

Master of Music in Vocal Performance

Curriculum

Course Requirement

Major and Support Courses, 32 sh

AMUS 5200	Applied Voice (2 sh x 3)	6 sh
AMUS 6200	Applied Voice: Recital	2 sh
MUS 5450	Opera Workshop (<i>must be taken before or in the same year as the Opera Production</i>)	2 sh
MUS 5455	Opera Production	2 sh
MUS 5001	Performer's Survey I: Art Song	3 sh
MUS 5002	Performer's Survey II: Opera	3 sh
MUS 5003	Performer's Survey III: Oratorio/Cantata/Mass	3 sh
MUS 5300	Applications in Musical Analysis	2 sh
MUS 5401	Vocal Pedagogy I	1 sh
MUS 5402	Vocal Pedagogy II	1 sh
MUS 5500/5510	Vocal Pedagogy Clinical	1+1 sh
MUS 5650	Master Class in Vocal Performance	1 sh
MUS 5000	Music Bibliography	1 sh

Lyric Diction

(Proficiency is required in all five languages, but only 3 sh can be counted as major requirements.)

MUS 5421	Lyric Diction: IPA and Latin	1 sh
MUS 5422	Lyric Diction: Spanish and English	1 sh
MUS 5423	Lyric Diction: Italian	1 sh
MUS 5424	Lyric Diction: German	1 sh
MUS 5425	Lyric Diction: French	1 sh

Electives—4 sh

AMUS 5600	Interpretive Performance Studies (<i>Recommended during the semester of recital</i>)	2 sh
MUS 5700	Career Seminar	1 sh
MUS 5650	Master Class in Vocal Performance (<i>A second registration in this class besides one that fulfills a major requirement can be applied toward the elective requirements.</i>)	1 sh
COMM	Communication Arts: Acting courses, with consent of instructor and MMVP Director	

Ensemble Requirement

First Year

One year of full participation in either University Choir or Chamber Singers subject to audition and openings. Touring and/or short runouts may be on the schedule. Solo work for the Chamber Singers or the University Choir is by audition/assignment.

Second Year

Additional ensemble work in either University Choir, Chamber Singers, Opera Workshop or Opera Production.

Choral Work (MUS 5800/ University Choir or MUS 5890/Chamber Singers) Supplemental participation over a year totaling 15 weeks and 4 concerts. With instructor's consent.

—or—

Opera Workshop/Opera Production (MUS 5450 or MUS 5455)
One semester or two quads in a full production or in scenes, in addition to the current 4sh Opera requirement. With instructor's consent. May be taken for zero credit.

Total MMVP Program = 36 sh

(not including courses needed for clearing deficiencies)

Course Descriptions

MUS 5000 Music Bibliography (1 sh)

An introduction to the basic canon of library resources in music research. Study will include general library resources, bibliographies of composers, music, music literature, and music sources. It will give a broad view of dictionaries, encyclopedias, discographies, dissertations, and Festschriften as well as histories, library catalogs, periodicals, periodical indexes, thematic catalogs and monuments. A key project in the class will be providing an appropriate bibliography for a selected research topic.

MUS 5001 Performer's Survey I: Art Song (3 sh)

After a brief summary of the origins of music for the solo voice beginning in the Middle Ages and the Renaissance, this class will focus on art song repertoire in the Baroque, Classical, Romantic, and Contemporary periods. As appropriate for each period, it will foster a system of analysis for performance preparation that involves melody, harmony, rhythm, and poetic synthesis. The objective of the course is to foster a broad knowledge of many art songs and detailed knowledge of selected art songs. Assignments will include readings and research papers, as well as out-of-class listening. The lab will offer an opportunity for the application of relevant elements through coached student performances in a master class setting.

MUS 5002 Performer's Survey II: Opera (3 sh)

The origins of opera, beginning in the late 16th century, will be traced, detailing the musical forms already in existence. Seventeenth century opera will be explored using recorded examples to illustrate the development of early opera and the relationship between music, libretto, and forms. These relationships will continue to be a focus in Classical, Romantic, and Contemporary opera as will the major operatic composers of each period. The objective of the course is to foster a broad knowledge of many operatic works and detailed knowledge of selected operas. Assignments will include readings and research papers, as well as out-of-class listening. The lab will offer an opportunity for the application of relevant elements through coached student performances in a master class setting.

