The faculty wishes to respect the authority of the Holy Spirit over each individual:

WOMEN

- The most striking attire is one that reveals the beauty of the inner self, “the unfading beauty of a gentle and quiet spirit” (1 Peter 3:3-4).
- The faculty encourages leaving room for creativity and relevance in clothing yet also cautions physical shape is accentuated with bright lightning—*be wise!*
- Decency, modesty, propriety, and moderation should be embraced and practiced while also remaining relevant. For example, the problem of ‘cracks’—top or bottom—emerged from low-cut blouses and low-rise pants can be addressed by wearing a tucked in undershirt.
- It might be wise to use a long skirt or to wear pants in order to avoid the possible and lamentable projection of ‘under-skirt shows’ to those sitting in the front row.
- Consideration should be given to the avoidance of extravagant clothing and/or jewelry flaunting wealth and/or causing others to be envious.
- While it appears winsome to adopt new trendy styles, it is unprofessional and distracting to be attired in extreme or excessive fashions.
- Makeup should be applied tastefully—no stage makeup.
- Shoes must be worn unless the singer is performing an interpretive, liturgical dance.

MEN

- As outfits are selected and worn, discernment must be exercised so that the singer’s Spirit-controlled inner radiance would outshine his outward appearance.
- Cleanliness, personal grooming, and neatness are **REQUIRED**.
- Hair must be combed/brushed and out of the eyes.
- Eyes must be seen at all times since the core of expressiveness lies therein.
- Hats, shorts, flip-flops, and other overly casual items are strongly discouraged.
- Tight-fitting clothes and sheer fabrics are both uncomfortable and distracting.
- Shoes must be worn.

III. In the land of musical theatre, outward appearance is intended to project the image of the singer’s true identity—likes, dislikes, preferences, emotions, etc.—as well as his/her ability to make bold yet balanced choices related to the art in general. Equal emphasis, therefore, must be placed on content and delivery of any particular area of the musical theatre repertoire. And excitingly, the outfit of the singer’s choosing plays a significant role in conveying the nature of the piece or character being portrayed. Hence, these guidelines apply to both women and men:

- Singers should wear clean and pressed yet comfortable clothing in which they can move around easily.
- Solids are better than prints. Singers should experience with some color—all black or all white lacks spark (unless it is a specific costume enhanced by professional lightning).
- Preference is given to colors and fabrics that are complimentary to the singer’s skin tone or eye color.
- Although sex appeal is a major consideration in this genre, Christian musical theatre singers are encouraged to raise the bar. Charm, beauty, and confidence do not warrant a wardrobe jam-packed with clothing items of a revealing nature.
- Character shoes or other appropriate shoes may be required for particular performances.
- Singers are encouraged to be attired according to their specific age or generation. Respected Shenandoah professor and blogger, Matthew Edwards, says it in the following manner, “Do dress your age. You’re young adults by your senior of high school. Dress that way. Don’t dress like a

‘cougar,’ don’t dress like a tween (unless that’s what you’re selling as an actor/actress), and don’t dress like you’re going clubbing. Do dress like who you are as a person. If that is *jeans*, a cute top, slight heels, earrings, bracelets, and a headband, then do it. We are interested in who you are as a person, feel free to dress in a way that shows us that.”

- For competitions sponsored by organizations such as NATS or MTNA, the dress code is slightly more formal than for professional theatre auditions while still allowing freedom for movement while performing—dresses for young women and teen but not fancy; slacks and shirts for young men and teen, ties are optional.
- For Equity and non-Equity musical theatre auditions, the requirements vary depending on whether they are auditioning for a specific role or just going in for a general audition. In the case of a general audition, the advice is, "Wear something you would wear on a date when you knew you were meeting your date's parents." Obviously, there is quite a bit of leeway—slacks for young women are not inappropriate in this context if the character in the song would or could be similarly dressed.
- If the audition or callback is character specific, then it is smart to walk in with an outfit that suggests something identifiable about the character. If it is Louisa in *Fantastiks*, an ingénue dress would be best. If it is a pop/rock show, it is best to avoid formal attire at all costs. If it is *Newsies*, the juvenile counterpart to Louisa would be a good choice. The goal of dressing for a callback session is to make the casting team's job as easy as possible while also showing respect for the occasion.
- Above all, the outfit should evoke the singer’s professionalism and charisma. From the moment the singer enters the room or the stage, the outfit is intended to speak to his/her work ethic, poise, humility, passion, and knowledge of the repertoire.

