



**Voice Division
Undergraduate & Graduate
Guidelines & 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 a change, the student must first obtain the approval of the Director of the School of Music.**

B. Repertoire Requirements

Rationale and Requirements: Students will perform and be exposed to a broad survey of the repertoire historically used in the Western classical tradition of building a healthy vocal technique. The styles and periods of vocal music surveyed throughout the course of one's applied vocal studies will vary depending on degree program, level of singing proficiency, and, to some degree, voice type. Music will be chosen at the discretion of the instructor with the intent of assigning vocally appropriate selections in a diverse array of styles including contrasting and historically under-represented composers.

Fundamental categories:

Time periods:

Baroque era
Classical era
Romantic and post-Romantic era
Modern era

Languages:

English
German
Italian
French
(Others at discretion of instructor)

Genres:

Art Song
Opera
Oratorio
Folk Song/Spiritual

C. Final Examinations

Juries: A jury is the applied voice final performance examination required of all undergraduate and graduate voice majors at the end of each semester. Repertoire, unless specified otherwise, will be performed from memory.

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
1 st semester students:	Three (3) songs/arias
2 nd semester students:	Four (4) songs/arias
3 rd semester students:	Five (5) songs/arias
4 th 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 Appendix A) 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. **A PDF copy of the self-selected song must be provided by the student in the Google jury folder 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

Jury Forms: A PDF copy of the jury form is available at this [link](#).

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

D. 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 their completed jury forms.

- 1) *Declaration of Curriculum* (available on the [UNI Registrar Page](#): https://registrar.uni.edu/sites/default/files/inline-uploads/fillable_declaration_of_curriculum_form_7.12.2022_0.pdf)
- 2) *Application – Bachelor of Music* (available on UNI SOM page: https://music.uni.edu/sites/default/files/application_for_performance_jazz_composition_revised_sp19.pdf)

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

E. 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, collaborative pianist, and when applicable, applied instructors of other participants 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 with the performance time of each selection must be provided to each faculty member in PDF format prior to the time of the recital hearing. Please adhere to the format provided on the SOM website:

<https://music.uni.edu/student-hub/student-resources#program-template>.

Final Recital Program The final program will be available on the [SOM website](#). After obtaining instructor approval, a finalized PDF should be submitted to the [Communications Coordinator](#).

In addition to the Recital Program, students are responsible for providing texts and translations using the prescribed format as shown in the appendix to this handbook.

Students may provide print versions of the program and texts and translations at the student's expense.

It is intended that the quality of the final 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.*

Dress Rehearsal: Dress rehearsals are scheduled with the [Communications Coordinator](#) during the semester of the recital. Students must consult with their applied instructor, collaborative pianist, and when applicable, applied instructors of other participants to schedule the dress rehearsal at the beginning of said semester.

Recordings: All Davis Hall recitals are live streamed via the internet unless you request that it not be at the time of scheduling the recital. A recording of the recital will also be furnished via Google Drive link.

F. APPENDICES -

A. LITERATURE SUGGESTIONS FOR SELF-PREPARED JURY PIECES

Please consider the appropriateness of the text when choosing a selection.. You need not choose exclusively from this list:

English:

Adams: selections from *Five Millay Songs*
Barber: selections from *Hermit Songs*
Beach: *Within thy heart*
Boykin: *Secret*
Coleridge-Taylor: selections from *Southern Love Songs*
Copland: selections from *Twelve Poems of Emily Dickinson*
Finzi: selections from *Earth and Air and Rain, Let us Garlands Bring*
Ives: *The Circus Band*
King: *In the Springtime*
Purcell: *Music for awhile*
Quilter: selections from *Seven Elizabethan Songs*
Rorem: *The Lordly Hudson*
Vaughan Williams: selections from *Songs of Travel*

Italian:

Bellini: *Malinconia, ninfa gentile*
Caccini: *Per la più vaga e bella*
Colbran: *Povero cor tu palpiti*
Donaudy: *Amorosi miei giorni*
Donizetti: *Il sospiro*
Mozart: *Ridente la calma*
Tosti: *L'ultima canzone*

German:

Brahms: *Vergebliches Ständchen*
Mahler, Alma: selections from *Fünf Lieder*
Marx: *Es zürnt das Meer*
Mozart: *Das Veilchen*
Schubert: selections from *Die schöne Müllerin, Winterreise, Schwanengesang*
Schumann, Clara: *Mein Stern*
Schumann, Robert: selections from *Dichterliebe, Frauenliebe und Leben, 2 Liederkreis*
Strauss: *Zueignung*
Wolf: *Lebe wohl*

French:

Bizet: *Pastorale*
Boulanger, Lili: *Reflets*
Chausson: *Le colibri*
Debussy: selections from *Fêtes galantes I & II, Ariettes oubliées*
Fauré: *Claire de lune*
Hahn: *Tyndaris*
Poulenc: selections from *Banalités*
Satie: *La statue de bronze*
Viardot: *Les filles de Cadix*

B. PROGRAM TRANSLATIONS TEMPLATE:

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,
starrender 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,

ewig derselbe bleibt mein Schmerz.

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 wolltest glücklich sein, unendlich glücklich,

oder unendlich elend, stolzes Herz,
und jetzo bist du elend.

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.

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.

C. **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

Voice Division Guidelines and Procedures

D. PERFORMANCE EVALUATION FORM

Voice Jury Evaluations		<i>Students complete information in yellow</i>			
		Date:	N/A	Time:	N/A N/A
Name:				Voice Type:	
Composition:				Composer:	
Composition:				Composer:	
Composition:				Composer:	
Composition:				Composer:	
Composition:				Composer:	
Self-Prepared:				Composer:	
Applied Teacher:				Pianist:	
Classification:				Major:	
Type of Jury:					
Tone Quality		SOA Score	0	Grade	0
Rhythmic Accuracy		SOA Score	0	Grade	0
Technique		SOA Score	0	Grade	0
Intonation/Pitch Accuracy		SOA Score	0	Grade	0
Expression/Stylistic Awareness/Communication		SOA Score	0	Grade	0
				Grade Total	0
				SOA Total	0
				SOA Average	0
Language	Grade	Comments			
Diagnostic	Grade				
Scale:					
Pitch Memory:					
Displacement:					
Rhythm:					
Keyboard					
Summary Comments:					

Voice Division Guidelines and Procedures

Grade		Audition Results:	-----	
Evaluator:				
