

EASTERN MICHIGAN UNIVERSITY
Department of Music and Dance

VOICE AREA REQUIREMENTS
FOR ALL VOICE MAJORS AND MINORS
FALL, 2010

GENERAL GUIDELINES

1. **Individual lesson times** are scheduled between the voice teacher and student. It is the responsibility of the student to sign up for the lesson time as soon as the assigned voice teachers post their schedules.
2. Students are required to **attend all private lessons, Studio Classes, Area Recital, as well as studio recitals and student recitals (i.e. junior/senior/graduate recitals). Students are strongly encouraged to attend Departmental Recitals.**
3. All students enrolled in private voice lessons must be concurrently **enrolled in a major choral ensemble** (University choir, chamber choir) assigned by the Director of Choral Activities until they have fulfilled their degree requirements. While participation in opera workshop and /or Jazz ensemble is encouraged it does not constitute a **major ensemble**.
4. In the event that a lesson must be missed by a student, it is the student's responsibility to give both the teacher and the accompanist as much notice as possible. The voice teacher is not required to make up lessons missed by the student; however, lessons cancelled by the teacher will be rescheduled.
5. If a student would like to change teachers, it is the student's responsibility to have personal conversation with his/her current teacher before speaking to another teacher about changing studios.
6. **Weekly private lessons:** The student will receive **a grade** for each lesson.
7. **The final semester grade** will be based on the following percentages:

Weekly private lessons	70%
Final Jury	30%

(The student who receives a final grade of **D** will **not** be recommended for the next level.)

JURIES AND COURSE CONTENT FOR VOICE MAJORS

1. A jury is a type of final examination that usually occurs during finals week. Voice degree programs have specific requirements related to units of study and the terminal level required for graduation.
2. Students will perform a jury every semester in which they are enrolled in voice lessons.
3. In a jury, selections other than chamber music and oratorio arias must be performed from memory for the members of the voice faculty. New repertoire must be presented for each jury.
4. The performer should also be prepared to discuss the translations of pieces in other languages and artistic interpretation of the repertoire.
5. Vocal performance is evaluated according to standard criteria: vocal production and technique, musicality (precision, expressiveness, phrasing, style), diction, stage presence, interpretation and attire.
6. A student recital will count for the jury in that semester in which the recital is given.
7. In juries, the singer may choose the first song and the jurors will determine succeeding repertoire. The number of songs heard will be at the discretion of the jurors.
8. Students who desire to switch their major to voice performance should submit a list of their learned repertoire at the college level.

Jury Evaluation

The Final Jury Grade is determined on the following scale:

- ✓ A = Outstanding
- ✓ B = Standard
- ✓ C = Less than Standard
- ✓ D = Unsatisfactory
- ✓ E = Unacceptable

Failure to perform a jury examination will result in a semester grade of either “I” or “E” for voice lessons. In this case, a grade of “I” will be awarded only in **documented emergency** situations (i.e. hospitalization, severe illness, etc.). To receive a grade of “I,” the studio teacher must receive adequate notice and appropriate arrangements must be made for a make-up jury. In order to convert the Incomplete to a grade the jury requirement for the current level of study must be completed within the first two weeks of the following semester. Failure to appear without notification will result in a grade of “E.”

VOICE AREA JURY REQUIREMENTS

1. These requirements are the minimum requirements for each level of study.
2. Students must obtain a Voice Jury Form, complete it accurately and submit the form to their Applied Instructor for approval and signature by the last voice lesson prior to finals week.