VOICE SEMINARS

All voice emphasis students are **required** to register in Voice Seminar: MUPR 1100 A. The Voice Studies Area organizes these sessions on Tuesdays from 1:00-1:50 pm—specific dates and locations are set by the Coordinator of Voice Studies—involving the artistic presentation of every voice major at least once per semester regardless of other performance opportunities.

These seminars have three objectives:

- 1) They allow the performance of advanced literature which requires more time than the average general recital performance, such as a cantata, song cycle, group of *lieder* or *chansons*, etc. The Coordinator of Voice Studies determines time limits for scheduled performers.
- 2) Students have the opportunity for discussion of important issues for performance oriented careers not covered in depth in other courses, such as performance anxiety, auditioning, programming, vocal health, stage deportment, etc.
- 3) Non-voice emphasis students may be invited to attend guest lectures at the discretion of the voice faculty and the Music Division Chair.

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 7th 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.

STUDENT RESPONSIBILITIES

Students are responsible for assuming the initiative to insure 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. Choose to be in bed before or by midnight even if you are not sleeping.

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 a 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 a week 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 practice a minimum of one hour and fifteen minutes per day six days a week. As skills are mastered, the sessions can get gradually longer.

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 or not 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*)

STUDENT REPRESENTATION

Every semester, each voice studio elects a responsible and knowledgeable studio member to be their representative on the Voice Representative Committee. These representatives should preferably be voice primaries in their sophomore through senior years, unless there is significant reason for select freshmen to be chosen. A studio representative is a good communicator and brings forth prayer requests, questions, comments, and concerns from the studio to the other studio representatives, who in turn communicate those ideas to the voice faculty close to the end of each semester. Representatives are required to attend all Voice Representative Committee meetings, coordinated by the chair of said committee. After each meeting, every studio representative should make a concentrated effort to communicate the ideas covered in meetings with their studio either by email or by way of an announcement in studio class. Either way, the representative should have a prepared statement in written form. In this way, the voice area remains connected and apprised throughout the year without allowing malice and gossip to fester.

VOICE REPRESENTATIVE COMMITTEE

The Voice Representative Committee (VRC) is a group comprising five (5) students—4 elected to represent all students enrolled in voice and the last member is the Voice Area student worker. Each semester, a secretary and a chair are elected within the VRC. The chair's responsibilities include organizing, running, and attending all committee meetings throughout the semester. The chair should also allow each studio representative time to voice their studio's concerns at these meetings. At the end of the semester, or as needed, the chair of the VRC and another representative will present the comments and concerns to the voice faculty. The secretary is responsible for taking the minutes of each meeting and sharing them with the rest of the committee. The secretary, together with the rest of the committee, may also compose letters to the administration and/or faculty voicing any issues that may have surfaced over the course of the year.

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. *VHA Gala Concert*. Every October, OBU's Division of Music offers a 24-hour snapshot of the OBU vocal experience (Thursday 5:00 pm – Friday 5:00 pm) to outstanding high school students through the Vocal Honors Academy. Specifically designed to develop and polish the talent and skills of the individual young singer who may be considering music as a career, VHA guides high school students through a campus tour, private lessons with college voice professors, a performance technique master class, choral rehearsal visits, sight-singing classes, and fun and fellowship with OBU students and faculty. Also, a gala concert is presented featuring OBU's voice instructors and some of its finest students and/or alumni chosen by the faculty.
2. *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 one full day of auditions focusing on both the musical theatre repertory and classical genres.
3. *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:

4. *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 per year 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 they have successfully passed the hearing.

- **Project Grading.** Projects are graded by a recital committee comprising three faculty members secured by the applied instructor at least two weeks before the recital. Two graders should be from the Area of Voice Studies and another music faculty member. The committee will convene at the close of the recital and all respective grades should be submitted to the applied instructor who will notify the student within 24 hours. Grades that fall below a B are not considered passing and the recital is forfeited.

