Voice Studio Requirements

The requirements laid out in this document are the minimum requirements that must be met each semester for students studying in applied voice. Instructors may have additional or more stringent requirements listed within their syllabus for their applied students. Students should refer to their instructor’s syllabus for these additional requirements.

PRACTICE REQUIREMENTS:
Students who take applied lessons are expected to practice 60 minutes daily for each credit that they are enrolled. This will allow students to be successful and also make the progress necessary to transfer to the four year institution of their choice. Faculty will include, as part of their syllabus, expectations for the student and a grading policy. The student is responsible for understanding the grading policy and the work expected of them to achieve the desired grade.

In addition to the student’s regular practice, it is expected that they translate all pieces that are in a foreign language. Students should also be informed about the composers of the works they are working on as well.

STUDIO CLASS:
Each applied voice studio will have a “studio class” once per week. These studio classes meet at the same time that general recitals would normally be held. If your applied teacher is unable to hold their own studio class, students will be required to attend the general studio class which is held in the Fine Arts Building Art Gallery.

Each student is required to sing a minimum of two (2) times per semester. However, their studio teacher may require that they perform more often as time permits. There will be a studio accompanist who will play for students; however, students are strongly encouraged to bring their own accompanist when at all possible.

ACCOMPANIST:
All applied voice students are required to obtain their own accompanist and bring them to their private lessons each week unless otherwise instructed by their applied teacher. Please see the Music Student Handbook section on Accompanists for guidelines.

RECITAL ATTENDANCE:
Students majoring in music and taking applied lessons are required to attend a minimum of four (4) campus recitals or concerts per semester. The voice department requires that students attend all general recitals that they do not perform on each semester. Other recitals/concerts that will be eligible for attendance are posted on the regular music faculty’s door and on all music department bulletin boards. See the Music Student Handbook for further details regarding recital attendance.

REPERTOIRE REQUIREMENTS:
Students are required to learn a minimum of seven (7) songs/arias per semester. Five (5) of these songs must be from memory and are required to appear on their jury listing. It is recommended that most songs in the first semester are sung in English, however, teachers have the discretion to
choose the repertoire they feel is best suited for their students. A student must have prepared a minimum of one (1) song in each of the four main languages (English, French, German, and Italian) by the end of their 4th semester of study.

JURY REQUIREMENTS:
All students must sing a jury at the end of each semester in which they have taken applied voice. Students are required to have a total of five (5) songs/arias prepared to perform from memory. The jury committee will hear the student sing a minimum of three (3) selections but may ask to hear as many as five (5) during the jury. The student will be allowed to choose the first selection they wish to perform. The jury panel will choose the remainder of the selections during the jury.

A student may chose to forgo a jury in a given semester if they do one of the following:
1. Perform on two (2) student general music recitals for a grade during a semester (provided the campus has general music recitals). (See the Music Student Handbook General Recital Section for policies and requirements.)
2. Perform a 25 minute graded student recital. (See the Music Student Handbook section on Student Recitals for policies and requirements.)

In both cases, the grades for the performances will be substituted for the jury grade at the end of the semester.

RECITAL REQUIREMENTS:
For all recital requirements, students should see the Music Student Handbook.

All music majors are required to perform a recital during their second semester of 200 level applied study. The purpose of the recital is to give the student practical experience performing in front of an audience. The recital must consist of 25 minutes worth of music. Students performing a recital are not required to perform a jury at the end of that semester.

A student is required to sing a minimum of three (3) sets of music in three (3) different languages. It is strongly encouraged that students sing in all four of the main languages listed in the above sections. It is the responsibility of the applied teacher and their student to pick the repertoire for the recital. The applied teacher has final say over the repertoire that will be performed, however.

All students who give recitals are responsible for writing program notes to accompany each piece they will be performing. Voice students should note that within the program notes for each piece they must identify the author of the text. In addition to the program notes, vocal students must provide text and translations for all pieces they will be performing in a language other than English. The student is strongly encouraged to provide text for the English pieces they perform as well. A sample is provided at the end of this section and also at:
www.barron.uwc.edu/students/music/formsandinformation
*Songs of Travel by Ralph Vaughan Williams*

The *Songs of Travel* were derived from a series of poems written by Robert Louis Stevenson (1850 – 1894). The first poem set by Vaughan Williams was “Whither Must I Wander” in 1901. The remaining songs in the cycle were published in two sets. In 1905 he wrote a set of three and then in 1907 the final four songs in the cycle. This was done largely at the bequest of the publisher who did not believe that the work would sell as a whole.

