University of Northern Iowa

School of Music

Undergraduate & Graduate

Voice

Guidelines & Procedures

Revised April 2016
Voice Division Guidelines and Procedures

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This document is a supplement that details policies and procedures specific to the Voice Division. Each student is independently responsible for the information contained within this document, the School of Music Undergraduate or Graduate Handbooks, their degree program requirements as detailed in the UNI Course Catalog, and their Applied Voice Syllabus.

A. General Information

Attendance: If a student misses a total of five contact hours of applied lessons during the semester, excused or unexcused, they may receive a failing grade, incomplete or withdraw (depending upon the circumstance) for the semester. It may be advisable, in this case, to drop applied voice prior to registrar deadlines.

Fees: Students must be prepared to pay collaborative pianists for all services rendered (seminar, lessons, rehearsals, juries, recitals, competitions, auditions) except when School of Music staff are utilized.

Course registration: In addition to applied lessons, voice students are required to register for, and attend, the weekly Voice Seminar (MUS APPL 1086:05). Do not schedule other classes during this time. Students are required to enroll for Applied Voice during the semester in which a degree recital is performed.

Changing Applied Instructor: In the interest of continuity and vocal development, voice students are encouraged to study with their assigned teacher for the duration of their degree. Should a change be desired, it is further suggested that students study a minimum of two semesters before requesting a change. To initiate change, the student must first obtain the approval of the Director of the School of Music.

B. Applied Jury

Jury Requirement: Every voice major is required to perform a final applied voice examination, known as a jury, at the end of each semester. Please note the following requirements:

1st semester students: Three (3) songs
2nd semester students: Four (4) songs
3rd semester through graduate level students: *Five (5) songs

*In a semester when the Upper Level hearing is performed at the time of the voice jury, the total number of prepared pieces is six (6) songs. The repertoire requirement will return to five songs for all following juries.
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Exceptions to the Jury Requirement:
1) student is exempt from a jury the semester a degree recital is performed
2) first semester freshmen may excused from performing a jury at the discretion of the applied instructor
3) students performing principal roles in UNI Opera productions may be granted partial or full exemptions

C. Auditions/Hearings

Bachelor of Music: In the second semester of applied voice, students are eligible to audition for the Bachelor of Music (performance track). This audition will occur in conjunction with their jury. In order to be considered for this degree, students must submit the documents listed below at the time of their jury (in addition to the Applied Jury Repertoire form, an example of which is attached).

1) Declaration of Curriculum (available in Music Office)
2) Application – Bachelor of Music (available in Music Office)

Repertoire Requirement: Four pieces from memory (may include an aria), including at least two languages.

Upper Level: In the fourth semester of applied voice, students are eligible to perform an upper level hearing. Students who do not pass the upper level hearing will not be able to register for upper level applied voice. Depending on your degree program, a minimum of 4 -12 hours of Upper Level (MUS APPL 3490 level) credit is required for graduation. Therefore, it is critical to pass this barrier at the earliest opportunity. (See attached Performance Evaluation form.)

Repertoire requirement: In a semester when Upper Level hearings are scheduled prior to juries, the repertoire requirement is three (3) memorized selections: one in English and two other languages, and one (1) non-memorized, self-selected/self-prepared selection chosen from the attached repertoire list.

Self-selected/self-prepared song: The song chosen by the student must be selected from the attached list and must be a selection that the student has neither studied nor performed previously. Exceptions to this must be approved by the student’s applied voice instructor. Five copies of this song selection must be provided for the jury at the time of the hearing by the student.
D. Degree Recitals

**Scheduling:** Scheduling occurs one semester prior to the recital. Please note the following.

1) students meet with the Recital Coordinator during the designated scheduling period to secure a date
2) students must obtain the approval of the applied instructor before the date is finalized; for a graduate recital, members of the Graduate Recital Committee must also approve the date

**Recital Repertoire:** B.A., B.M in Music Education and B.M. Junior Recital must contain selections in English and two other languages

B.M. Senior Recital must include literature in English and three other languages

M.M. (Performance) recital repertoire is determined at the discretion of the applied instructor and must be limited to repertoire studied while a graduate student

**Recital Length**

Students performing a **Full Recital** (B.M. Senior/M.M.) will offer approximately forty to fifty minutes of music

Students performing a **Half Recital** (B.A./B.M in Music Education/B.M. Junior) will offer approximately twenty-five minutes of music

**Recital Hearing**

Students are required to perform recital hearings a minimum of four weeks prior to the recital date, to be scheduled by the Area Chair.

A typed copy of the proposed recital program must be provided to each faculty member (6) at the time of the recital hearing. Please adhere to the format provided in Appendix F.

*See attached Recital Program Format*

**Final Printed Recital Program:**

Students must make arrangements for the final printed program using the School of Music format, and are strongly advised to obtain the applied instructor’s final approval before printing the program.

In addition to the Recital Program, students are responsible for generating and printing texts and translations, using the prescribed format.