MID-SEMESTER BOARDS

Once every semester, around the seven-week marker, all enrolled voice emphasis students—*no exception*—are REQUIRED to appear before a faculty board for a mid-semester evaluation. 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 capella*

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

Psalm—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 (instructor's steps to learning a song) to the midterm

Sight-Reading

- Chosen by the faculty, the excerpt is based on the student's level in Aural Skills

Vocalization (based on semester of study)

Semester 1 Vocalise

Major

$\text{♩} = 80$

The score for Semester 1 Vocalise is in 4/4 time with a tempo of 80 beats per minute. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of block chords: C4-E2-G2, D2-F2-A2, E2-G2-B2, F2-A2-C3, G2-B2-D3, and a final whole note C4.

Semester 2 Vocalise

Melodic Minor

$\text{♩} = 80$

The score for Semester 2 Vocalise is in 4/4 time with a tempo of 80 beats per minute. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of block chords: C4-E2-G2, D2-F2-A2, E2-G2-B2, F2-A2-C3, G2-B2-D3, and a final whole note C4.

Semester 2 Vocalise

Harmonic Minor

$\text{♩} = 80$

The score for Semester 2 Vocalise is in 4/4 time with a tempo of 80 beats per minute. The melody in the treble clef consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of block chords: C4-E2-G2, D2-F2-A2, E2-G2-B2, F2-A2-C3, G2-B2-D3, and a final whole note C4.

Semester 3 Vocalise

Arpeggios

$\text{♩} = 92$

Musical score for Semester 3 Vocalise, featuring arpeggios. The piece is in 4/4 time and marked with a tempo of quarter note = 92. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a simple melodic line with quarter and eighth notes. The bass staff contains arpeggiated chords, with each chord broken down into its constituent notes across the measures.

Semester 4 Vocalise

Arpeggios

$\text{♩} = 96$

Musical score for Semester 4 Vocalise, featuring arpeggios. The piece is in 4/4 time and marked with a tempo of quarter note = 96. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes, including some sixteenth-note runs. The bass staff contains arpeggiated chords, with each chord broken down into its constituent notes across the measures.

Semester 5 Vocalise

Range Extension

$\text{♩} = 90$

Musical score for Semester 5 Vocalise, featuring range extension. The piece is in 4/4 time and marked with a tempo of quarter note = 90. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with quarter and eighth notes, featuring triplets and a range extension. The bass staff contains arpeggiated chords, with each chord broken down into its constituent notes across the measures.

Semester 6 Vocalise

Ornamentation

$\text{♩} = 90$

Musical score for Semester 6 Vocalise, Ornamentation. The score is in 4/4 time with a tempo of quarter note = 90. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music features a simple melody in the treble staff and a harmonic accompaniment in the bass staff. A fermata is placed over the final note of the treble staff.

Semester 7 Vocalise

Agility

$\text{♩} = 90$

Musical score for Semester 7 Vocalise, Agility. The score is in 4/4 time with a tempo of quarter note = 90. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a treble clef and a 4/4 time signature. The bass staff has a bass clef and a 4/4 time signature. The music features a rapid melody in the treble staff with four triplets, and a harmonic accompaniment in the bass staff. A fermata is placed over the final note of the treble staff.

Semester 8 Vocalise

Intonation

$\text{♩} = 76$

Musical score for Semester 8 Vocalise, Intonation. The score is in 2/4 time with a tempo of quarter note = 76. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a treble clef and a 2/4 time signature. The bass staff has a bass clef and a 2/4 time signature. The music features a complex melody in the treble staff with many accidentals, and a harmonic accompaniment in the bass staff. A fermata is placed over the final note of the treble staff.

**All voice emphasis students will lead their own warm up

CURRICULAR & 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 (1 hymn, 1 Italian *canzone*, and 1 English art song) demonstrating basic alignment/respiration skills. The hymn (not on the mid-semester boards) must be approved by the applied instructor by the seventh week of the semester.

