

University of Northern Iowa

School of Music

Undergraduate & Graduate

Voice

Guidelines & Procedures

Revised January 2011

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. 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:

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

*In a semester when the Upper Level (149) 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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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 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 (149) In the fourth semester of applied voice, students are eligible to perform an upper level hearing (540:149 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 (149 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.

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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: 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.

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E. ATTACHMENTS:

Academic level	<input type="checkbox"/> Undergraduate
(Check one)	<input type="checkbox"/> Graduate

(Check one)	<input type="checkbox"/> Audition
	<input type="checkbox"/> Jury
	<input type="checkbox"/> Upper-Div.
	<input type="checkbox"/> 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					
PRESENTATION					
COLLABORATIVE ENSEMBLE					
RESONANCE					
INTONATION					
RANGE					
SUPPORT					
DYNAMICS					
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 (for 149 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):

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

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THE UNIVERSITY OF NORTHERN IOWA SCHOOL OF MUSIC

PRESENTS

Your degree recital program title here

Your Name, Voice Classification
Your pianists Name, piano

Recital Location

Date

Time

“See the raging flames arise” (Joshua)

George Frideric Handel
(1685-1759)

Gruppe aus dem Tartarus, D. 583
Aufenthalt, D. 957, No. 5
Der Atlas, D. 957, No. 8
Dem Unendlichen,

Franz Schubert
(1797-1828)

Don Quichotte à Dulcinée

Maurice Ravel
(1875-1937)

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

Intermission

Vier Lieder, Op. 27

Richard Strauss
(1864-1949)

Heimliche Aufforderung, No. 3
Ruhe meine Seele, No. 1
Morgen! No. 4
Cécilie, No. 2

Let Us Garlands Bring, Op. 18

Gerald Finzi
(1901-1956)

Come away, come away death
Who is Sylvia?
Fear no more the heat o the sun
O mistress mine
It was a love and his lass

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.