MUS 5003 Performer's Survey III: Oratorio/Cantata/Mass (3 sh)

Detailing the rise of the cantata out of the 16th century monodic style and the madrigal, this course follows the development of the cantata beginning with the 17th century cantata da camera and cantata da chiesa, the latter fully developed by J.S. Bach and others in the Baroque period. Cantatas and other extended works under different nomenclatures and in different styles, as developed differently in various countries, will be explored. Early oratorios, with dramatic elements not found in cantatas, will be studied as precursors to the larger oratorios of the late Baroque and on, when large choirs took positions of importance and drama resembled opera. The objective of the course is to foster a broad knowledge of many works in this genre and detailed knowledge of selected works from the Baroque through the Contemporary Periods. Assignments will include readings and research papers, as well as out-of-class listening. The lab will offer an opportunity for the application of relevant elements through coached student performances in a master class setting.

MUS 5300 Applications in Musical Analysis (2 sh)

This course is a practical application of music theory and analysis skills aimed at exploring the factors that give unity and coherence to musical masterpieces. This is a foundational course for musicians who need to prepare scores for teaching and performance. Lectures and demonstrations will focus on the presentation and study of important methods of analysis. A significant amount of class time will be spent in joint analysis of a few major works to be determined in part by the performance repertoire of the class, and in part by a representation of important works in various musical genres. Students will be expected to come to class prepared to contribute significantly to this discussion. Students will also be encouraged to choose one work that they are planning to perform as a test case for the analytic techniques acquired during the course. A final project on a work of the student's choice will require a written analysis in several parts: 1) a summary of analytic findings, focused on how these contribute to better understanding and expressive performance; 2) marked score; 3) graphic representation of formal structure and 4) a reduction which indicates sub-surface level structuring. Students will also demonstrate a significant internalization of the piece by means of an "analytical recital" performed for the instructor, in

which they will be expected to sing, play, conduct, choreograph and talk their way through the piece without score or notes.

MUS 5401 Vocal Pedagogy I (1 sh)

Physiological workings of the voice and pedagogical methods for teaching singing, with clinical, critiqued student teaching experience.

MUS 5402 Vocal Pedagogy II (1 sh)

A continuation of the work of MUS 3401/5401 Vocal Pedagogy I as follows: Physiological workings of the voice and pedagogical methods for teaching singing, with clinical, critiqued student teaching experience. Emphasis will be placed on internship in applied teaching with critiqued demonstrations in class. Pre-requisite: MUS 5401

MUS 5500/5510 Vocal Pedagogy Clinical (1, 1 sh)

Each student will teach 3 students per week (1/2 hr. lessons) or one voice class (50 minute class) for two semesters. A supervisor will observe at least twice in each semester and critique the teaching in private consultation with the master's candidate. Prerequisite: Demonstrated competency equivalent to Vocal Pedagogy II.

MUS 5421 Lyric Diction: IPA and Latin (1 sh)

An overview of the sounds of Latin and basic rules for pronunciation using the International Phonetic Alphabet. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers and choral conductors, and the repertoire most commonly confronted in solo and choral works. Includes lecture, written tests, and assignments. This course is a pre-requisite for all other diction courses (MUS 2402/5422; 2403/5423; 2404/5424; 2405/5425).

MUS 5422 Lyric Diction: Spanish and English (1 sh)

An overview of the sounds of Spanish and English. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers and choral conductors, and the repertoire most commonly confronted in solo and choral works. Includes lecture, written tests, and assignments. Pre-requisite: MUS 2401/5421.

MUS 5423 Lyric Diction: Italian (1 sh)

An overview of the sounds of Italian. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers and choral conductors, and the repertoire most commonly confronted in solo and choral works. Includes lecture, written tests, and assignments. Pre-requisite: MUS

MUS 5424 Lyric Diction: German (1 sh)

An overview of the sounds of German. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers and choral conductors, and the repertoire most commonly confronted in solo and choral works. Includes lecture, written tests, and assignments. Pre-requisite: MUS 2401/ 5421.