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 (1 hymn, 3 art songs in English/Italian/German, and 1 final selection at the discretion of the instructor) confirming developing freedom in movement and phonation. The hymn (not on the mid-semester boards) must be approved by the applied instructor by the seventh week of the semester.

Semester 3: The student will receive 25 or 50 minutes of one-on-one instruction and enroll in Vocal Technique III—covering 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) confirming developing freedom in resonance, *sostenuto*, and flexibility.

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) confirming developing freedom in articulation. The student must fulfill all the sophomore barrier requirements.

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.

The jury cheat chart goes as follows:

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

STAGED PRODUCTIONS

Each year, students have the opportunity to participate in staged productions either in leading roles or as chorus members. Productions vary depending on enrollment, interest, budget, and director. Typically, OBU presents one major production a year in Craig-Dorland Theater, alternating between musical theatre and opera, with additional programs of scenes or one-act works in Yarborough Auditorium. **All voice primaries are required to audition** for all Division of Music productions. Should an offer be made, students are not obligated to take a role; still, the audition keeps students in the minds of faculty members as they consider the general health and growth of the program in planning future shows.

CASTING

For each staged production, casting at OBU is “curriculum blind”—that is, any student, regardless of their course of study or degree level, has the opportunity to audition and be cast. Students with leading roles, however, are encouraged to either register for individual vocal study or study privately with an OBU instructor. Casting is done by the Music and Stage director(s) of the production. Although these auditions are key factors in casting, the faculty also takes into consideration any knowledge of the singer’s work, gleaned from observation of that individual in and outside of class, or in public performances. The voice faculty highly encourages all voice primaries to participate in at least one staged production prior to graduation.

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 and Forms

RECITAL GUIDELINES & FORMS

OBU DIVISION OF MUSIC 2023

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 the Division of Music Office by date listed above.
- ___ 2. A literature approval form should be on file in the Division of Music Office following the recital hearing.
- ___ 3. Submit final copy of the program to the Division of 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 Division of 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 Division of Music Office for a template for your program.
- ___ 4. Schedule practice times in the recital hall through the Fine Arts Office.
- ___ 5. Reserve reception room, punch bowl, glass or silver trays through the Division of Music Office.
- ___ 6. Pick up your programs in the Division of Music Office and put them in the recital hall.
- ___ 7. After the recital: return punch bowl and trays. All punch bowls and trays need to be cleaned and returned the day after your recital so that they are available for other students/groups.

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 Student Recital Scheduling Committee.

All recital dates must be approved by the Student Recital Scheduling Committee.

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 Division of Music Office following the recital hearing.

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 Division of 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*.

It is the student's responsibility to inform the Division of Music Office staff of how many programs need to be printed, and pick up printed recital programs from the office during business hours and have them available in the recital hall.

Recital Rehearsals

Yarborough Auditorium (YA) may be reserved for recital preparation according to the following guidelines:

- ✓ Vocalists and instrumentalists: Half Recital – twice for one hour each
- ✓ Vocalists, instrumentalists and composition students: Full Recital – three times for one hour each
- ✓ Pianists – four times, for one hour each

Only students preparing for scheduled recitals may practice in Yarborough. **THE AUDITORIUM MAY NOT BE USED AS A PRACTICE ROOM.** Additional times must be scheduled by your applied professor. Yarborough may not be used for rehearsals at the same time as Chapel services are being held upstairs in Potter Auditorium. Contact the Fine Arts Office staff to schedule times for rehearsals in YA.

Ushers and Stage Assistants

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

Flowers and Stage Decorations

Flowers and plants may not be placed on the piano. Recitalists must return plant stands to the owner promptly. Those who have recitals the same evening may wish to share the cost of floral displays.

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.

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

Receptions may be scheduled in Raley Chapel room 142, room 203E, or the Geiger Center. If Raley Chapel 142 is used, all desks and chairs must be returned to their proper positions, all debris picked up, and all spills reported to the custodians. Please take all trash bags to the dumpsters on the parking lot north of the Chapel. These rooms are usually available after 6:00 p.m. Speak with the Division of Music Office staff about scheduling the use of these rooms. Check with Allison Cade to schedule a reception there.

