University of Northern Iowa

School of Music

Undergraduate & Graduate

Voice

Guidelines & Procedures

Revised February 2017
Contents

A.  GENERAL INFORMATION .............................................................................................3
    ▪  Attendance
    ▪  Fees
    ▪  Course registration
    ▪  Changing Applied Instructor

B  FINAL EXAMINATIONS……………………………………………………………………3
    ▪  Jury
    ▪  Upper Level Barrier
    ▪  Undergraduate Jury/Upper Level Barrier Repertoire
    ▪  Graduate Jury Repertoire
    ▪  Jury Forms
    ▪  Exceptions to the Jury Requirement

C.  AUDITIONS ...........................................................................................................................4
    ▪  Bachelor of Music (Vocal Performance)

D.  DEGREE RECITALS ............................................................................................................5
    ▪  Scheduling
    ▪  Repertoire
    ▪  Length
    ▪  Hearing
    ▪  Program
    ▪  Dress Rehearsal
    ▪  Recording the Recital

E.  ATTACHMENTS ...................................................................................................................7
    ▪  Performance Evaluation Form (juries/upper level barrier/degree auditions)
    ▪  Applied Jury Record
    ▪  Self-selected repertoire for Upper Level Barriers
    ▪  Recital Program format
    ▪  Text and Translations format
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. Final Examinations

**Juries:** A jury is the applied voice final examination required of all undergraduate and graduate voice majors at the end of each semester.

**Upper Level Barrier (for Undergraduate students only):** At the end of the fourth semester of undergraduate applied voice study, students are eligible to have the jury performance evaluated for approval into 3000-Level applied study. **Students may not register for MUS APPL 3490 applied voice until they passed the Upper Level Barrier.** 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.)
Undergraduate Jury/Upper Level Barrier Repertoire:

Probationary students: Two (2) songs/arias
1st semester students: Three (3) songs/arias
2nd semester students: Four (4) songs/arias
3rd semester students: Five (5) songs/arias
4th semester students: *Six (6) songs/arias

*A sixth selection is only required when the fourth semester jury is being presented as an Upper Level Barrier. The sixth song is to be selected by the student; may be selected from the attached list (See attached list on page 9) or something of comparable length and complexity; be prepared without the assistance of the applied instructor; and, be a song that the student has neither performed or studied previously. Five copies of the self-selected song must be provided by the student for the applied voice faculty.

*Memorization is not required for the self-selected/self-prepared song. The objectives of this portion of the examination are to determine the student’s overall ability to independently: select a song that is most suitable to their voice type and current level of technical proficiency; prepare a song with accurate pitch, rhythm, diction, and piano collaboration; and perform the song using the vocal technique learned in applied lessons.

Graduate Jury Repertoire: a minimum of five (5) songs/arias


Exceptions to the Jury Requirement:
1) student is exempt from a jury the semester a degree recital is performed
2) first semester freshmen may be 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

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.
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.*
### Voice Division Guidelines and Procedures

<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>All Davis Hall recitals are live streamed via the internet unless you request that it <strong>not</strong> be at the time of scheduling the recital. A CD recording of the recital will also be furnished. Students do not need to provide the blank CD.</td>
</tr>
</tbody>
</table>
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></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
<th>N/A</th>
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<tbody>
<tr>
<td>MEMORIZATION</td>
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<td>COLLABORATIVE ENSEMBLE</td>
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<td>VIBRATO RATE</td>
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<td>DICTION: ENGLISH</td>
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<td>FRENCH</td>
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<td>OTHER</td>
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<td>DIAGNOSTICS: Scale</td>
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<td>Pitch Memory</td>
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<td>Octave displacement</td>
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<td>Rhythm</td>
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<td>Keyboard</td>
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</tbody>
</table>

COMMENTS:

___ADMIT / ___NO ADMIT
___PROBATIONARY (undergraduate auditions only) / ___PROVISIONALLY (graduate auditions only)
___APPROVE / ___DISAPPROVE (Upper Level Barrier and Recital Hearings only)

___INSTRUCTOR JURY GRADE

________________________________
Faculty Signature
Voice Division Guidelines and Procedures

**JURY REPERTOIRE - VOICE DIVISION**

Name ___________________________________________ Date _________________________________

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

<table>
<thead>
<tr>
<th>Degree Track:</th>
<th>BA</th>
<th>BME</th>
<th>BM</th>
<th>MA</th>
<th>MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level of Study:</td>
<td>1N49</td>
<td>1490</td>
<td>3490</td>
<td>5490</td>
<td>6490</td>
</tr>
</tbody>
</table>

*Is this an Upper Level Barrier:*
- Yes
- No

*Classification:*
- Freshman
- Sophomore
- Junior
- Senior
- Graduate

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

**Repetoire 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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</thead>
<tbody>
<tr>
<td>1.</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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</table>

(List self-prepared song below if an Upper Level Barrier)

| 6. |        |        |
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  
Donaudy: 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):

“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)
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 Herze schlägt.
Und wie des Felsen uraltes Erz,
evige 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 wollest glücklich sein, unendlich glücklich,
oder unendlich 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*

   *Cosi 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*