MUS 5425 Lyric Diction: French (1 sh)

An overview of the sounds of French. Previous language study is desirable but not necessary. A supplement to traditional language study for the unique needs of singers and choral conductors, and the repertoire most commonly confronted in solo and choral works. Includes lecture, written tests, and assignments. Pre-requisite: MUS 2401/5421.

MUS 5450 Opera Workshop (0–2 sh)

For a select group of experienced singers determined by the consent of the instructor. Emphasis is on the development of singing-acting skills through lecture, discussion, and exercises in character interaction using appropriate staging techniques. A scene recital is presented at the conclusion of the course. Performances may be in a foreign language or English.

MUS 5455 Opera Production (0–2 sh)

For a select group of experienced singers determined by the consent of the instructor. The skills developed in scene recital work will be called upon in this intensive preparation for a complete opera production. Chamber and full-length operas will be performed in yearly alternation, and may be in a foreign language or English as appropriate. Chamber operas will be accompanied by piano or an instrumental ensemble, and full-length operas will be with orchestra.

MUS 5650 Master Classes in Vocal Performance (1 sh)

The master class format will be used to work on style and presentation of solo vocal works in art song, opera, or oratorio through the externalization of an informed interpretation, synchronized with an equally informed accompaniment. Individual preparatory research will include form, melody, harmony, text setting, and/ or historical placement, as needed for an informed performance.

Performances will be followed by in-class coaching, the goal being to achieve a stylistically correct and convincing approach to the work under study. Face, eye, body work and gesturing will be included as needed. Enrolled students must attend regularly, perform at least once, and meet all research requirements as put forth by the clinician.

MUS 5700 Career Seminar (1 sh)

Professional packaging including topics such as the audition process, setting up a teaching studio, writing resumes, management of business aspects, and assessment of professional opportunities.

MUS 5800 University Choir (0 sh)

Graduate choral work advances the undergraduate choral work (see MUS 0800) by offering leadership roles in the ensemble, either as a supplementary chorister (with concurrent registration in Chambers Singers), section leader or soloist. Grading will be P/F basis, with a minimal expectation of A work being the basis for a pass.

MUS 5890 Chamber Singers (0 sh)

As a graduate small ensemble experience (approximately 15 in number), the goals of the undergraduate experience must be advanced to a higher degree of mastery. The goal for this ensemble is to function as a group of soloists in the true chamber style, performing music that profits from more intimate renderings. The expectation for tone, accuracy, and phrasing is inspired by professional standards of performance. The auditions are competitive. One year requirement, or two years concurrent with one year supplementary registration in University Choir.

AMUS 5200 Applied Voice 6 sh (3 sem at 2 sh)

Advanced work in the principles of breath control, tone placement, and correct diction aiming toward technical mastery of standard vocal literature. Graduate study assumes a higher level of development in these areas upon entry and sets higher standards for continued improvement than undergraduate study. The standard repertoire studied should expand to fill in areas that are lacking and include new and more challenging repertoire. At least one complete operatic role and one oratorio role should be studied during the master's program. Applied study requires one hour of lessons each week and several hour-long studio classes each semester.

Other requirements of applied study:

- Attendance at a minimum of two Voice Classes per semester and performance in at least one of these classes.
- Performance on a General Recital at least once per semester.

Grading will combine the voice teacher's grade based on the work in lessons (1/3), and a semester jury grade (2/3) based on the quality of the jury performance.

AMUS 6200 Applied Voice: Recital (2 sh)

Continuation of technical preparation of AMUS 5200 work, but focusing on the Master's Recital along with Survey repertoire and/or Opera Workshop work. (It is advisable that the student registers simultaneously for AMUS 5600 Interpretive Performance Studies to focus on intensive coaching for the recital.) Applied study involves one hour of lessons each week and several hour-long studio classes each semester. Grading will combine the voice teacher's grade (1/3) based on the work in lessons, along with the final jury grade (2/3) based on performance of recital repertoire, and program notes.

AMUS 5600 Interpretive Performance Studies (2 sh)

Private coaching sessions dealing with musical and interpretive considerations in various styles of music. Aimed at artistic renderings of both music and text, limited to two semester hours and may only be selected in combination with the Music Bibliography Course and Career Seminar. Must be taken concurrently with AMUS 6200 Applied Voice: Recital.

COMM

Communications course in Acting with instructor's consent and consent of the Director of the MMVP Program.