A punch bowl, glass and silver trays are available in the Division of Music Office to use for receptions held in Raley Chapel. The punch must be prepared in the same room as the reception, in order to minimize spills. DoM kitchen items must be reserved in advance, signed out and returned. Any items not returned will be charged to the recitalist's account.

Student Recital Request Form

General Information

FOR OFFICIAL USE ONLY

DATE SUBMITTED: _____

DATE CALENDARED: _____

Name _____ Applied Teacher _____

Voice Classification or Instrument _____

Accompanist _____

Degree Emphasis or Type of Degree (circle all that apply):

Church Music/Worship Arts BM BME BMA BA Composition¹

Type and length of the recital (circle all that apply):

Junior Senior Elective 25-minute 50-minute

Preferred Days & Dates²

1. _____

2. _____

3. _____

Combined Recitals

While each student must submit their own completed recital request form, put the names of those other students below, including their teacher and accompanist. It is up to the students who wish to share a recital to coordinate with all parties, including their teachers.

Student(s)

Teacher(s)

Accompanist(s)

(APPROVAL SIGNATURES ON THE BACK OF THE FORM)

¹ NOTE: Students doing composition recitals must also complete the Composition Recital Form.

² The primary time for weekday recitals is 7:00 p.m. **Required recitals will have priority in dates and times.** The committee will assign times based on that priority. Sunday afternoon recitals will generally be scheduled at 2:00 p.m.

STAGING REQUIREMENTS (circle all that apply or fill in the blank)

Piano

Music stands

Chairs

Risers

Harpsichord

Other needs: _____

Faculty/Staff Approval (all signatures are required for scheduling)

Applied Faculty _____

Applied Faculty of students sharing the recital

Applied Area Coordinator _____

Accompanist _____

RETURN THIS FORM TO THE CHAIRMAN OF THE STUDENT RECITAL COMMITTEE**FALL RECITAL DEADLINE REQUEST – APRIL 15****SPRING RECITAL DEADLINE REQUEST – OCTOBER 1**

Failure to turn the form in by the deadline could affect a student's ability to secure a preferred date. The Student Recital Committee will inform the students when a date has been set for their recital. Any changes after the schedule has been set need to be approved by the Student Recital Committee.

Composition Recital Form

General Information

Student Name _____

FOR OFFICIAL USE ONLY

DATE SUBMITTED: _____

DATE RECITAL CALENDARED: _____

**DATE REHEARSALS CALENDARED: _____

Composition students need to turn in ***BOTH*** the Student Recital Request Form and the Composition Recital Form by the deadline. Failing to do so may affect their ability to secure a preferred date. The Student Recital Committee will inform the students when a date has been set for their recital. Any changes after the schedule has been set need to be approved by the Student Recital Committee.

Musical Forces *Anticipated* for the Composition Recital (voice, instruments, etc.)

Preferred Performance Days & Dates³

1. _____
2. _____
3. _____

Plan and Preferred Dates for Rehearsals

**Rehearsal dates need to be scheduled far as far in advance as possible. Students should do this through the Fine Arts secretary.

Number of rehearsals for all the musicians _____

Preferred Date(s) for rehearsals:

1. _____
2. _____
3. _____

(APPROVAL SIGNATURES & MORE INFORMATION ON THE BACK OF THIS FORM)

³ The primary time for weekday recitals is 7:00 p.m. ***Required recitals will have priority in dates and times.*** The committee will assign times based on that priority. Sunday afternoon recitals will generally be scheduled at 2:00 p.m. ***Required composition recitals will automatically be placed at 7:00 pm if the date is on a week night and will be the only recital for that evening.***

Other staging/set up/technical requirements:

Faculty Approval (all signatures are required for scheduling)

Applied Composition Faculty _____

Applied Faculty and Ensemble Directors of students sharing the recital

RETURN THIS FORM (ALONG WITH THE STANDARD RECITAL REQUEST FORM) TO THE CHAIRMAN OF THE STUDENT RECITAL COMMITTEE

FALL RECITAL DEADLINE REQUEST – APRIL 15

SPRING RECITAL DEADLINE REQUEST – OCTOBER 1