*See attached Texts and Translations Format*

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It is intended that the quality of the printed program be representative of the professional standards held within the School of Music. No changes or additions to the program are permitted once the program has been approved by the Voice Division. Messages of “tribute and special thanks” may not appear on the program.
<table>
<thead>
<tr>
<th><strong>Dress Rehearsal:</strong></th>
<th>Dress rehearsals are scheduled by the Recital Coordinator, during the semester of the recital. Students must consult with their applied instructor to schedule the dress rehearsal at the beginning of said semester.</th>
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</thead>
<tbody>
<tr>
<td><strong>Recordings:</strong></td>
<td>Recording assistants from the School of Music are assigned to record student recitals. Students must furnish a blank CD to the Recording Assistant at the time of the recital, and should consult the recital recording memo distributed every year.</td>
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</tbody>
</table>
E. ATTACHMENTS:

<table>
<thead>
<tr>
<th>Academic level</th>
<th>Undergraduate</th>
<th>Graduate</th>
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</thead>
</table>

(Procedures: Check one)

| (Check one) | Audition | Jury | Upper-Div. | Recital Hearing |

PERFORMANCE EVALUATION

VOICE DIVISION: UNI SCHOOL OF MUSIC

Name of student ______________________ Date ______________________

The evaluation of this performance is in comparison with other students having approximately the same amount of experience and training.

<table>
<thead>
<tr>
<th>MEMORIZATION</th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>N/A</th>
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<tr>
<td>MUSICAL ACCURACY</td>
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<td>PHRASING</td>
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<td>PRESENTATION</td>
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<td>COLLABORATIVE ENSEMBLE</td>
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<td>RESONANCE</td>
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<td>INTONATION</td>
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<td>RANGE</td>
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<td>SUPPORT</td>
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<td>DYNAMICS</td>
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<td>VIBRATO RATE</td>
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<tr>
<td>DICTION: ENGLISH</td>
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<td>OTHER</td>
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</table>

DIAGNOSTICS: Scale
- Pitch Memory
- Octave displacement
- Rhythm
- Keyboard

COMMENTS:

___ADMIT / ___NO ADMIT
___PROBATIONARY (undergraduate auditions only) / ___PROVISIONALLY (graduate auditions only)
___APPROVE / ___DISAPPROVE (for 149 and recital hearings only)
___INSTRUCTOR JURY GRADE

____________________________________________
Faculty Signature
Name __________________________________________ Date ___________________________

Please circle the appropriate track/level/classification as listed below:

Degree Track:  BA  BME  BM  MA  MM
Level of Study:  N49  049  149  249
Classification:  Freshman  Sophomore  Junior  Senior  Graduate

Please indicate the status of your diction requirements:  
Diction I  completed  not completed
Diction II  completed  not completed

Repertoire Studied:  List the composer and title of all repertoire studied this semester.  Indicate those that are memorized with an asterisk.

<table>
<thead>
<tr>
<th>Composer:</th>
<th>Title:</th>
<th>List any Solo Performances</th>
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<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<td>3.</td>
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<td>4.</td>
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<td>5.</td>
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<tr>
<td>6.</td>
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</table>
SOME SUGGESTIONS FOR SELF-PREPARED JURY PIECES (some more appropriate for one gender than others). You need not choose exclusively from this list.

**English:**

Barber: Rain has fallen  
Barber: The Secrets of the Old  
Barber: selections from *Hermit Songs*  
Copland: selections from *Twelve Poems of Emily Dickinson*  
Finzi: selections from *Earth and Air and Rain, Let us Garlands Bring*  
Ives: Ann Street  
Ives: The Circus Band  
Purcell: Music for awhile  
Quilter: A secret  
Quilter: selections from *Seven Elizabethan Songs*  
Rorem: The Lordly Hudson  
Vaughan Williams: selections from *Songs of Travel*

**Italian:**

Bellini: Malinconia, ninfa gentile  
Donauy: Amorosi miei giorni  
Donizetti: Il sospiro  
Mozart: Ridente la calma  
Tosti: Aprile  
Tosti: L’ultima canzone

**German:**

Brahms: Ach, wende diesen Blick  
Brahms: Vergebliches Ständchen  
Dvorak: selections from *Zigeunerlieder*  
Marx: Es zürnt das Meer  
Mozart: Das Veilchen  
Schubert: Ganymed  
Schubert: Der Jüngling auf dem Hügel  
Schubert: selections from *Die schöne Müllerin, Winterreise, Schwanengesang*  
Schumann: selections from *Dichterliebe, Frauenliebe und Leben, 2 Liederkreis*  
Strauss: Zueignung  
Wolf: Lebe wohl  
Wolf: Anakreons Grab

**French:**

Bizet: Pastorale  
Chausson: Le colibri  
Debussy: selections from *Fêtes galantes I & II, Ariettes oubliées*  
Debussy: Mandoline  
Fauré: Claire de lune  
Fauré: Prison  
Fauré: Mandoline  
Hahn: Tyndaris  
Mozart: Dans un bois solitaire et sombre  
Poulenc: selections from *Banalités*  
Satie: La statue de bronze
THE UNIVERSITY OF NORTHERN IOWA
SCHOOL OF MUSIC