Though the work was finished in 1907, it was not until May 21, 1960, that the work was performed as a complete cycle, in the correct order with the ninth and final piece included, which was not published at the time. “I Have Trod the Upward and the Downward Slope” was found in the papers of Vaughan Williams after his death with directions on the manuscript reading, “this little epilogue…should be sung in the public only when the whole cycle is performed.”

The *Songs of Travel* offer a look into the journey of a young man as he experiences the joys, the sorrows, the trials and tribulations of his life and comes to terms with the choices that he has made along the way. The cycle has been characterized by Michael Kennedy as, “a kind of English Winterreise.” It is the story of a man coming of age, finding peace with the life he chose to lead…and having no regrets.

**Let Beauty Awake**

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty’s sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day’s dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

**Youth and Love**

To the heart of youth the world is a highwayside.
Passing forever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.
Dichterliebe by Robert Schumann

Dichterliebe, (A poet’s love) is composed to sixteen poems taken from the section entitled Lyrisches Intermezzo (Lyrical Intermezzo) by Heinrich Heine. Many have speculated that this cycle recounts the story of the few months when Robert and Clara’s plans to be wed were in doubt from lack of consent by her father. The manuscript sent to the printer had twenty songs, but Schumann excised four and made extensive revisions in several others. In its final form, the Dichterliebe is a unified masterpiece. Many of its individual songs are so slight or ambiguous in their resolutions that they cannot stand on their own, while many others have piano postludes so long that they can almost be thought of as songs in themselves. There are many obvious and not-so-obvious musical relationships between the songs, as, for example, the postlude of song 12 reappears transfigured in the final postlude of the work. And yet for all this unity, the range of expression is enormous. The dreamy optimism of the opening song culminates in the bitter shattered hopes of the final song, and takes us through every shade of hopeless, yearning, wistful melancholy, utter despair, and ultimate peace.

Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen,  
Da ist in meinem Herzen  
Die Liebe aufgegangen.  

Im wunderschönen Monat Mai,  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.  

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen,  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

Aus Meinen Tränen spriessen

Aus meinen Tränen spriessen  
Viel blühende Blumen hervor,  
Und meine Seufzer werden  
Ein Nachtigallenchor.  

Und wenn du mich lieb hast, Kindchen,  
Schenk' ich dir die Blumen all',  
Und vor deinem Fenster soll klingen  
Das Lied der Nachtigall.

Und wenn du mich lieb hast, Kindchen,  
Schenk' ich dir die Blumen all',  
Und vor deinem Fenster soll klingen  
Das Lied der Nachtigall.

Die Rose, die Lilie, die Taube

Die Rose, die Lilie, die Taube, die Sonne,  
Die liebt' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
Die Kleine, die Feine, die Reine, die Eine;  

Sie selber, aller Liebe Wonne,  
Ist Rose und Lilie und Taube und Sonne.  
Ich liebe alleine die Kleine,  
Die Feine, die Reine, die Eine, die Eine!

Die Rose, die Lilie, die Taube, die Sonne,  
Die liebt' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
Die Kleine, die Feine, die Reine, die Eine;  

Sie selber, aller Liebe Wonne,  
Ist Rose und Lilie und Taube und Sonne.  
Ich liebe alleine die Kleine,  
Die Feine, die Reine, die Eine, die Eine!

Im wunderfully beautiful month of May  
When all the buds burst open,  
Then in my heart,  
Love unfolded too.

In the wonderfully beautiful month of May  
When all the birds sang,  
Then I confess to her  
My longing and my desire.

Out of my tears go forth  
Many flowers in bloom,  
And my sighs become  
The chorus of nightingales.

And if you are fond of me, little one,  
I will give you all the flowers;  
And before your window shall ring  
The song of the nightingale.

The rose, the lily, the dove, the sun,  
I loved them all once with the rapture of love.  
I love them no more, I love alone  
The little one, the fine, the pure, the only one;

She herself, the well of all love,  
Is rose and lily and dove and sun  
I love alone the little one,  
The fine, the pure, the only one!