Sem.	BM-4 cr.	BME/BMT/BS/ BA-2 cr.	Secondary-1 cr.	Elective-1 cr.	MT minor – 1 cr.
1 st	4 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. One Italian 2 teachers choice
2 nd	4 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. English Italian Art Song	3 songs per sem. One Italian 2 teachers choice
3 rd	5 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages	4 songs per sem. Three contrasting Languages	4 songs per sem. Three contrasting Languages	4 songs per sem. One song in foreign language 3 teachers choice
4 th * gateway jury	5 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages Oratorio/Opera	4 songs per sem. Three contrasting Languages	4 songs per sem. One song in foreign language 3 teachers choice
5 th	6 songs per sem. German Lieder French Mélodie Opera	5 songs per sem. German Lieder French Mélodie Opera	5 songs per sem. German Lieder French Mélodie Opera	----- ----	
6 th	6 songs per sem. German Lieder French Mélodie Opera Self-taught selection Junior Recital	5 songs per sem. German Lieder French Mélodie Opera Self-taught selection	5 songs per sem. German Lieder French Mélodie Opera Self-taught selection	----- ----	
7 th	7 songs per sem. Teacher's Discretion	7 songs per sem. Teacher's Discretion	----- ---	----- ----	
8 th	7 songs per sem. Teacher's Discretion Senior Recital	7 songs per sem. Teacher's Discretion Possible One half- hour recital			
Grad	8 songs per sem. Teacher's Discretion	8 songs per sem. Teacher's Discretion	----- ---	----- ----	

***Gateway jury** will take a place at the end of the 4th semester of applied study. The student must receive a minimum grade of a “B” to pass their gateway jury to be acceptable for upper level study.

* To receive MT minor, one should complete 4 semesters of MT minor jury requirements.

RECITAL

1. Bachelor of Music degree students must present a half-recital in the junior year as well as a full recital in the senior year. Bachelor of Music Education (BMT/BA/BS) degree students are strongly encouraged to present a half-recital in the senior year.
2. Repertoire for recitals will be determined by the teacher. Undergraduate recitals will be previewed by the voice faculty three weeks prior to the proposed recital date. At the pre-recital hearing all material must be performed from memory with exception of chamber music and oratorio arias.
3. The student will present his/her recital program to the faculty at the hearing. All or part of the program may be heard at the preview. Passing the preview does not ensure passing the recital.
4. All students must be studying voice with an Eastern Michigan University professor during the semester in which the recital is presented. Recitals may not be scheduled on university holidays, including the Thanksgiving holiday.

RECITAL GUIDELINES

Repertoire requirements: The recital program must display variety of styles, keys and tempos, historical periods (Baroque, Classical, Romantic, Contemporary) and languages (at least three languages for junior recital and four languages for senior recital including English). The program should also include an opera or oratorio aria.

Junior Recital: minimum 30 – 40 minutes of music per person

Senior Recital: minimum 45 – 60 minutes of music per person

Scheduling:

Semester prior to recital:

Reserve the date (clear with the applied teacher and the accompanist).

Finalize repertoire in accordance with voice area guidelines.

Six weeks prior to recital

Determine hearing date.

Three weeks prior to recital

All written materials including recital program and program notes must be presented and approved by the voice faculty at pre-recital hearing.

Two weeks prior to recital:

1. Recital programs and translations submitted to the music office must be typed in the proper format using correct rules of capitalization, italics, underlines, quotation marks, diacritical marks, etc. Please email or turn in the recital program and translations as separate documents.
2. List the name of the person presenting the recital, with the voice type given beside the recitalist's name.
3. The name of the pianist or of others assisting in the program should be placed below the person presenting the recital. The instrument(s) or voice type should be listed next to the name.