PRESENTS
(Optional): Your degree recital program title here

Your Name, Voice classification
Your pianist’s Name, piano

Recital Location
Date
Time

(Indicate arias, excerpts, etc. from larger works. Italicize the titles of larger works):

See the raging flames arise from *Joshua*  
George Frideric Handel  
(1685-1759)

(Or put the aria title inside quotation marks):

“The See the raging flames arise” from *Joshua*  
George Frideric Handel  
(1685-1759)

(Indicate a group of songs you’ve crafted into a set):

Gruppe aus dem Tartarus, D. 583  
Franz Schubert  
(1797-1828)
Aufenthalt, D. 957, No. 5
Der Atlas, D. 957, No. 8

(Indicate the performance of a complete song cycle or set):

*Don Quichotte à Dulcinée*  
Maurice Ravel  
(1875-1937)

I. Chanson romanesque
II. Chanson épique
III. Chanson à boire

(Or leave songs/movements in a complete cycle unnumbered):

*Don Quichotte à Dulcinée*  
Maurice Ravel  
(1875-1937)

Chanson romanesque
Chanson épique
Chanson à boire

*Intermission*
(Indicate other performers joining you for a piece):

*Per questa bella mano*, K.612

Wolfgang Amadeus Mozart
(1756-1791)

Your Guest’s Name, and his or her instrument/voice classification

(Indicate selections taken from a complete cycle or set. There is no need to number these to indicate the presence of missing songs):

from *Let Us Garlands Bring*, Op. 18

Gerald Finzi
(1901-1956)

Come away, come away death
Fear no more the heat o the sun
O mistress mine

(If you are crafting a set of songs taken from various sets or cycles alongside songs that are not part of any particular set, you can indicate this):

Die bieden Grenadiere, Op. 49

Robert Schumann
(1810-1856)

from *Dichterliebe*, Op. 48

Im wunderschönen Monat Mai
Aud meinen Tränen sprießen
Die Rose, die Lilie, die Taube, die Sonne

Sonntags am Rhein, Op. 36
Ich wandre nicht, Op. 51
Romanze, Op. 138

(Optional): Please refrain from applauding until the completion of each set.

(Not optional): This recital is given in partial fulfillment of the requirements for the (insert your degree) degree at The University of Northern Iowa School of Music. (Your name) is a voice student of (Your teacher’s name)
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Your Name, Voice classification
Your degree program
Date

Program Translations

See the raging flames
See, the raging flames arise!
Hear the dismal groans and cries!
The fatal day of wrath is come,
proud Jericho hath met her doom.

Aufenthalt
Text by Ludwig Rellstab
Rauschender Strom, brausender Wald,
starrer Fels mein Aufenthalt.
Wie sich die Welle an Welle reiht,
fließen die Tränen mir ewig erneut.
Hoch in den Kronen wogend sich's regt,
so unaufhörlich mein Herz schlägt.
Und wie das Felsen uraltes Erz,
ewig derselbe bleibt mein Schmerz.

Dwelling
Translation by Michael P. Rosewall
Rushing torrent, howling forest,
awesome crag, my dwelling.
Like each wave follows upon the last,
My tears flow, eternally renewed.
High in the surging treetops' sway
my heart beats incessantly;
And, like the ore within the ancient stone,
My pain remains unchanged forever.

Der Atlas
Text by Heinrich Heine
Ich unglücksel'ger Atlas! Eine Welt,
die ganze Welt der Schmerzen muß ich tragen,
ich trage Unerträgliches, und brechen
will mir das Herz im Leibe.
Du stolzes Herz, du hast es ja gewollt!
Du wolttest glücklich sein, unendlich glücklich,
der unselbst elend, stolzes Herz,
und jetzt bist du elend.

Atlas
Translation by Michael P. Rosewall
I, unblessed Atlas!
I carry a world, the entire world of pain,
I bear the unbearable,
and the heart within me wants to break.
Proud heart, you have wanted it thus!
You wanted to be happy, eternally happy,
or eternally miserable, you proud heart,
and now you are miserable.
Some guidelines for formatting and capitalization (despite what you may see printed in some scores!):

1. Indicate larger works with Italics, and movements/arias without. Less commonly seen, aria titles can also be listed within quotation marks.

   See the raging flames arise from Joshua
   OR
   “See the raging flames arise” from Joshua

2. Individual song titles can be indicated without special formatting.

   from Dichterliebe, Op. 48
   Im wunderschönen Monat Mai
   Aus meinen Tränen sprießen

3. In Italian, French, and Spanish, initial words and proper names are capitalized. All other words are not.

   Le nozze di Figaro
   Così fan tutte
   Deux mélodies françaises
   Les contes d’Hoffmann
   Cinco canciones negras

4. In German, initial words, proper names, and all nouns are capitalized. All other words are not.

   Die schöne Müllerin
   Die lustigen Weiber von Windsor

5. In English, capitalization rules are less clear. Observe the formatting in the original poem’s title or what is indicated in the score.

   Oh Fair to See
   A Song for the Lord Mayor’s Table