

University of Northern Iowa

School of Music

Undergraduate & Graduate

Voice

Guidelines & Procedures

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Voice Division Guidelines and Procedures

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Voice Division Guidelines and Procedures

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.)

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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 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

Jury Forms: See attached *Performance Evaluation* and *Applied Jury Repertoire* forms.

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.

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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

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.

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Dress Rehearsal: 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.

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 CD recording of the recital will also be furnished. Students do not need to provide the blank CD.

E. ATTACHMENTS:

Voice Division Guidelines and Procedures

Academic level	___	Undergraduate
(Check one)	___	Graduate

(Check one)	___	Audition
	___	Jury
	___	Upper-Level
	___	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.

	Excellent	Good	Fair	Poor	N/A
MEMORIZATION					
MUSICAL ACCURACY					
PHRASING/DYNAMICS					
PRESENTATION					
COLLABORATIVE ENSEMBLE					
RESONANCE					
INTONATION					
RANGE					
SUPPORT					
VIBRATO RATE					
DICTION: ENGLISH					
ITALIAN					
GERMAN					
FRENCH					
OTHER _____					
DIAGNOSTICS: Scale					
Pitch Memory					
Octave displacement					
Rhythm					
Keyboard					

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

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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: Anacreons 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

Voice Division Guidelines and Procedures

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
Aufenthalt, D. 957, No. 5
Der Atlas, D. 957, No. 8

Franz Schubert
(1797-1828)

(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

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(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 bieder Grenadiere, Op. 49

Robert Schumann
(1810-1856)

from *Dichterliebe*, Op. 48

Im wunderschönen Monat Mai
Aus 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,
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 bleibet 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.

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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