4. On separate lines, list the weekday and date, time and location of the recital.
5. Titles of selections
 - a. All titles should be listed in the language sung.
 - b. Give the name and dates of the composer. For living composers, list only the birth year.
 - c. When only one piece from a collection is to be performed, follow the selection with the title of the collection (*italicized and placed in parentheses*) prefaced with the word "from" (no caps).
 - d. When performing all of the selections in a set or collection, give the title of the set (*in italics*) and list the particular selections underneath (*indented*). When presenting only part of a set or collection, preface the title of the work with the word "From".
 - e. When singing recitatives and arias, follow the selection with the title of the larger work (*italicized and placed in parentheses*) prefaced with the word "from" (no caps).
6. The name of an arranger should be given within parentheses beneath the composer's name and dates.
7. The name of someone who assists only during a particular selection should be placed below the title of the work in which he/she participates; the instrument or voice type should be listed beside the person's name.
8. For degree recitals, the following statement should be included at the bottom of the program: "This recital is given in partial fulfillment of the requirements for the _____ degree in _____. _____ is the student of _____."
9. Before submitting a program to the Music Office, check carefully for spelling and language symbols. Show your program to your teacher for corrections. When the department secretary has your proof ready it must be checked by your applied instructor for final approval prior to duplication.

EASTERN MICHIGAN UNIVERSITY
DEPARTMENT OF MUSIC AND DANCE

Ima Singer, soprano
Melodee Music, piano
Assisted by Heesa Heldon, tenor

Friday, December 10, 2010
8:00 p.m.
Pease Auditorium

Four Songs.....Jean Berger (b. 1909)
In time of silver rain
Heart
Carolina cabin
Lonely people

from *Fraunliebe und Leben*.....Robert Schumann (1810 – 1856)
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger

La cloche.....Camille Saint-Saëns (1835-1921)
La solitaire
Le lever de la lune

Intermission

Come and trip it (from *L'Allegro*).....George Frideric Handel (1685 – 1759)
Affanni del pensier (from *Ottone*)

At the river.....Charles Ives (1874-1954)
Abide with me
An old flame

The K'e.....Celius Dougherty (1902 – 1986)
Thou art the night wind (from *Shaga Obata*).....Harvey B. Gaul (1881 – 1945)

I have a song to sing, O! (from *Yeomen of the Guard*).....Arthur Sullivan (1842-1900)
Assisted by Heesa Heldon, tenor

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in
Vocal Performance. Ima Singer is the student of Sheesa Soprano.

Program Notes

Senior BFA majors are required to write program notes for their recital. The following passages are sample program notes to help guide the student's writing. Please consult your individual applied instructor for more guidance.

Primarily known as a serious composer of art song John Duke (1899-1984) composed some 265 songs in his career. He once wrote, "I am still amazed at the way my musical career has turned out. In my early days, my ambition was to be a great pianist, and I could not have believed anyone who told me I was destined to be a song composer."¹

Paul Bowles sometimes seems more like a citizen of the world rather than just an American citizen. He is unique among American composers in his success as a writer, world traveler, composer, and ethno-musicologist.² A prolific writer, his most well known novel was *The Sheltering Sky*. He traveled throughout the Middle East and produced a two record set of Moroccan music. In *Three* Bowles sets a Tennessee Williams text about a man remembering this three loves throughout the three stanzas of the song.

To not represent Ned Rorem (b.1923) in tonight's recital would be to leave off a man considered our greatest (at least the most prolific) American song composer. Rorem once said of his style, "I always think vocally. Even when writing for violin or timpani, it's the vocalist in me trying to get out. Music is, after all a sung expression, and any composer worthy of the name is intrinsically a singer whether he allows it or not."³ *Early in the Morning* is a simple but moving text of an American reminiscing about a trip to Paris. Having spent his early twenties in Paris, it's easy to see why this poem would appeal to Rorem.

Perhaps the most well known composer on tonight's program is Samuel Barber (1910-1981). A prolific composer in all genres, Barber wrote over one hundred songs and two operas. His opera, *Vanessa*, is considered to be one of, if not the greatest American opera. *A Green Lowland of Pianos* (translated from Polish) paints an outlandish picture of the concert hall and those who work there and go there for pleasure.

Translation Materials

All translations should include both the foreign language and an English translation. All translations extracted from copyrighted materials must be credited. The following excerpt is an example of an acceptable translation.

An die Musik (Schober)

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine beßre Welt entrückt!

---translation by Walter Meyer

To Music

Oh sacred art, how oft in hours blighted,
While into life's untamed cycle hurled,
Hast thou my heart to warm love reignited,
To transport me into a better world!

¹ Carol Kimball, *Song: A Guide to Style & Literature*, 245.

² *Ibid.*, 259.

³ Arlys L. McDonald, *Ned Rorem: A Bio-Bibliography*, 14.

STUDIO CLASS • AREA RECITAL

1. All students enrolled for private instruction **must** attend **all** Studio Classes/Area Recitals scheduled on Tuesday afternoons from 12:00-1:00 p.m. Students are expected to be in attendance for the full time allotted for these classes. Each studio teacher will keep attendance records. **Absences** will be considered in determining the student's final grade as well as his/her advancement to the next level of instruction. Students studying in more than one private lesson area should attend the Area Recital for their primary performance area. A schedule will be given to each student and will be posted on the voice bulletin board.
2. Students **planning to sing** in Area Recitals will complete and return the application form to a voice graduate assistant in Alexander 352 **NO LATER than 12:00 pm on the Thursday** preceding the Area Recital. It is each performer's responsibility to turn in accurate information. Students who submit forms with incomplete information will not be allowed to perform.
3. Music selected for performance in the Area Recital and the Department Recital **must** be memorized. Music selected for performance **must** be literature studied with the studio teacher and approved by the studio teacher.
4. The student and accompanist **MUST** have adequately rehearsed **before** performance in the Area Recital or the Departmental Recital. Students are expected to give their accompanist adequate notice of anticipated performances.

DEPARTMENTAL STUDENT RECITAL

1. All students enrolled for private instruction are strongly encouraged to attend the Departmental Recitals scheduled on Thursday afternoons from 12:00-1:00 pm.
2. Students **planning to perform** on the Thursday Departmental Recital must successfully perform the selection in Area Recital.
3. Music selected for performance in the Department Recital **must** be memorized. Music selected for performance **must** be literature studied with the studio teacher and approved by the studio teacher.
4. The student and accompanist **MUST** have adequately rehearsed **before** performance in the Departmental Recital. Students are expected to give their accompanist adequate notice of anticipated performances.
5. Students and accompanists are expected to dress professionally for all performances. Men should wear dress shirt, and slacks (coat optional), and women should wear a dress or skirt and blouse, although dress pants may be acceptable. Jeans and tennis shoes are **not** acceptable.

Collaborative Pianist/Singer Relationship

The singer/collaborative pianist relationship is vital to success in the applied studio. It is important to understand that this is a collaborative relationship between two artists and that there are certain expectations of both the singer and the pianist. No matter whether the accompanist is fulfilling their ensemble requirement or being paid by the singer there are reasonable expectations singers and accompanists should have for each other.

Singers' responsibilities

- ✓ It is the singer's responsibility to learn all notes and rhythms before meeting with the accompanist.
- ✓ It is the singer's responsibility to schedule rehearsals and lessons with the accompanist.
- ✓ It is the singer's responsibility to inform the accompanist of ALL performances in a timely manner (when the singer knows, the accompanist should know)!
- ✓ The singer should give the accompanist his/her music at the same time it is assigned. Accompanists should never be asked by the student to sight read in a lesson.
- ✓ The singer should give the accompanist his/her translations as soon as they are available.
- ✓ The singer should discuss with the accompanist his/her musical needs (breath marks, tough passages, dynamics, ect.) in rehearsals. Lessons are not the time to be discussing the basic musical issues of a song for the first time.
- ✓

Collaborative pianists' Responsibilities

- ✓ Collaborative pianists' are prepared and on time for rehearsals, lessons, performances provided they have been given adequate time to prepare the music (usually at least 1 week).
- ✓ Collaborative pianists' are partners who can and should discuss their musical needs in practice situations. The "give and take" of learning to work with other musicians in a proactive and positive manner is an essential skill for all musicians.
- ✓ Collaborative pianists' must provide their singers an efficient and reliable means of contact (phone, e-mail).
- ✓ Collaborative pianists' should never have to teach a singer the notes. It is reasonable to help a colleague with a tricky passage but if the singer can't independently sing their notes without the accompaniment, the singer isn't prepared for the rehearsal.
- ✓ Collaborative pianists' should not only know their part, they should know the title, composer, and style characteristics, be able to sing the vocal part (at least on a neutral syllable), have developed their own ideas about the relationship of music and text, and be prepared to play flexibly in response to the needs and desires of the singer

FACULTY CONTACT INFORMATION

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Suggested Collections

The following are suggested collections to build your own music collection. You can order music online at www.tismusic.com or <http://www.classicalvocalrep.com>.

Title	Composer	Publisher
AMERICAN/BRITISH		
Contemporary American Songs	ed. Bernard Taylor	Frangipani
Romantic American Art Songs (50 songs)	various composers	Hal Leonard
American Art Songs		G. Schirmer
New Anthology of American Song		Hal Leonard
20 th Century Art Songs for Medium Voice and Piano	G. Schirmer	
Twentieth Century Art Songs for Recital...		G. Schirmer
American Artsong Anthology	ed. Belisle	Galaxy
Songs in Eng-18 Contemporary Settings	ed. Bernard Taylor	Carl Fischer
Anth. of Art Songs by Black American Comp.	ed. Patterson Marks	E.B. Marks
Contemporary Songs in English by American		Carl Fischer
Folk Songs for Solo Singers	ed. Althouse	Alfred
A Heritage of 20 th Cent. British Song		Boosey & Hawkes
Five Folk Songs (2 vols)	arr. Zaninelli	Shawnee Press
Folk Song Arrangements (3 volumes)	Britten	Boosey & Hawkes
Old American Songs (2 sets)	Copland	Boosey & Hawkes
Songs by John Duke (3 vols)	Duke	Southern Music Co.
Arnold Book of Old Songs	Quilter	Boosey & Hawkes
Three Shakespeare Songs	Quilter	Boosey & Hawkes
MUSICAL THEATER		
Singer's Musical Theatre Anth. (all voices, 4 vols.)		Hal Leonard
FRENCH		
Debussy 45 Songs		International Music Company
Anth. of Modern French Songs (39 songs)	ed. Spicker	G. Schirmer
Favorite French Songs		Hal Leonard
30 Songs by Fauré		International Music Company
Ravel Songs		" " "
GERMAN		
Brahms 70 Songs		" " "
Brahms Complete Songs (4 in series)		Dover
Mendelssohn 24 Songs		Alfred
Schubert 200 Songs in Three Volumes		International Music Company
Schumann 85 Songs		" " "
ITALIAN		
26 Italian Songs and Arias		Alfred
Italian songs of the 17th & 18th Centuries	ed. Dallapiccola	
International.		

GENERAL ANTHOLOGIES

First Book of (all voices) Solos	ed. Boytim	G. Schirmer
First Book of (all voices) Solos, Part II	ed. Boytim	G. Schirmer
Second Book of (all voices) Solos	ed. Boytim	G. Schirmer
Standard Vocal Repertoire, Bk. I & II, Hi & Lo		R. D. Row
Sop., Mezzo, Tenor, Bar. and Bass Songs		Boosey & Hawkes
The Young Singer (all voicings)		R. D. Row
Songs for Low Voice in a comfortable range	ed. L. Van Camp	Carl Fischer

OPERA/ORATORIO

Fifteen Arias for Coloratura Soprano		G. Schirmer
American Arias for soprano		Hal Leonard
Soprano Arias from Oratorios Vol. 1 & 2		G. Schirmer
Operatic Anthology of Celebrated Arias (by voice type)		G. Schirmer

SACRED

Anthology of Sacred Song (Sop., Mezzo, Tenor, Bass)	ed. Spicker	G. Schirmer
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